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BOOK BY **HARVEY FIERSTEIN** | A MUSICAL BASED ON THE DISNEY FILM

WRITTEN BY **BOB TZUDIKER** AND **NONI WHITE**

ORIGINALLY PRODUCED ON BROADWAY BY **DISNEY THEATRICAL PRODUCTIONS**

DIRECTED BY **MOLLY SMITH** | CHOREOGRAPHED BY **PARKER ESSE**

MUSIC DIRECTION BY **LAURA BERGQUIST**

FICHANDLER STAGE | **NOVEMBER 1 - DECEMBER 22, 2019**

In the summer of 1899, the newsboys of New York City took on two of the most powerful men in the country — Joseph Pulitzer and William Randolph Hearst — and won. Inspired by true events, the Broadway smash hit is a testament to the power of standing up and speaking out. *Newsies* is “a winning, high-energy musical” (*Entertainment Weekly*) just in time for the holidays and perfect for the whole family.

WORLD-PREMIERE LOVE STORY

KEN LUDWIG'S DEAR JACK, DEAR LOUISE

BY **KEN LUDWIG**

DIRECTED BY **JACKIE MAXWELL**

KREEGER THEATER | **NOVEMBER 21 - DECEMBER 29, 2019**

When two strangers meet by letter during World War II, a love story begins. But as the war continues, it threatens to end their relationship before it even starts. Tony Award-winning playwright Ken Ludwig (*Baskerville: A Sherlock Holmes Mystery*, *Lend Me a Tenor*) tells the joyous, heart-warming story of his parents' courtship during World War II and the results are anything but expected.

COURAGEOUS VOICES

A THOUSAND SPLENDID SUNS

ADAPTED BY **URSULA RANI SARMA**

BASED ON THE NOVEL BY **KHALED HOSSEINI**

DIRECTED BY **CAREY PERLOFF**

KREEGER THEATER | **JANUARY 17 - MARCH 1, 2020**

Adapted from the *New York Times* bestselling novel by Khaled Hosseini (*Kite Runner*), the lives of two Afghan women are inextricably bound together. In the war-ravaged Kabul, Miriam and Laila become unlikely allies in the face of the insurmountable odds of a brutal and oppressive way of life. Called “emotionally stirring” (*Los Angeles Times*), this gripping and heart-rending fight for survival will keep you on the edge of your seat from start to finish.

THE OREGON SHAKESPEARE FESTIVAL
PRODUCTION OF

MOTHER ROAD

BY **OCTAVIO SOLIS** | DIRECTED BY **BILL RAUCH**

FICHANDLER STAGE | **FEBRUARY 7 - MARCH 8, 2020**

As William Joad sets out on an epic journey to pass down his family farm, he is humiliated to find that the only surviving descendant of his family is a Mexican-American named Martín Jodes, an ex-migrant worker. Inspired by John Steinbeck's classic, *The Grapes of Wrath*, the two men forge an unlikely bond and come to terms with their brutal past. This powerful new play examines the crossroads of family, immigration and the American dream.

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WORLD-PREMIERE POWER PLAY

CELIA AND FIDEL

BY **EDUARDO MACHADO** | DIRECTED BY **MOLLY SMITH**

ARLENE AND ROBERT KOGOD CRADLE | **FEBRUARY 28 - APRIL 12, 2020**

Can one woman change the mind of a man and the fate of a nation? Fidel Castro's most trusted confidant and political partner, Celia Sánchez, is never far from his side as he grapples with how to move his country forward. Imbued with magical realism, Arena Stage's seventh Power Play imagines a conversation between Cuba's most influential female revolutionary and its most notorious political leader in a contest between morality and power.

PART OF THE AUGUST WILSON FESTIVAL

AUGUST WILSON'S SEVEN GUITARS

BY **AUGUST WILSON**

DIRECTED BY **TAZEWEILL THOMPSON**

FICHANDLER STAGE | **APRIL 3 - MAY 3, 2020**

Seven lives are interconnected in 1940s Pittsburgh when old friend and blues singer Floyd Barton vows to turn his life around after a surprise windfall leaves him hopeful for a second chance. Infused with deep and soaring blues rhythms, this "rich and exceptionally vivid" (*Variety*) play pits the desire for a better future against the harsh realities ultimately leading to heartbreaking and inescapable circumstances.

