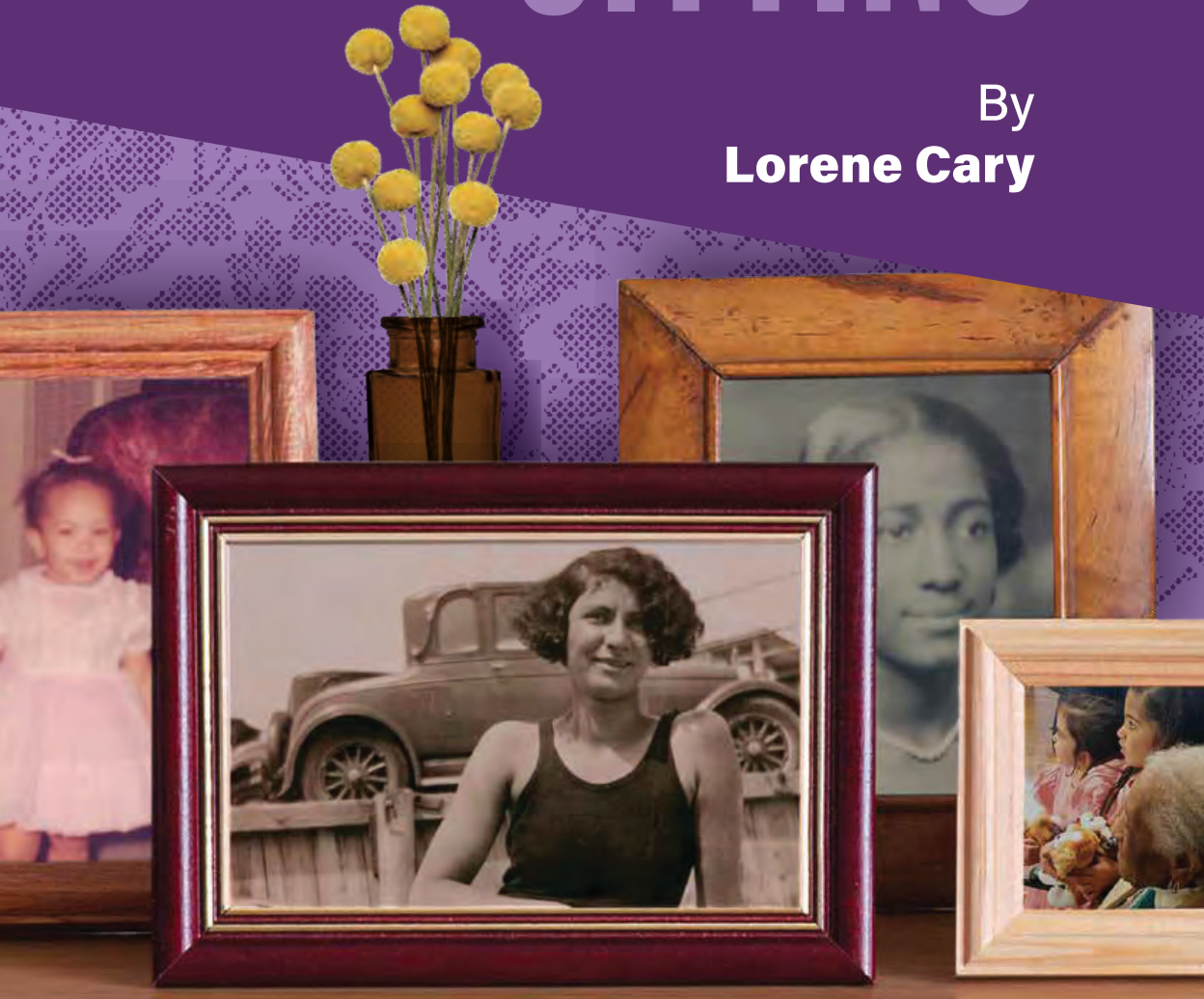


ARDEN THEATRE COMPANY PRESENTS

LADY SITTING

WORLD PREMIERE

By
Lorene Cary



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On the Arcadia Stage

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ARDEN THEATRE COMPANY PRESENTS

LADYSITTING

by LORENE CARY

Scenic Designer
BRIAN SIDNEY BEMBRIDGE+

Costume Designer
LEIGH PARADISE

Lighting Designer
THOM WEAVER+

Sound Designer
JAIROUS L. PARKER

Stage Manager
ALEC E. FERRELL*

Assistant Director
MORGAN CHARÉCE HALL

Directed by ZUHAIRAH MCGILL

January 18 - February 25, 2024

Production Sponsors:



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Honorary Producers: Risa and Robert Lavizzo-Mourey

Ladysitting was commissioned and developed under the auspices of the Arden's Independence Foundation New Play Showcase, a program dedicated to the creation of new plays and musicals.

