ALEXANDRA PETRI’S
INHERIT the WINDBAG
DIRECTED BY LEE MIKESKA GARDNER

An 8-part web series.

Photo of Paul Morella as Gore Vidal & John Lescout as William F. Buckley by Iwan Bagus
Dear Friends,

Thank you for checking out Mosaic’s foray into the streaming theater arena! The 18 month journey from page to stage to digital devices has been a test of endurance and source of inspiration for all of us.

It began in the “Before Times” on Labor Day 2019 when Inherit the Windbag was read aloud the first time at the Page to Stage Festival. Mosaic was thrilled to begin developing this new work by Washington Post humorist Alexandra Petri with support from a Trish Vradenburg New Play Commission.

Rehearsals began six months later on February 12, 2020. The cast rehearsed for the March 16 World Premiere Opening Night. Buzz grew: No show in Mosaic’s history had enjoyed such a large advance sale.

You know what happened next.

As the set began gathering dust in the ghost-lit Sprenger Theater, Mosaic Staff and Windbag creatives got inspired.

In May and June Mosaic’s Business Manager Deb Hanselman negotiated with Actors Equity for permission to record the show via Zoom from the actors’ homes. Mosaic’s Development Department raised $5000 online to fund cameras, lights and microphones. Production Manager Chris Banks and Stage Manager April E. Carter promptly spent the money on suddenly in-demand home-video equipment. Lee Mikeska Gardner, our director, spent weeks story-boarding the whole show for video capture. We documented the delivery of sanitized video equipment, costumes, props and furniture to the actors homes all over the DMV. Watch the video here.

Just after July 4 we received our freshly minted Equity contracts.

On August 5 with Mosaic’s Chris Wren as Director of Photography, Zoom-based film-making began. Lee was in Boston, Alexandra Petri in DC, and the cast in front of green screens at home. For three exciting weeks we were back in the theater business - in a way none of us could ever have dreamed. Taping “wrapped” on August 28. We had taken a leap of faith in technology and our own resourcefulness.

Editing began just days after the horrors of January 6; in the 18 months since inception, Petri’s play had become more timely than ever.

We hope you enjoy the bite-sized theatrical morsels of Inherit the Windbag we’ll be delivering to you twice a month. We figure you, like we, have screen fatigue. But we’re also confident you’ll enjoy these theatrical bon mots from Alexandra’s sardonic pen.

In my imagination I can see and hear us again in person watching this wonderful new play. I hope it is soon we’ll be together again celebrating great performances and enjoying the sound of laughter from a live audience.

Serge Seiden, Managing Director and Producer

FROM THE MANAGING DIRECTOR

ABOUT THE PLAYWRIGHT

Alexandra Petri is a playwright, columnist, and author. Her satire appears regularly in The Washington Post and has also appeared in McSweeneys and The New Yorker's Daily Shouts and Murmurs, as well as on the radio, and on TV. Her plays include the radio drama Equinox (Flying V Productions), "to tell my story: a hamlet fanfic" (The Welders, 2017 — Helen-Hayes nominated;) Tragedy Averted (Capital Fringe), hook-ups (Panndora's Box Productions). She was a member of the second generation of the Welders playwrights collective, and is currently a member of the BMI Lehman Engel Musical Theatre Advanced Workshop. She apologizes profusely to anyone and everyone on whom she has inflicted Gore Vidal fun facts over the last two years. Up next: NOTHING IS WRONG AND HERE IS WHY, a collection of essays.
Independent, intercultural, entertaining, and uncensored, Mosaic Theater Company is committed to making transformational, socially-relevant art, producing plays by authors on the front lines of conflict zones, and to building a fusion community to address some of the most pressing issues of our times. Dedicated to making our theater a model of diversity and inclusion at every strata, on stage and off, Mosaic invests in the new as we keep abreast of our changing and challenging times to ensure that our theater is a responsive gathering space, all the while nurturing and producing art of the highest order.