A TRAILBLAZING SPIRIT

TONI STONE

BY **LYDIA R. DIAMOND** | DIRECTED BY **PAM MACKINNON**

IN ASSOCIATION WITH **AMERICAN CONSERVATORY THEATER**

KREEGER THEATER | **APRIL 23 - MAY 31, 2020**

Considered a pioneer, Toni Stone is the first woman to play baseball in the Negro Leagues, also making her the first woman to play professionally in a men's league in the 1950s. Based on Martha Ackmann's book, *Curveball, The Remarkable Story of Toni Stone*, this uplifting story follows Stone as she blazes a path in the male-dominated sports world against all odds, shattering expectations and creating her own set of rules.

SPECIAL ADD-ON PRODUCTION

WORLD-PREMIERE DRAMA

RIGHT TO BE FORGOTTEN

BY **SHARYN ROTHSTEIN** | DIRECTED BY **SEEMA SUEKO**

ARLENE AND ROBERT KOGOD CRADLE | **OCTOBER 11 - NOVEMBER 10, 2019**

The Internet never forgets. A young man's mistake at 17 haunts him online a decade later. Desperate for a normal life, he goes to extraordinary lengths to erase his indiscretion. But freedom of information is big business, and the tech companies aren't going down without a fight. Secrets, lies and political backstabbing abound in this riveting new drama about one man's fierce battle to reclaim his right to privacy.



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DISNEY'S NEWSIES

TABLE OF CONTENTS

| | |
|----|-------------------------------------|
| 7 | Artistically Speaking |
| 9 | From the Executive Producer |
| 11 | Dramaturgy Note |
| 13 | Title Page |
| 15 | Setting / Cast |
| 17 | Musical Numbers / Musicians |
| 19 | For this Production |
| 21 | Bios — Cast and Creative Team |
| 33 | Arena Stage Leadership |
| 34 | Board of Trustees / Theatre Forward |
| 35 | Thank You — Full Circle Society |
| 37 | Thank You — Annual Fund |
| 40 | Thank You — Special Event Donors |
| 41 | Thank You — Institutional Donors |
| 42 | Theater Staff |

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A CHILDREN'S CRUSADE: THEN AND NOW

I've been thinking a lot about young people recently.

I wanted to direct *Newsies* for a number of reasons. This musical truly has it all — an infectious score by Alan Menken, strong lyrics by Jack Feldman and an excellent book by Harvey Fierstein. It's a gold standard musical for our time. Central to me is that *Newsies* has a powerful message for today's young crusaders.

Newsies were anywhere from nine to 17 years old. They were total entrepreneurs. If the headlines weren't good enough, the newsies made up the headlines. They were scrappy, some were immigrants, many lived on the streets, and they were full of passion.

The strike which this play focuses on occurred after the Spanish American War. War always sells newspapers. After the war, circulation declined and two major newspaper publishers — Joseph Pulitzer and William Randolph Hearst — decided to get more profit at the newsies' expense. But the newsies struck back. Definitely a "David and Goliath" moment. It was a war of the 'haves and have nots' and we shall see who wins this particular war.

Free speech is our most valued right as Americans. We see it in the work in our theaters at Arena Stage, we ask it of the kids in our classrooms and expect it of our audiences. Theater speaks truth to power. Our work can embolden others to speak out. This whole country is awake and politically active in a way I haven't experienced in my lifetime. *Newsies* is a musical that celebrates young people and their drive to stand up for what they believe in.

Think about the teenagers in Parkland, Florida creating nationwide action around gun violence who are arguing for sensible gun regulations after the massacre in their high school. These students created a March for Our Lives and a Peace Plan that outlines specific actions and legislation and pushed young people to register to vote. They moved beyond their hometown and created a national voice.

Greta Thunberg from Sweden, a 16-year-old climate warrior, started a movement by sitting outside the Swedish Parliament every day alone with a sign about our climate emergency and demanded action from the parliament. A year later, millions of students worldwide have joined her by protesting every Friday. She arrived in New York for the United Nations Summit on Climate Change on a sail boat from Sweden so she would not leave a carbon footprint. She's fighting for the life of the planet and I applaud her.

These young people found a cause they believe in and moved into action. They have a fire in their bellies. They are fearless, they are outspoken, they are full of passion and rage, just like the newsies that populate this musical. *Newsies* is the same story, over a hundred years ago.

Our musical is dedicated to young people everywhere who speak up for what they believe in and take action!

Molly Smith
Artistic Director



Arena Stage is built on the land of the Piscataway people of the Algonquin-speaking tribes, as well as the lands of the Native American people of the greater Anacostia, Potomac and Tidewater regions.



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FROM THE EXECUTIVE PRODUCER



Disney's *Newsies* chronicles the newsboys' strike of 1899. These children were courageous enough to make a change by standing up against newspaper tycoons, fighting for their rights and forming their own union.