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the Union of Professional Actors and
Stage Managers in the U.S.

A Message from our Production Sponsor



Happy New Year and welcome (or welcome back) to the Arden! For many years, Fox Chase Bank Charitable Fund has proudly supported the Arden's mission of telling great stories by great storytellers. Throughout our longstanding partnership, we have been especially drawn to supporting courageous voices and new perspectives by Philadelphia artists, so we're honored to support this world premiere production of *Ladysitting* by Philadelphia's own great storyteller, Lorene Cary.

As a Philadelphia-born and based author, teacher, scholar, and activist, Cary is a local treasure and a champion for our community. If you had the privilege to see her first world premiere play, *My General Tubman*, also supported by Fox Chase Bank Charitable Fund and premiered at the Arden in 2020, then you know of her unique ability to weave together vivid characters and beautiful prose to provoke conversation, evoke compassion,

and inspire action. In *Ladysitting*, Cary strips away all pretense to reveal a deeply personal experience that offers us a universal lesson in confronting one of life's great challenges through the power of personal strength, family ties, and faith.

We are proud to support the Arden once again this season and ensure that great theatre continues to thrive in Philadelphia. Enjoy the performance!

Tom Petro
Chairman

Fox Chase Bank Charitable Fund



A Message from our Honorary Producers



Welcome to Old City and to the Arden! As neighborhood residents, we are thrilled to support such a respected and beloved arts institution right in our backyard. We're particularly proud to be Honorary Producers of this world premiere production of Lorene Cary's *Ladysitting*—not only because of our friendship with the incredible Lorene Cary, but also because of Risa's professional expertise in aging and geriatric medicine.

Babysitting is something most if not all of us have done at one time or another. It's assumed and expected that we care for the children in our lives as they grow and develop until they can care for themselves, and there are countless stories about parenthood or coming of age. But not enough attention is given to the care—or, as Cary respectfully coined, "ladysitting"—we require or provide as the end-of-life approaches. Often spoken of in whispers or behind closed doors, caring for an elderly or infirmed family

member or friend remains a sensitive topic for so many of us, and we're never fully prepared for what we may face.

In this new stage adaptation of her memoir, Lorene Cary brings a quiet dignity to the very personal and private experience of aging and death. She takes her audience through a powerful reflection of her complicated relationship with her grandmother, Nana—a fiercely independent and often stubborn woman whose 101 years included escaping the Jim Crow South, raising a family, and managing her own business. Through this intimate portrayal of one of life's most important and inevitable experiences, Cary poignantly captures the range and depth of emotions between Lorene, Nana, and their family as they steward Nana through her final chapters.

I hope you'll find your own personal connection to this story, and that it brings you both comfort and hope as we pull back the curtain on end-of-life care and pay our respects to the journey.

Risa and Bob Lavizzo-Mourey

WELCOME

From the Producing Artistic Director



I was first introduced to Lorene Cary's work in 2003 when her novel, *The Price of a Child*, was selected as the inaugural selection for ONE BOOK, ONE PHILADELPHIA – a city-wide initiative that encourages Philadelphians to come together through reading and discussing a single book. As a theatre with a history of adapting literature to the stage, the Arden was invited to participate in several readings of Lorene's novel, and it was at these that I first fell in love with Lorene's storytelling and use of language.

Over the years, I continued to follow Lorene's work: as a teacher, an activist, a member of the City of Philadelphia School Reform Commission, as the founder of Art Sanctuary, and as an artist. And through our discussions about theatre and art and our beloved city of Philadelphia, I've learned a great deal about her wisdom and seemingly unlimited compassion.

In 2016, we commissioned Lorene to write *My General Tubman*; a story that was spiritual, political, musical, and theatrical. Philadelphia audiences embraced this play. It was the show running when we were suddenly forced to close on March 14, 2020 due to the pandemic, with a final weekend unperformed.