We complement our productions with comprehensive engagement through free pre- and post-show programming and educational initiatives, including our touring “Mosaic on the Move.” We strive to foster a culture of listening and welcoming, embracing complexity and a multi-focal perspective. Our plays speak truth to power and to the private parts of our soul. In short, we make art with a purpose and strive for impact.

Maintaining the Momentum Fund

At Mosaic we are lucky to have the support of amazing donors that are helping us Maintain the Momentum through COVID. We want to take a special moment to celebrate Dan Logan’s game-changing $900,000 commitment to Mosaic Theater Company which is in two extraordinary parts. A $400,000 capital gift allows us to go public with our Maintaining the Momentum Campaign to raise $1.2 million dollars to secure operational finances and help fund extraordinary artistic opportunities such as playwright commissions and national tours, as well as unique outreach and educational initiatives in our community.

Mosaic’s Maintaining the Momentum Fund is the capstone of Mosaic’s strategic plan. We’re excited to announce that with additional generous support from the Share Fund, individuals, and Mosaic Board members, the Maintaining the Momentum Fund is halfway toward its goal.

In addition to Dan Logan’s capital gift, the Revada Foundation has also committed to critical general operating support of $125,000 a year for the next 4 years. Mosaic is one of DC’s most exciting and successful start-up stories. Dan's commitment means Mosaic’s future is more secure than ever.

President of Mosaic Board of Directors Bill Tompkins shared "We owe our existence to the visionary investment of Dan Logan. That's why we're honored to call him a co-founder. Without him, we wouldn't be here."

Dan Logan is President of the Revada Foundation, which supports theater, film, opera, and jazz in the DC area.

Inherit the Windbag is generously underwritten by the Vradenburg Foundation with additional support from Bill Perkins & Evelyn Sandground, The Frank and Marta Jager Foundation, Nancy & Louis Goodman, and John & Susan Dwyer.

Mosaic Theater Company of DC’s Season Six is generously underwritten by Co-Founder Dan Logan; Founding Benefactor, The Reva and David Logan Foundation; The Share Fund; the Steinglass Family and The Shubert Foundation.

Season Six is also funded in part by the D.C. Commission on the Arts & Humanities, an agency supported in part by the National Endowment for the Arts.

Inherit the Windbag is part of Mosaic’s Locally Grown Initiative and funded, in part, by The Trish Vradenburg Play Commission Program.
**CAST**

**INHERIT THE WINDBAG**

*(in order of appearance)*

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<tr>
<th>Role</th>
<th>Actor</th>
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<td>John has been a narrator and Dakota.</td>
<td>John Lescault</td>
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<td>Demonstrates the power of history and the importance of memory.</td>
<td>Tamieka Chavis*</td>
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<td>The Demon</td>
<td>Stephen Kime*</td>
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<td>The Narrator</td>
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Inherit the Windbag is a professional production employing members of Actors’ Equity Association (AEA) and United Scenic Artists, Local USA 829 of the IATSE.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States. *Indicates an Equity Membership Candidate.

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**BIOS**

**Tamieka Chavis** (Demon) is thrilled to return to Mosaic Theater after debuting in **CHARM** as Victoria. REGIONAL: Chesapeake Shakespeare Company (resident acting company): Macbeth (BWW Best Actress in Play 2019), Romeo + Juliet, Henry IV Parts 1 & 2, The Tempest, A Christmas Carol | Constellation Theatre Company; Caucasian Chalk Circle | Alley Theatre Company (company member); Clover, Rabbit Summer, Welcome to Sis | NextStop Theatre: Eurydice, Middletown, Love Loss and What I Wore | Smithsonian Discovery Theater: Lions of Industry/Mothers of Invention, Mother Earth and Me | Imagination Stage: Sinbad The Untold Story (u/s) | The Kennedy Center TYA: She A Gem (u/s) | TV: Anacostia (Daytime Emmy), The Wire, Psychic Detectives. FILM: Torn, The Henchmen’s War, Ex-Mas Eve. TRAINING: Graduate of British American Drama Academy - Midsummer In Oxford (Oxford, UK) and National Conservatory of Dramatic Arts (Washington DC), PERSONAL: she/her/hers | NCDA faculty member, teaching artist, voiceover artist, producer. Up next: Lyle the Crocodile at Adventure Theatre MTC | @tamiekachavis | tamiekachavis.com