As the son of a union organizer, I learned first-hand from my mother about the important role that organized labor plays in the functioning of our economy and society. The production you are about to enjoy would not have been possible without the Actors' Equity Association, Stage Directors and Choreographers

Society, American Federation of Musicians and United Scenic Artists. We are indebted to the artists represented within these unions, as they hold us accountable to our commitment to equity and excellence in all aspects of our work.

Our commitment to fair play has been integral to the success of Arena Stage since its inception. Thomas Fichandler, our founding executive director, was engaged in discussions of unionizing from an early age, evidenced by a book he co-authored in 1953 — "Employment and Wages in the United States."

Tom brought that same gift for organizing to the theater, ensuring that our artists are cared for and supported. He also saw the importance that theaters themselves band together. As a founding member of the League of Resident Theatres (LORT), Tom not only facilitated connecting resident theaters across the United States but also implemented collective bargaining for the field.

Today, LORT is the largest professional theater association of its kind in the United States, with 75 members spanning the country. By bargaining collectively with the unions representing our artists, LORT ensures a uniformity and quality of standards within its practicing theaters. This not only benefits union members, but the theaters themselves as it enables productions to more easily transition from nonprofit to commercial theaters without penalizing those involved. I welcome each of you to reflect on the instrumental work unions play in your everyday life and our society at large.

Molly, Parker, Laura and the team of fearless artists have truly created a *Newsies* for our time. This fall, we have watched voices across the globe speak truth to power. We heard Greta Thunberg's impassioned plea at the United Nations Climate Action Summit, urging global leaders to address the worsening effects of climate change. Her actions established a youthful community of interest around a common cause. This production is a celebration of solidarity and a testament to the artistry of the unions represented on our stages. Your presence honors their cause.

A handwritten signature in dark ink, appearing to read "Edgar".

Edgar Dobie

Executive Producer

President of the Corporation



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21ST CENTURY NEWSIES

By Naysan Moigani, Literary Manager

Newsies is a story of young versus old, of capitalism and child labor, of passion and pursuing your dreams. But at its core, underneath the thrilling tap and Alan Menken's wonderful score, *Newsies* is a story of labor unions.

According to a recent Gallup poll, 64% of Americans approve of unions—a 15-year high. They also find that almost 70% of Americans want unions to have at least as much influence as they currently do (39% want them to be even stronger).

And yet, nation-wide union membership is at a record low of 10.5%, according to the Bureau of Labor Statistics; this continues the trend of the last 60 years, steadily falling since the post-WWII peak of 35%. (The same time period has seen a significant decline in workers' wages compared to productivity, and a rise in income inequality; this could be coincidental.)

In an actual coincidence, one of the few bright spots for the American labor movement in the last several years is journalism—the 21st-century descendants of the newsies are going strong. In 2015, the *Washington Post* published an article titled “Why Internet journalists don't organize.” The piece became obsolete almost immediately, as Gawker Media voted to form a union under the Writers Guild of America, kicking off a wave of digital unionization, including: VICE, Salon, *Huffington Post*, Slate, Pitchfork, The Daily Beast, BuzzFeed, Thrillist, Refinery29 and many more. Just this summer, Vox Media saw a highly public walkout that resulted in 29 hours of negotiations and an eventual union contract.



Newsboys sleeping in the offices of *The New York Sun*. Photo by Jacob Riis, 1892.

However, this trend of unionization isn't confined to digital journalists; unions have also gotten traction in the traditional newsrooms. The 137-year-old *Los Angeles Times* and 172-year-old *Chicago Tribune* both unionized in 2018 for the first time in their famously anti-union histories. The *New Yorker*, *New York Magazine*, *The New Republic*, the *Hartford Courant*... The list goes on.

Unions matter. In addition to the obvious benefits for the individual workers—higher wages, stronger job protection, etc.—we all benefit from a greater union presence. Research (in part by the State Department) has shown that increased union membership increases voter turnout (and not just in union members), especially among working-class voters and voters of color. These newly organized newsrooms consistently negotiate for (and receive) greater editorial independence to tell stories that need to be told.

Whether it's keeping “papes” on the street in 1899 or maintaining the constant flow of high-quality information in 2019, the fight is the same. And we're all in it together.