In response to the uncertainty of that moment, on March 15, I asked Lorene if she would write another play. She had recently published a moving memoir, *Ladysitting: My Year with Nana at the End of her Century*, and we discussed adapting it for the stage. And throughout the pandemic, that is what she did.

As a theatre dedicated to bringing great stories by great storytellers to life, fostering the creation of new stories for the stage is the most important thing we do. We have an ongoing commitment to Philadelphia playwrights and we are honored to be producing this new play by Lorene Cary, an inspiring Philadelphia writer who has a passionate belief in the power of theatre to bring people together.

Thank you for joining us for *Ladysitting*. We are so glad that you are here.

P.S. We are looking ahead to our 2024/25 season and are in our Leap of Faith campaign. We aren't announcing the shows just yet, but I can promise that there will be music and laughter, community and connection. Take the leap! Be part of our 24/25 season.

Director's Note



When my mother passed away, which was my daughter's Nana, I was depressed and heartbroken but did not have the time to mourn my Mother's death at that moment, because Her granddaughter, who was so close to her, seemed to have been having a breakdown. And I knew I had to be there for my child.

That is the power of a Nana, Grandmother, Grandmom, Meemaw. Whatever names you have for her. That they can break hearts and bring us to an emotional state that we will never forget. They are the heroes and sheroes of the family.

I was told by my Mother when I was 9 months old, my mother gave me a small piece of apple, I began to choke on it. My Mother put her fingers down my throat trying to remove it, but, my mother said my Nana said to

her, "Give me my child, you're killing her." My Nana turned me upside down holding me by my feet and slapped me in the back so hard that the piece of apple came out!

Now, some people today might say, "Oh my God, that's abuse." I say, "that's a Grandmother's Love".

Had they waited for the ambulance, I would have died. And not be here to direct this work of beauty that Lorene Cary has written.

Nana's are the ones who you can call on 24 hours, 7 days a week. When you don't have a place to sleep, You can go to Nana's and rest your weary head. When you don't have food to eat, you can go to Nana's and she'll cook you something. When you don't have any money, She'll give you her last, sometimes she might ask for you to pay it back, but she still gives it out of love. She is the lap you can lay your head on, the type of hug that no one else could give, because it's a hug of warmth and protection. The shoulder you can climb on, and she'll carry you in this confused and crazy world, the secrets you can tell her that she'll keep and take to her grave.

Nana's are our Griots, the storytellers. They carry the history, the love and the knowledge that we can't begin to understand, things like what My grandmother used to say to me "Walk lightly, but carry a big stick" " don't let them catch you with your pants down" or "you may be smart, but I got wisdom." I didn't understand these sayings then, but I do now and now that I'm older, I get it and say the same things to my child...Lol!

They say that it takes a lot of pressure to make a diamond and that's just what Nana's are: diamonds. Beautiful, strong, brilliant, and with a light that shines so bright that you see it and feel it from here all the way to the afterlife.

My Nana lived to 117 years old. And all the years I spent with her were ABSOLUTELY AMAZING! I enjoyed the times I had to Ladysit, during that time we laughed, talked trash, ate together and just loved on each other.

So as you sit and watch this show, think about your Nana and how she made you feel and the love that not even a Mother could give, because it was a different kind a love...I dedicate my direction of this play to everyone that had to take care of a Nana, and had to watch them lived and meet death, knowing that while she was living you did your best...*Ladysitting!*

A handwritten signature in black ink, appearing to read "Mjula M. M. M." with a stylized flourish at the end.

Playwright's Note



Thank you, Artistic Director Terry Nolen, for inviting me to adapt my memoir to the stage in March 2020, when America shut down. With no idea how it would be to depict this end-of-life family moment during COVID losses, I agreed. New plays are hard. Thank heaven for Arden's and my own beloved communities that brings their light to make the thing happen--and make it shine!

Thanks and praise, especially: Director Zuhairah McGill for creativity and full-spirited adoption of this story; and associate director Morgan Char ce Hall.

And thank you, Lord, for this cast: smart, intrepid, gorgeous and generous: Trezana Beverly, Monet Debose, Melanye Finister, David Ingram, and Brian Anthony Wilson.

Thanks, Production Stage Manager and theater rodeo wrangler, Alec Ferrell, and Arden Professional Apprentice Meili Huang. Proppositing!