**John Lescault** (William F. Buckley) Mosaic Theater: Unexplored Interiors. International Defiant Requiem (Prague), A Midsummer Night’s Dream (Macau Arts Festival), New York: Handbagged (59E59/RHT), Le Deserteur (Opera Lafayette at Lincoln Center). Regional: Native Gardens, A Prayer for Owen Meany (Cincinnati Playhouse). DC/VA/MD over 100 professional productions including, (but not limited to): The Second City’s Twist Your Dickens, Love, Factually; and Opera Lafayette’s Sancho Panza as Beethoven and Dvorak with the NSO (Kennedy Center), Arena Stage, Shakespeare Theatre Company, Folger Theatre, Round House Theatre, Signature Theatre, Ford’s Theatre, Studio Theatre, Olney Theatre, and Theatre J. Film/TV: Lincoln, The Day Lincoln Was Shot, Unsolved Mysteriess (as John Wilkes Booth), Beautiful Something, The Fox Hunter, and Dakota. John has been a narrator of audiobooks for the Library of Congress’s Talking Books program and other commercial outfits for nearly 30 years. He is a graduate of The Catholic University of America.

**Stephen Kime** (Demon) Mosaic Debut. REGIONAL: Annapolis Shakespeare Company: Hamlet (Hamlet), A Christmas Carol; Baltimore Theatre Project: Crusade; North Carolina Symphony; Pirates of Penzance; JAG productions: If This Be Sin; NEW YORK: Theater for the New City: Britannicus; First Flight: Forgotten Soldiers; Fools and Kings: Pericles; Dixon Place: Blue Balls; FILM: This is for Horses: Tethered; TRAINING: University of North Carolina School of the Arts (BFA Drama) stephenkime.com

**Paul Morella** (Gore Vidal) After the War (Mosaic Theater); Orpheus Descending; All My Sons (Arena Stage); Richard III, Macbeth (Folger); Angels in America, God of Carnage (Signature); Cherokee, After Ashley, Grace, Big Death & Little Death, Quills, Christmas on Mars, Watbanaland (Woolly Mammoth); King John, Julius Caesar (Shakespeare Theatre); If I Forget, Two Sisters and a Piano. Conversations With My Father, Imagine Drowning, North Shore Fish, Romeo and Juliet (Studio Theatre); Broken Glass, The Tale of the Allergist’s Wife, The Accident, Either Or (Theater J); A Christmas Carol, The Diary of Anne Frank, The Crucible, Mary Stuart, The Tempest, Ranchos Mirage, Dinner with Friends, A Passion for Justice, Over the Tavern, Rabbit Hole, Brooklyn Boy, Sight Unseen, The Laramie Project, ‘Art’, Beckett, Broken Glass, M. Butterfly, The Rivals, Coffee With Richeieu, Private Lives, The Time of Your Life, Night Must Fall (Olney Theatre); Midwives, Life X 3, Snakebit, The Threepenny Opera (Round House); Sight Unseen, Shooting Star, A Passion for Justice (Everyman); Underneath the Lintel, Ghost Writer, Sidney Bechet, Speed-the-Plow, Burn This (Metrostage).
Lee Mikeska Gardner (Director) returns to D.C. after 6 years in New England. She is the Artistic Director of The Nora in Cambridge, MA where favorite projects include directing Cloud 9, the world premiere of The Middle High School Fiftieth Reunion (with Gordon Clapp), Journey to the West, Aching Heart, Saving Kitt Duchess Liverpool, Arcadia, performing in Lauren Gunderson’s The Revolutionists and Emile: La Marquise du Châtelet Defends Her Life Tonight, Madeleine George's Precious Little and Tess in Marjorie Prime. Lee spent her formative years in the Washington, D.C. area as an actor, director and administrator at theaters as varied as Woolly Mammoth, 1st Stage, Avant Bard, Arena Stage, Rep Stage, Theatre J, Consenting Adults Theatre Company, Keegan Theatre, Washington Stage Guild, Signature and many others. Lee is the recipient of both Helen Hayes and Elliot Norton awards and nominations. She spent seven years as Associate Artistic Director with the Shenandoah Playwrights’ Retreat working on plays in development and as an educator, Lee has taught or served as a Guest Artist at Colleges and Universities across the nation including Emerson, University of Nevada, Las Vegas, UVA, Charlottesville, University of Maryland, College Park, and Middlebury College. Lee has a B.F.A. in the Performing Arts from George Mason University and an M.F.A. in Acting from The Catholic University of America.