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Molly Smith, Artistic Director | Edgar Dobie, Executive Producer

THE ARENA STAGE PRODUCTION OF

DISNEY'S

NEWSIES

THE MUSICAL

MUSIC BY **ALAN MENKEN** | LYRICS BY **JACK FELDMAN** | BOOK BY **HARVEY FIERSTEIN**

BASED ON THE DISNEY FILM WRITTEN BY **BOB TZUDIKER** AND **NONI WHITE**

ORIGINALLY PRODUCED ON BROADWAY BY **DISNEY THEATRICAL PRODUCTIONS**

DIRECTED BY **MOLLY SMITH**

CHOREOGRAPHED BY **PARKER ESSE**

MUSIC DIRECTION BY **LAURA BERGQUIST**

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KEN MACDONALD

COSTUME DESIGNER
ALEJO VIETTI

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DANIEL ERDBERG

WIG DESIGNER
CHARLES G. LAPOINTE

ASSISTANT CHOREOGRAPHER
MICHAEL JOHN HUGHES

ASSISTANT MUSIC DIRECTOR
SUZANNE ROMÁN JONES

DIALECT AND VOCAL COACH
LISA NATHANS

ASSOCIATE DIRECTOR/TEXT DIRECTOR
ANITA MAYNARD-LOSH

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VICTOR VAZQUEZ

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DANCE ARRANGEMENTS BY **MARK HUMMEL**

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Newsies is presented through special arrangement with Music Theatre International [MTI].

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SETTING

Manhattan, summer, 1899.

CAST (in alphabetical order)

| | |
|--|------------------------|
| Oscar Delancey/Bill/Ensemble..... | RORY BOYD* |
| Specs/Ensemble..... | MATTHEW DAVIES* |
| Bunsen/Stage Manager/Ensemble..... | JAVIER DEL PILAR |
| Snyder/Ensemble..... | WYN DELANO* |
| Seitz/Ensemble..... | CHRISTIAN DOUGLAS |
| Joseph Pulitzer..... | EDWARD GERO* |
| Swing..... | BRETT-MARCO GLAUSER* |
| Les..... | HAZEL HAY |
| Morris Delancey/Darcy/Ensemble..... | MICHAEL HEWITT* |
| Romeo/Spot Conlon/Dance Captain..... | MICHAEL JOHN HUGHES* |
| Nun/Hannah/Ensemble..... | CAROLE DENISE JONES* |
| Jack Kelly..... | DANIEL J. MALDONADO* |
| Finch/Ensemble..... | TOMÁS MATOS* |
| Crutchie..... | JOE MONTOYA |
| Mush/Ensemble..... | EMRE OCAK |
| Albert/Scab/Ensemble..... | SHILOH ORR |
| Medda Larkin/Nun..... | NOVA Y. PAYTON* |
| Henry/Buttons/Ensemble..... | TANNER PFLUEGER* |
| Splasher/Nun/Ensemble..... | BRIDGET RILEY* |
| Tommy Boy/Scab/Ensemble/Fight Captain..... | TRO SHAW* |
| Wiesel/Mr. Jacobi/Mayor/Ensemble..... | THOMAS ADRIAN SIMPSON* |
| Nunzio/Teddy Roosevelt/Ensemble..... | JAMIE SMITHSON* |
| Les..... | JOSIAH SMOTHERS |
| Swing..... | LUCY SPRING |
| Elmer/Scab/Ensemble..... | LUKE SPRING |
| Davey Jacobs..... | ETHAN VAN SLYKE |
| Katherine Plumber..... | ERIN WEAVER* |
| Race/Ensemble..... | CHAZ WOLCOTT* |
| Jo Jo/Ensemble..... | KELLI YOUNGMAN* |

*Member of Actors' Equity Association.

UNDERSTUDIES

Matthew Davies (Davey Jacobs), Christian Douglas (Jack Kelly), Michael Hewitt (Teddy Roosevelt),
Carole Denise Jones (Medda Larkin/Nun), Bridget Riley (Katherine Plumber),
Thomas Adrian Simpson (Joseph Pulitzer), Chaz Wolcott (Crutchie)

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MUSICAL NUMBERS / MUSICIANS

ACT I

| | |
|-----------------------------|------------------------------------|
| Overture | ORCHESTRA |
| Santa Fe (Prologue)..... | JACK AND CRUTCHIE |
| Carrying The Banner..... | NEWSIES, JACK AND NUNS |
| The Bottom Line..... | PULITZER, SEITZ, BUNSEN AND HANNAH |
| That's Rich | MEDDA |
| Don't Come A-Knocking | JACK AND BOWERY BEAUTIES |
| The World Will Know..... | JACK, DAVEY, LES AND NEWSIES |
| Watch What Happens..... | KATHERINE |
| Seize the Day | DAVEY, JACK AND NEWSIES |
| Santa Fe | JACK |