Gratitude and appreciation to and for the theater professionals at Arden, who underpin creativity with precision and energy--everybody--but especially Amy Murphy, Managing Director; Jonathan Silver, Associate Artistic Director; Jessica Abel, Director of Development and Orel  Uzdavinis, Manager of Individual Giving; Mike Hogue, Director of Marketing and Communications; Kate Nelson, Production Manager and her problem-solvers; and designers Brian Bembridge, Thom Weaver, Leigh Paradise, and Jairo L. Parker.

Thanks, Honorary producers, Risa and Bob Lavizzo-Mourey, for much more than honorary support; and to Helen Cunningham, Tina Smith-Brown, and Sasha and Bill Anawalt for encouragement (and parking!).

Bless up, Family, for allowing this depiction of the ladysitting mash-up of fear and death and love, because it's not just ours.

Thanks, finally, to my Nanas.

A handwritten signature in black ink that reads "Louise Cary". The signature is written in a cursive, flowing style.

Cast of Characters

Nana.....Trezana Beverley*
 Zoë.....Monet Debose*
 Lorene.....Melanye Finister*
 Bob.....David Ingram*
 Angel of Life & Death.....Brian Anthony Wilson*

UNDERSTUDIES

Jordan Hunter-Fidalgo (Zoë), William McHattie (Bob), Eric Mills (Angel of Life & Death), Lynn Shirley (Lorene), Faye Wooten (Nana)



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Taking pictures and/or making visual or sound recordings is expressly forbidden.

Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. www.actorsequity.org



TREZANA BEVERLEY (Nana) Arden debut! Ms. Beverley is the recipient of the coveted Tony Award for her acting work in the Broadway production of, *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*. Highlights of her extensive acting career on stage and film include productions of *Mother Courage; A Raisin in The Sun; All's Well That Ends Well; King Lear* (as a man); *Peer Gynt; Beloved; and Resurrection*. Ms. Beverley is a director and acting teacher. She is the writer and performer of, *Mabel Madness*, and is currently writing a limited series for television entitled, *A Song For Mara*. Ms. Beverley was recently seen performing the character of Eleanor Roosevelt, in the play, *Eleanor and Alice* at Urban Stages in New York. She is represented by The Luedtke Agency.



MONET DEBOSE (Zoë) Arden: Understudy for *Clyde's*. Monet Debose, originally from Houston, TX, is a Philadelphia based actress whose recent regional credits include: Ermina Crump in *Crumbs From the Table of Joy* (Lantern Theater Company); *Medea* in *Medea/Medea* (Bryn Mawr College & Community College of Philadelphia); *Ash Boswell* in *Zooman and The Sign* (Theatre in the X); Understudy in *sandblasted* (Theatre Horizon). Education: Bryn Mawr College, B. A. in Theatre. All honor to Jesus and my mother. You can follow me on Instagram @monetdebose.



MELANYE FINISTER (Lorene) Arden: *Backing Track, Romeo and Juliet, A Midsummers Night's Dream*. Regional: *Fairview, Is God Is, There, Dionysus Was Such a Nice Man, When the Rain Stops Falling, Don Juan Comes Home From Iraq* (Wilma Theater); *Lettie, Shakespeare In Love, The Diary of Anne Frank, Skeleton Crew, Project Dawn, All My Sons, Fences* (People's Light); *Abandon* (Theatre Exile); *The Most Spectacularly Lamentable Trial Of Miz Martha Washington, Run Mourner Run* (Flashpoint Theatre Company); *Third* (Philadelphia Theatre Company). Education: BFA, Carnegie Mellon University. Company member and Board Member at People's Light; Wilma Hothouse company member; 2018 Ten Chimneys Lunt Fontanne Fellow. Barrymore Award for Lead Performance 2023 and 2018.



DAVID INGRAM (Bob) Arden: *Otto* in *Indecent, Russ/Dan* in *Clybourne Park, Peter* in *The Pavilion, Joe Josephson* in *Merrily We Roll Along, Sam Fried* in *Coyote on a Fence, Howard* in *Death of a Salesman*. Regional: *Twelfth Night* (Lantern Theater Company), *Hope and Gravity, Laughter on the 23rd Floor, Our Show of Shows* (1812 Productions); *The Brownings* (Orbiter 3/ FringeArts); *Red Herring* (Act II Playhouse); *Cherokee* (Wilma Theater); *The Vinegar Tree, Moon over Buffalo, Bach at Leipzig, Noises Off, End Days* (People's Light). David is a faculty member at Temple University Theater Department and a long-time company member of People's Light.