Emily Lotz (Original Set Design) Emily is a freelance designer based in Washington DC and a Helen Hayes Award Nominee for Outstanding Scene Design for Princess & the Pauper - A Bollywood Tale at Imagination Stage. Recent credits include Little Shop of Horrors and The Wiz at ArtsCentric, The War Boys at Alley Theatre Company, Matilda at NextStop Theatre Company, The Diary of Anne Frank and Dracula at the Chesapeake Shakespeare Company, Elephant and Piggie: We Are in A Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage, and Alway Patti at Play at First Stage. Recent assistant credits include How To Catch A Star and She A Gem at The Kennedy Center. For more information on Lotz’s work please visit her website at www.emilylotzdesign.com.

Dylan Uremovich (Lights, Projections, & FX) Dylan Uremovich is a lighting and multimedia designer based in Washington DC. Although this is his first time as lighting designer for Mosaic, his projection works have been seen previously in at Mosaic in Eureka Day, Theory, Native Son, and Shame 2.0. In addition to Mosaic Theater, he has had the pleasure of working as a designer with several arts organizations in the region including: The Kennedy Center, Adventure Theatre, Imagination Stage, Dance Place, Pointless Theatre Co., Infinity Theatre Company, Choral Arts Society of Washington, and Xing Dance Theater. His twin artistic obsessions are telling amazing stories and creating interactive environments that respond to the movements and actions of both performers and audience. Check out more of his work at UremovichDesign.com.

Brandee Mathies (Costume Design) has been Studios Theatre's Costume Shop Manager since 2014. She has designed "Mother Struck, Constellations, This Is Our Year, The Year of Magical Thinking, Stoop Stories, Rimers of Eldritch, A Number, The Syringa Tree, and Comic Briefs" for Studio, as well as "Terminus, Moth, Contractions, A Beautiful View, Crestfall, and Polaroïd Stories" for Studio 2ndStage. DC area credits include Vicuna, Satchmo at the Waldorf, Hooded for Dummies, Blood Knot & A Human Being die that night at Mosaic Theater Company “Anything Goes and Spunk” at Howard University; “The Wiz” at Duke Ellington School of the Arts & "Black Nativity" at The Kennedy Center, & "Black Nativity" Theater Alliance.

David Bryan Jackson (Sound Design and Editor) recently composed the music and designed sound for Cloud 9 and Le Liaisons Dangereuses at the Nora Theatre in Cambridge, Massachusetts; previous local productions include Bloomday, Magic, The Apple Cart, The Cocktail Party, and Les Parents Terribles at Washington Stage Guild, Krapp’s Last Tape (Keegan Theatre), Henry V (Washington Shakespeare Company), It’s Only A Play (MetroStage), The Supper (Scena Theatre), and Deep Cut (Consenting Adults Theatre Company). He has also worked as an actor at many D.C. area theatres and received a Theatre Lobby award for his performances in Intimate Changes at Source Theatre and Via Dolorosa at Theatre J (the latter of which he reprised in Los Ange- les and Boston, as well as more recently as part of Mosaic’s Voices From a Changing Middle East tour). His Song for the Earth can be heard on Zoe Ravenwood’s album The Problem Might Be Me.