Act II

| | |
|-----------------------------------|------------------------------------|
| Entr'acte | ORCHESTRA |
| King of New York | KATHERINE AND NEWSIES |
| Letter from the Refuge..... | CRUTCHIE |
| Watch What Happens (Reprise)..... | DAVEY, JACK, KATHERINE AND LES |
| The Bottom Line (Reprise) | PULITZER, SEITZ AND BUNSEN |
| Brooklyn's Here | NEWSIES |
| Something to Believe In | JACK AND KATHERINE |
| Once and For All..... | JACK, DAVEY, KATHERINE AND NEWSIES |
| Finale | COMPANY |

MUSICIANS

| | |
|--|---------------------|
| Music Director/Conductor | LAURA BERGQUIST |
| Assistant Music Director/Keyboard 1 | SUZANNE ROMÁN JONES |
| Keyboard 2 | VICTOR SIMONSON |
| Violin | JENNIFER RICKARD |
| Cello..... | ARON RIDER |
| Guitars/Banjo | GERRY KUNKEL |
| Bass Guitar..... | DAN HALL |
| Flute/Piccolo/Clarinet/Soprano & Alto Sax/AFM Contractor | RITA EGGERT |
| Trumpet/Flugelhorn..... | CRAIG TAYLOR |
| Trombone/Bass Trombone..... | JOE JACKSON |
| Drums | DANNY VILLANUEVA |
| Percussion..... | JOANNA HULING |

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book by Jo Swerling and Abe Burrows
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choreographed by Dell Howlett
directed by Peter Flynn

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Photo of Maria Egler, Joe Mallon, Karen Vincent and Bueka Uwemedimo by Scott Suchman.

FOR THIS PRODUCTION

| | |
|--|---|
| Associate Wig Designer | RACHEL GEIER |
| Technical Director | NATALIE BELL |
| Properties Director | JENN SHEETZ |
| Costume Director | JOSEPH P. SALASOVICH |
| Master Electrician | CHRISTOPHER V. LEWTON |
| Sound and Video Supervisor..... | BRIAN BURCHETT |
| Production Dramaturg..... | NAYSAN MOJGANI |
| Fight and Intimacy Consultant..... | JENNY MALE |
| Production Assistant..... | DAYNE SUNDMAN |
| Stage Management Fellows | STEPHEN BUBNIAK, DELAYNIE RIZER |
| Youth Company Supervisor..... | MALEK MAYO |
| Directing Assistant..... | HILKKA-LIISA IIVANAINEN |
| Stage Carpenters..... | MICK COUGHLAN, SEAN MALARKEY, HANNAH MARTIN |
| Props..... | MARION DUBE, REGINA VITALE |
| Light Board Operator..... | BRIAN FLORY |
| Lead Followspot Operator..... | KELSEY L. SWANSON |
| Followspot Operators..... | STEFANIE DEHART, ELIOT PETERSON, ALEXANDER TAGGERT |
| Assistant to the Lighting Designer | MINJOO KIM |
| Audio Engineer | ADAM W. JOHNSON |
| Second Audio..... | JAMES LADOW |
| Electronic Music Designer..... | ETHAN DEPPE |
| Wardrobe Supervisor | ALICE HAWFIELD |
| Wardrobe | CARISSA GILSON, KRISTINA MARTIN |
| Wigs, Hair and Makeup Supervisor..... | RAYNA RICHARDSON |
| Hair and Makeup | DAPHNE EPPS |
| Haircuts | LASHAWN MELTON |
| Costume Ageing and Distressing | HOCHI ASIATICO |
| Additional Tailoring By..... | DAWSON TAILORS, SETH GILBERT, TESSA LEW |
| Additional Costumes by | REDTHREADED, CHRISTOPHER M. SCHRAMM, CHRISTINE SCZEPANSKI, STELLA PIVNIK |
| Stitchers | KATIE NOBEL, CARISSA CASH, JENN BAE, EMILY MCCORT, ELIZABETH SPILSBURY |
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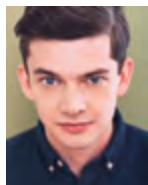
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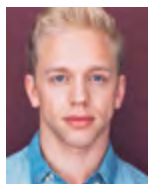
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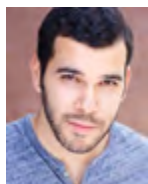
RORY BOYD (*Oscar Delancey/ Bill/Ensemble*) is thrilled to be making his Arena Stage debut. He recently made his D.C.-area debut as Roger in Signature Theatre's world premiere of *Blackbeard*. Other

career highlights include Matt (the Boy) in *The Fantasticks* (Opera House Arts); Mordred in *Camelot* (Lyric Stage Co. of Boston); and the Player King in *Hamlet* (Actors' Shakespeare Project). Rory grew up in Scotland where he appeared in productions of *The Secret Garden*; *Honk!*; and *A Christmas Carol* at the Byre Theatre of St Andrew's. He holds degrees from the University of Cambridge; University College London; and the Boston Conservatory. He resides in New York City with his wife, Clara, and their dog, Wallace. roryboyd.com