BRIAN ANTHONY WILSON (Angel of Life & Death) Arden: *August Wilson's Radio Golf; Gem of The Ocean* (Barrymore Award); *The Piano Lesson; Fences; Charlotte's Web, Beauty & The Beast*. Regional: *A Christmas Carol Comedy & Looking Over The President's Shoulder* (Hedgerow Theatre), *The Royale* (Lantern Theater Company); *Wine in the Wilderness* (Philadelphia Artist's Collective); *The Reclamation of Madison Hemings* (World Premiere @ Indiana Repertory Theatre); *Jitney* (The Nashville Shakespeare Festival); *King Lear* (St. Louis Shakespeare Festival); *Sweat* (Philadelphia Theatre Company), *Thurgood* (Olney Theatre Center). Film/TV Credits: www.imdb.com/name/nm0933096/. For My Family & In Memory of my Brother, Harold (CHIP) Brewer, Jr.

LORENE CARY (Playwright) Lorene Cary writes: Plays: *Ladysitting*, following a 2018 opera version, the Arden Theatre Company adaptation premieres January 2024; *My General Tubman* at Arden Theatre Company, 2020, published by TRW. Librettos: *Jubilee!*, about the Fisk Jubilee Singers, then and now, with composer Damien Geter and Portland Opera, 2026. Memoirs: *Black Ice*, best-seller, studied nationwide, about attending St. Paul's School in the 1970s, and *Ladysitting: My Year with Nana at the End of Her Century*, which explores caretaking her grandmother. Novels: *The Price of a Child*, inaugural One Book One Philadelphia feature; *Pride*, a girlfriend novel with serious bass notes; and *If Sons, then Heirs*, about family love and inheritance despite lynching and heir property laws. Cary teaches Creative Writing at UPenn and directs #VoteThatJawn to bring youth to the polls. Read more at www.lorenecary.com.

ZUHAIRAH MCGILL (Director) is the Founder & Producing Artistic Director of FirstWorld Theatre. She is the Recipient of the 2023 Lunt-Fontanne Award, where she worked with Broadway Tony Award winning director Jerry Zaks. She originally hails from Brooklyn, NY. She's worked with: Woodie King Jr, Colman Domingo, Steve Broadnax III, Terry Nolen, and Walter Dallas. She's been seen in the Arden's production of *August Wilson's Gem of the Ocean*, *A Streetcar Named Desire*, and *Radio Golf*. Regional Directions: Arden: *Assassins* (Assistant Director); *The Royale* (Lantern Theatre Company); *Good Grief* (Hedgerow Theater Company); *Ain't Misbehavin'*, *Hairspray* (Steel River Playhouse); *Flyin' West* (Quintessence Theatre); *The Mountaintop* (Santa Fe Playhouse); *Sojourner* (Studio Theatre); *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*, *Long Time Since Yesterday* (First World Theatre); *Wade In The Water: The African Continuum* (National Black Theatre); *Sister Sonja* (Westside Arts Theatre). Zuhairah has been nominated for 5 Barrymore Awards, for her acting, directing, and choreography, one that includes Outstanding Direction of a Play for *The Royale*. She has received awards for the Barrymore Insight Award, Barrymore for Outstanding Choreography in a play, Barrymore for Overall Production, Audelco Award for Outstanding Actress in a Play, Black Arts For Social Change Award, Most Distinguished Director, and Legacy Trailblazer In Theatre Award. To my family and friends: much love and thank you, Terry and Jonny.

MORGAN CHARÉCE HALL (Assistant Director) is an actor, director and teaching artist from North Philadelphia. She received her M.F.A in Theatre from the University of Alabama, where she taught for two years. She co-founded the Sankofa Theatre Ensemble, a devised movement ensemble based out of Stillman College in Tuscaloosa, Alabama and after earning her M.F.A. they received the Allen Lee Hughes fellowship at Arena Stage in Washington D.C. Last time she was at the Arden she played Paulina in *School Girls; Or, The African Mean Girls Play* and some of their previous regional credits include *Crumbs from the Table of Joy*, *Tartuffe*, *The Royale*, *Travesties* (Lantern Theatre Company), *Sandblasted* (Theatre Horizon). A huge THANK YOU and waves of love to Mama Z for this amazing opportunity and to the entire cast and crew! I am in awe of your work and creativity. This process was truly a blessing to be a part of. Love you Mommie!!