Willow Watson (Original Properties Design) has designed the properties for a number of Mosaic Theater productions, including Oh God, The Vanguard Trilogy, Paper Dolls, Vicuna, The Devil's Music: The Life and Times of Bessie Smith, The Return, Blood Knot, A Human Being Died That Night and When January Feels Like Summer. However, she has had a particular affinity and deep connection for the Voices from a Changing Middle East Festivals at both Mosaic and Theatre J. During Mosaic's first two seasons, she collaborated with Israeli artists on both the props and costumes for Ulysses on Bottles and After the War; and for The Admission, Return to Hafia, Pangs of the Messiah, Mkhwe, and Accident at Theatre J. Other productions that she found to be particularly meaningful were A Class Act and The Life of Galileo for Studio; Arcadia and Hamlet for The Folger; Camille and Glengarry Glen Ross for RoundHouse; Two Bit Taj Mahal for Theater of the First Amendment; JITney for Ford’s, Assassin for Signature. Her theatrical work has also included costume crafts, scenic painting and sculpture. She studied fine arts at Corcoran Gallery of Art, Cornell University and City College of New York.

April E. Carter (Production Stage Manager) April E. Carter, Assistant Production Manager/Stage Manager & Casting Director; She is very excited to be at Mosaic for over 20 years she has been Stage Managing in around the DC area and has toured nationally. Some of her stage management credits include The Devil’s Music: the Life and Blues of Bessie Smith (ASM/Mosaic Theater), Aladdin (ASM/Adventure Theatre), James and the Giant Peach (ASM/Adventure Theatre), Avenue Q (TAKE OVER ASM/Constellation Theatre) and Three Sisters (ASM/Metro Stage) Hooded: Or Being Black for Dummies (SM/Mosaic Theater), Paper Dolls (ASM/Mosaic), Oh, God! (ASM/Mosaic), Oyeme’ (SM/Imagination Stage). April is a native Washingtonian who grew up in Columbia, MD. She received her B.F.A. in Musical Theatre from Howard University.

Karim Darwish (Video Editor) Karim is a theatre artist, educator and content creator originally from Cairo, Egypt. Karim holds a Bachelor of Fine Arts in Acting from Towson University and an Associate of Arts in Theatre Performance from Montgomery College. Karim also has over 8 years of experience in video production and has produced digital content for theatres, colleges, and non-profit organizations. Through his work, Karim aims to bring awareness to social and global challenges facing our current and future generations and cross language and cultural barriers to empower people regardless of who they are, where they come from, or what they believe in, to be part of the solution!

Chris Wren (Director of Photography) Chris Wren is a director, cinematographer and the theatre artist originally from Spring Green, Wisconsin. He is a founding member of Capital City Theatre and OrigIn! Theatre Company and holds a Bachelor of Arts in Theatre from Edgewood College and an Associate of Arts in Graphic Design and Video Production from Madison College. Chris has over a decade of experience in video production and marketing with a focus on theatre and non-profit performing arts organizations. He is also a proud member of SAG-AFTRA with acting credits that include MTV, CBS, FOX and Hyundai USA in addition to regional theater work. www.theatrevideo.com!

Actors’ Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity’s mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.
Mosaic Theater Company is able to produce independent, intercultural, entertaining, and uncensored theater thanks to the many individuals, foundations, and organizations who made generous contributions for Season 5 and 6 between July 1, 2019 - December 31, 2020. Thank you for being a part of our mosaic.

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