MATTHEW DAVIES (*Specs/ Ensemble/Davey Jacobs u/s*) is elated to be making his Arena Stage debut in *Newsies!* His most recent credits include: *Guys and Dolls* and *Paint Your Wagon* (MUNY); and

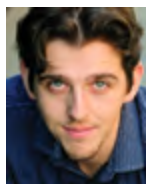
A Funny Thing Happened...Forum (Gulfshore Playhouse). National tour credits include: *Finding Neverland* and *Cinderella*. Regional credits include: Music Theatre Wichita, MUNY, North Carolina Theatre, Gulfshore Playhouse and The Metropolitan Opera. Matthew holds a BFA in Musical Theatre from Brigham Young University. Sending gratitude to his family, parents, God, Bloc, Johnny, BYU, Parker and the whole production team for this amazing opportunity! Instagram: [@matthewddavies](https://www.instagram.com/matthewddavies) www.matthewddavies.com



JAVIER DEL PILAR (*Bunsen/ Stage Manager/Ensemble*) is beyond thrilled to be back at Arena Stage after appearing in *Native Gardens*. Other D.C.-area credits include: *Charlotte's Web* and *Óyeme:*

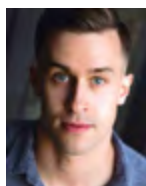
The Beautiful (Imagination Stage); *Ella Enchanted* (Adventure Theatre MTC);

Godspell (NextStop Theatre Company); and *A Christmas Carol* and *Three Musketeers* (Chesapeake Shakespeare Company). Internationally he has appeared in *A Midsummer Night's Dream* with the National Academy of Chinese Theatre Arts, Beijing. He holds a BA in Theatre from the University of Maryland, College Park. Instagram: [@javierendelpilar](https://www.instagram.com/javierendelpilar)



WYN DELANO (*Snyder/ Ensemble*) is making his Arena Stage debut in *Newsies*. Recent D.C.-area credits include *Into the Woods* (Ford's Theatre), *Beast in Beauty* and *the Beast* (Creative Cauldron),

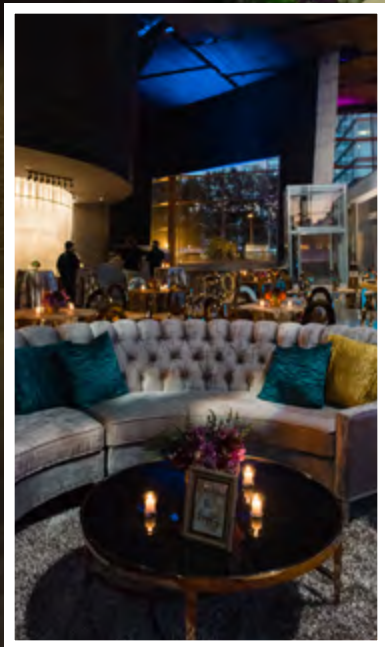
A Civil War Christmas (First Stage), *Parade* (Keegan Theatre) and several leading roles at Riverside Center in Fredericksburg, VA. Last year, Wyn toured the country in the role of Major Gray as part of the First National Tour of the 2015 Broadway musical *Amazing Grace*. Favorite Regional credits include the southwest premiere of the magician-centric *As We Lie Still* (Contemporary Theatre of Dallas), several seasons with the Trinity Shakespeare Festival and *A Tribute to Marvin Hamlisch* featuring Donna McKechnie at Bass Hall. Wyn holds a BFA in Theatre from TCU in Fort Worth, TX.



CHRISTIAN DOUGLAS (*Seitz/ Ensemble/Jack Kelly u/s*) is thrilled to be making his D.C. theater debut at Arena Stage. For the past four years, Christian has been singing full-time with the United

States Army Chorus, performing as a soloist all over the country and in the D.C. area at venues like the Kennedy Center, the Pentagon, the Capitol and the White House. Christian was awarded second prize in the prestigious Lotte Lenya Vocal Competition in 2018 and was a finalist in the American Traditions Vocal Competition in 2019. He is currently an artist in residence at the Strathmore Mansion and will be appearing in *Gun and Powder* at Signature Theatre in February. Instagram: [@christiandouglasmusic](https://www.instagram.com/christiandouglasmusic) christiandouglasmusic.com