BRIAN SIDNEY BEMBRIDGE (Scenic Designer) Arden: *Funnyman*, *Metamorphoses*, *Macbeth*, *Romeo and Juliet*, *Cat in the Hat*, *Beauty and the Beast*, *Go Dog Go*, *Hard Times*. Off-Broadway: The Public Theater, Second Stage Theater, The Flea, Jean Cocteau Repertory Theatre, Kids With Guns, Theatre at St. Clements. International: Theatre Royal Stratford East, Town Hall Theatre Company, Illawarra Performing Arts Centre and Platform Hip Hop Festival. Regional: Over 30 theatres, including: Guthrie Theater and Children's Theatre Company, Steppenwolf Theatre Company; Goodman Theatre, Chicago Shakespeare Theater, TimeLine Theatre Company, Lookingglass Theatre Company, The Second City, Court Theatre, Northlight Theatre. www.briansidneybembridge.com

THOM WEAVER (Lighting Designer) Arden: over 30 productions including *The Glass Menagerie*, *August Wilson's Gem of the Ocean*, and *Once*. His work has been seen at NYSF/Public Theatre, Vineyard Theatre, Roundabout Theatre Company, Primary Stages, Pilobolus, Signature Theatre (NY), Wilma Theater, Philadelphia Theatre Company, Lantern Theater Company Theatre Exile, New Paradise Laboratories, Center Stage Alliance, The Huntington, Chicago Shakespeare Theater, Syracuse Stage, Milwaukee Rep, Shakespeare Theatre, Williamstown, Folger Theatre, Cleveland Playhouse, Roundhouse Theatre, Cincinnati Playhouse, Hangar, Spoleto, City Theatre, Pittsburgh Public Theatre, and Yale Rep among others. 6 Barrymore Awards, Helen Hayes Award, 2 Jeff Awards, and 2 AUDELCO Awards. Director of the Design and Technology Program at the Brind School of Theater, UArts. Co-Founder of Die-Cast with Brenna Geffers and a member of Wingspace. Education: Carnegie-Mellon and Yale. he/him. www.thomweaverdesign.net

LEIGH PARADISE (Costume Designer) Arden: *Red Riding Hood*. Regional: *Crumbs from the Table of Joy* (Lantern Theater Company); *Last of the Red Hot Lovers* (Walnut Street Theatre); *This is the Week That Is* (1812 Productions); *TOWN, TJ Loves Sally Forever* (Theatre Horizon); *Bayard Rustin: Inside Ashland*

Who's Who

LEIGH PARADISE (cont.) (People's Light). Leigh Paradise has worked as a technician in costume shops throughout the region. Film/Television: *Dispatches from Elsewhere*, *21 Bridges*. Thanks to the Arden costume shop for their help and work, and to my family for their endless patience and support.

JAIROUS L. PARKER (Sound Designer) Arden debut! Regional: *Clyde's* (Common Thread Theatre Collective), *Good Grief* (Hedgrow Theatre); *The Royale* (Lantern Theatre Company); *From the Mississippi Delta* (The Essential Theater); *Flyin' West* (Quintessence Theatre Group and First World Theatre Ensemble). Education: Center for the Media Arts, Audio Engineering. Jairous is presently sound designer and engineer with Storybook Musical Theatre for children since 2006. Special thanks to Zuhairah McGill, affectionately known as Z, for her unwavering support and belief in my work the Arden for this opportunity to design sound for *Ladysitting*. "Those who bring sunshine to the lives of others cannot keep it from themselves." - James M. Barrie.

ALEC E. FERRELL (Stage Manager) Arden: *What the Constitution Means to Me*, *Spelling Bee*, *Clyde's*, *Every Brilliant Thing*, *Into the Woods*, *The Snowy Day and Other Stories* by Ezra Jack Keats, *No Child...*, *My General Tubman* (World Premiere), *Indecent*, *August Wilson's Gem of the Ocean*, *Once*, *Fun Home*, *Toni Morrison's The Bluest Eye*, *TouchTones* (World Premiere), *Gypsy*, *The Legend of Georgia McBride*, *The Secret Garden*, *Metamorphoses*, *Macbeth*, *La Bête*, *Three Sisters*, *Parade*, *A Raisin in the Sun*, *Next to Normal*, *August: Osage County*, *Ghost-Writer* (World Premiere), *Blue Door*, *My Name is Asher Lev* (World Premiere). Regional: Adirondack Theatre Festival, Trinity Repertory Company, PlayPenn, Theatre Horizon. International: [untitled project] #213 (Edinburgh Festival Fringe). Proud Member of AEA, SMA. Love and thanks to the family!