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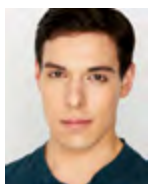


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EDWARD GERO (Joseph Pulitzer)'s Arena Stage credits include Thomas Everson, Jr. in *Junk*, Antonin Scalia in *The Originalist*, Benjamin Hubbard in *The Little Foxes* and Mark Rothko in *Red*. He is a four-

time Helen Hayes Award winner and 16-time nominee. New York credits include *The Originalist* (59E59). Regional credits include *The Originalist* (Asolo Repertory, Pasadena Playhouse and Court Theatre, Joseph Jefferson Award nomination); *Red* and Gloucester in *King Lear* (Goodman); *Nixon's Nixon* and *Night Alive* (Round House); *Sweeney Todd* (Signature Theatre); *Scrooge* in *A Christmas Carol* (Ford's Theatre); and *American Buffalo*, *Shining City* and *Skylight* (Studio Theatre). In 32 seasons with Shakespeare Theatre Company, his over 70 roles include Helen Hayes turns in *Henry IV*, *Richard II* and *Macbeth*. Film/TV credits include "House of Cards," "TURN: Washington's Spies," "Die Hard 2," "Striking Distance" and narrations for Discovery Channel and PBS. He is a Ten Chimneys 2015 Lunt-Fontanne Fellow and associate professor of theater at George Mason University.



BRETT-MARCO GLAUSER (*Swing*) is bursting with excitement to be making his Arena debut with *Newsies*. He comes to Arena directly from the *Anastasia* First National Tour, where he danced in the

ensemble and understudied the lead role of Dmitry. Some of his favorite credits include *Mamma Mia* at Walnut St Theatre (Pepper), *Cats* (Munkustrap) on Royal Caribbean International, as well as productions at Goodspeed Opera House, Riverside Theatre and Fireside Theater. Brett-Marco is a proud graduate of Pace University's BFA degree in Commercial Dance. He'd like to give his endless thanks to everyone on the Arena and *Newsies* team, Penny and Meghan, Brian, and the Wham-Bam Glauser Fam. Instagram: @bmcglauser



HAZEL HAY (Les) is delighted to make her Arena Stage debut at age nine. D.C.-area credits include Ford's Theatre: *A Christmas Carol* (Want/School Girl). Television credits include "K-REX," "This

is Life Live," "Copycat Killers" and "Love Gone Wrong." Film credits include "A Mother's Love," "The Off Season" and "The Catcher." Love and thanks to her family, G. Gardner Talent Management, Studio Bleu and the entire *Newsies* team. Instagram: @Hey_Hazel_Hay



MICHAEL HEWITT (Morris Delancey/Darcy/Ensemble/Teddy Roosevelt u/s) is excited for his Arena Stage debut! GRATITUDE to the team for their trust, the company they let him keep and to Caroline,

his wife. He made his Kennedy Center debut on his birthday and has since performed in all but two Kennedy Center venues. Favorites include: *Tosca* and *La traviata* (WNO); *Oklahoma!*, *Silent Night*, Robbins' *West Side Story* and *L'assedio di Calais* (GGF); and *Annie*, *Get Your Gun* (Lyric). His soloist credits include: *Bernstein on Broadway* (Orchestre National de Lille); Beethoven's *Symphony No. 9*, Mozart's *Requiem* and Bach's *St. Matthew Passion*. Michael is an alumnus of numerous training programs, including Domingo-Cafritz at WNO, Barrington Stage Company and Perry-Mansfield School. He holds an MM from Rice University. Reach out! @mc.hewitt (IG); www.michaelhewitt.com. And hey — just be nice!



MICHAEL JOHN HUGHES (*Romeo/Spot Conlon/Dance Captain*) is thrilled to be performing at the Arena Stage for the first time! This summer he was at the Cape Playhouse in Massachusetts performing

as Paul in *A Chorus Line*. Michael John has spent most of his career performing at regional theaters all over the country. His favorite credits include: *Elf: The Musical* (Ogunquit Playhouse); *In The Heights* (North Carolina Theatre); *Newsies* (North Carolina





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

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Theatre); *A Chorus Line* (Westchester Broadway Theatre); *Frozen: A Musical Spectacular* & *Disney Dreams* (Disney Cruise Lines); *Newsies* (Arts Center of Coastal Carolina); *Evita* and *West Side Story* (Pennsylvania Shakespeare Festival); *A Chorus Line* (Weston Playhouse); *A Christmas Carol* (McCarter Theatre); and *Carousel* (Arizona Broadway Theatre). He received a BFA in Musical Theatre from Pace University. He'd like to thank his friends and family for their unconditional love and support. Performances dedicated to Liz. Instagram: @michaeltjohnhugs