TERRENCE J. NOLEN (Producing Artistic Director) is Co-founder and Producing Artistic Director of Arden Theatre Company. Favorite Arden productions include all-Philadelphia casts of *August: Osage County*, *Death of a Salesman*, *The Grapes of Wrath*, and *Hedda Gabler*; and such musicals as *Next to Normal*, *Sweeney Todd*, *Pacific Overtures*, *Violet*, and *Caroline, or Change*. Terry directed the inaugural production of Arden Children's Theatre, *Charlotte's Web*. He has directed seven world-premiere plays by Michael Hollinger, three by Dennis Raymond Smeal, three by Michael Ogborn, two by Rogelio Martinez, and Bruce Graham's *Something Intangible*. Terry has been nominated for 27 Barrymore Awards for his directing work at the Arden and received awards for *The Baker's Wife*; *Sweeney Todd*; *Opus*; *Winesburg, Ohio*; *Assassins*; *Something Intangible*; and *Fun Home*. He directed Michael Hollinger's *Opus* at Primary Stages in New York and was nominated for a Lucille Lortel Award for Outstanding Director. His short film *The Personal Touch* was nominated for an Emmy Award.

AMY L. MURPHY (Managing Director) A Philadelphia native, Amy co-founded the Arden in 1988 with Terrence J. Nolen and Aaron Posner. She is especially proud of the Arden Professional Apprenticeship program and its contribution to the Philadelphia cultural community. She completed the Executive Program for Nonprofit Leaders-Arts. Amy has served on the Board of the Cultural Alliance and Theatre Philadelphia. She has served on panels for the National Endowment for the Arts, the New Jersey State Arts Council, Theatre Communications Group and the Philadelphia Cultural Fund. Amy was named a Hepburn Fellow 2008-9 by the Katharine Houghton Hepburn Center at Bryn Mawr College.

ARDEN THEATRE COMPANY Founded in 1988, Arden Theatre Company is dedicated to bringing to life great stories by great storytellers—on the stage, in the classroom, and in the community. We create and produce new work through the Independence Foundation New Play Showcase. The Arden Professional Apprenticeship program trains future theatre leaders, and Arden Drama School classes teach children and teens about the craft of making plays. Our access program, Arden For All, makes our work available to the entire community through subsidized tickets and books for economically disadvantaged young people, and our Arden Arts Scholarship Fund provides scholarships for Arden Drama School classes and camps. The Arden has received twelve *Philadelphia Magazine* "Best of Philly" Awards, the Arts & Business Council's Arts Excellence Award, six *City Paper* "Reader's Choice" Awards, four *Philadelphia Inquirer* "Theatre Company of the Year" citations, 77 awards and 418 nominations from the Theatre Philadelphia's Barrymore Awards for Excellence in Theatre, and was named "Best Theatre Company" by *Philadelphia Weekly* in 2009. Arden Theatre Company, a professional, nonprofit 501(c)(3) theatre company, is a member of the Theatre Communications Group, the League of Resident Theatres, Greater Philadelphia Cultural Alliance, Philadelphia Convention and Visitors Bureau, and Old City Arts Association.

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Intern at the Arden



Pictured: Intern Dean Bruce (center) on the set of *The BFG* with actors Jessica Money (right) and Jo Vito Ramiréz (left)

This winter, the Arden has been ecstatic to have had two Dr. Mindy Goldberg Rose interns, Emily Muirhead and Dean Bruce, working in our Production and Development and Marketing departments, respectively. One of these interns, Dean Bruce, is a junior at Temple University, getting their bachelor's degree in public relations and theatre.

After working in arts organizations in Philadelphia and their home city of Raleigh, Dean applied to work with the Arden's Marketing and Development teams as a Communications Intern. During their time, they created social media content and email marketing materials to reach our Arden community. They also assisted in the production of our teaser trailers and other video messaging.

When asked what they enjoyed about their internship with the Arden, Dean replied, "It's an amazing working environment, everyone is so passionate about the space and it makes you excited to come in every day because you fall in love with it too."

The **Dr. Mindy Goldberg Rose Internship Fund** is made possible thanks to the generous leadership support of Charlie Rose, in honor of Dr. Mindy's commitment to education, the arts, and making lives better.

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2023/24

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267.239.5673
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Restaurants with * offer a special promotion to Arden patrons.
Please ask your server for details/scan the QR code for more details.

For complete restaurant descriptions visit: ardentheatre.org/dining

Dining Partners as of 11/9/23



NEW SEATS FOR THE NEXT GENERATION...

We're immensely grateful for the generosity shown by our community to support the installation of our beautiful new seats and riser platforms in the F. Otto Haas Stage!

The plaques you see on the armrests to your left and right represent the love our community shares for one another and for the Arden. Each donation helps to sustain our beautiful theatre, support our mission of telling great stories by great storytellers, and keep the performing arts accessible to all.

Have you already named a seat?
Scan the QR code to view a list of our
generous seat donors and find where
your seat is currently located!



There are still seats available to name in honor of friends and family, cherish the memory of your loved ones, or add your own name to leave a lasting impression and make an even greater impact. **Name your seat today and become a permanent installation at the Arden!** Visit ardentheatre.org/best-seat to learn more.

Become a MONTHLY DONOR

to help sustain our daily work throughout the year!

This consistent support provides core financial stability to help keep the lights on, employ local theatre professionals, and reach even more students throughout the Greater Philadelphia area.

Becoming a monthly donor is the easiest way to increase your impact! Simply tell us how much you would like to donate monthly in the link below and we'll take care of the rest. A recurring donation of any amount helps:



ardentheatre.org/donate

If you'd like to speak to a staff member about becoming a monthly donor, please call our Development Department at 215.922.8900 x146 or email devo@ardentheatre.org.



**\$10
a month**

keeps the lights on during a full day of performances.

\$25

a month covers full tuition for 6 students to attend a Play in a Day session of Arden Drama School.

**Join our
Sylvan Society!**

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a month gets you closer to our mission while deepening the role you play in making our work possible.

*Monthly gifts are charged automatically.

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This list represents gifts made
through December 31, 2023



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Sylvan Society
Arden Theatre Company

Grounding the Present, Nurturing the Future

The Sylvan Society recognizes individuals who support the Arden's work by making annual gifts of \$1,000 or more.

The special generosity of our members enables the Arden to tell great stories by having the resources to achieve the highest level of artistic quality.

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Arden Theatre Company would like to recognize the following supporters who have included the Arden in their wills or estate plans. Their planned gift provides support which will help sustain the Arden's work for decades to come.

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DONATE TODAY TO SUPPORT YOUR ARDEN THEATRE

We're made stronger by YOU—our Arden Family—who have been making live theatre a priority for more than 35 years! But did you know that **only 50% of our costs are covered by ticket sales?** We rely on your generosity to fulfill our mission and help to bring bold stories to life.

Will you add your support by making a donation? With your donation, you:

- Invest in Philadelphia theatre professionals
- Empower new voices on our stages
- Support arts access for children in Greater Philadelphia
- Advance the Arden's education work in city schools
- Uplift stories that entertain, illuminate, and inspire audiences of all ages

MAKE AN ANNUAL CONTRIBUTION

Annual donations help us to support everything from keeping the lights on to paying our performers and staff, to putting books in the hands of our young audiences.

BECOME A MONTHLY DONOR

Join our donor community as a monthly donor with a recurring gift. This consistent support provides core financial stability to help us sustain our daily work throughout the season.

JOIN OUR SYLVAN SOCIETY

With an annual contribution of \$1,000 or more, you can join our Sylvan Society and enjoy special perks throughout the year, including invitations to Opening Nights, donor receptions, and behind-the-scenes programming!

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Your company may double your impact with a matching gift! Please contact your company's Human Resources department to learn if your giving is eligible for a match.

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Make a gift of in-kind support towards or season or one of our many special events.

LEAVE A LEGACY

Make the Arden part of your will or estate plans to leave a deep and lasting impact for future generations.

You can make your donation online, by mail, or by phone. We also accept Gifts of Stock, and donations made through your IRA, Donor Advised Fund, or other Qualified Charitable Distribution. To learn more or make your donation:

- Visit <https://ardentheatre.org/support>
- Mail your check payable to "Arden Theatre Company" to 40 N. 2nd St., Philadelphia, PA 19106
- Contact Jessica Abel, Director of Development, at JAbel@ardentheatre.org or 215.922.8900 x149

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