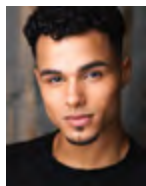
CAROLE DENISE JONES (*Nun/Hannah/Ensemble, Medda Larkin/Nun u/s*) is thrilled to be making her Arena Stage debut. She was last seen in *The Book of Mormon* (Broadway). National Tours:

The Book of Mormon, *Mamma Mia* and *Whistle Down the Wind*. She has also performed in many regional theaters throughout the country. TV: "The Americans" and "Dietland." She can also be seen in the upcoming movie "Clifford the Big Red Dog" coming to theaters in 2020. Love to Darren and Gretta, our sweet dog.



DANIEL J. MALDONADO (*Jack Kelly*) is very excited to be making his Arena Stage debut and to step back into Newsie Square! Some recent regional credits include: the world premiere of *Moulin Rouge! The*

Musical based on Baz Luhrmann's critically acclaimed film (Emerson Colonial Theater, Boston); *Grease* (Pittsburgh CLO); *Pippin* (FreeFall Theatre); and *The Graduate, Newsies, Rock of Ages* and *Tommy* (Forestburgh Playhouse). He is a Rider University MT graduate and a proud AEA member. Thanks to the team at Nicolosi, Molly, Parker, Laura and Geoff! And a huge thank you to Mom, Dad, family, friends and Shelly for all the love and support. Love you all! Enjoy the show! Instagram: @DanielJ_Maldonado Twitter: @DanJMaldonado Website: danieljmalonado.net



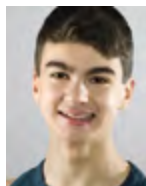
TOMÁS MATOS (*Finch/Ensemble*) was born and based in NYC. Tomás is a graduate of the renowned FAME School, Fiorello H. LaGuardia High School for the Performing Arts. Theater

credits include: the Broadway-bound *Diana* (La Jolla Playhouse); *West Side Story* (Guthrie Theater); *In the Heights* and *Newsies* (Pioneer Theater Company); and *Priscilla Queen of the Desert* (NCL). Dance credits include: Broadway Dance Lab (fall 2018); *Random Acts of Flyness* (HBO); Madonna (MDNA skin); UNIQLO, *Modern Love* and *The Marvelous Mrs. Maisel* (Amazon Prime). Special thanks to CTG and his fabulous grandmother for all their support; he wouldn't be able to seize the day without them. Follow Matos' journey into his next gig as he makes his Broadway debut with the company of *Diana* at the Longacre Theater this winter! Instagram: @tomatos_



JOE MONTOYA (*Crutchie*) is honored to be making his Arena Stage debut in *Newsies!* Recent theater credits include: *Les Misérables* (Eponine); *Modern Day Martyrdom* (at Fuerza Fest NYC); and *The Wild*

Party (Oscar D'Armano). Other favorite roles include *Into the Woods* (Jack) and *Spring Awakening* (Ernst). A recent graduate of Pace University's Musical Theater program, Joe has made concert appearances in New York City at 54Below, the Green Room 42 and MCC Theater. Many thanks go out to the incredible cast and crew of *Newsies!* Love wins! Instagram: @jo_shortstack Website: JoeMontoyaOfficial.com



EMRE OCA (*Mush/Ensemble*) is thrilled to be making his Arena Stage debut in *Newsies*. Emre's theater credits include local productions of *The Addams Family* (Pugsley) and *Aladdin* (Ensemble), as well as

the PA production of *Frankenstein Rocks* at the Zlock Performing Arts Center. Trained in ballet, contemporary, musical theater, acrobatics, jazz, tap, lyrical, hip hop and improvisational dance, Emre has performed in The

Washington School of Ballet's adaptation of *Don Quixote*, the Mid-Atlantic Dance Theater production of *The Nutcracker*, the NYCDA Summer Dance Intensive Showcase at the Schimmel Center in NYC and on stages around the Northern Virginia/Washington, D.C., area. Emre is grateful to the Arena Stage team for this opportunity, as well as his parents and brother for all their encouragement and support.



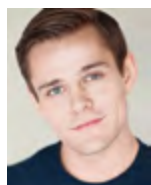
SHILOH ORR (*Albert/Scab/Ensemble*) will be making his Arena Stage debut in *Newsies*. He is a Bachelor of Music graduate from The Catholic University of America and has recently been seen at Toby's

Dinner Theatre as Eugene in *Grease!* and Tulsa in *Gypsy*. He is incredibly excited to be here at Arena Stage; he thanks his friends and family for their support and God for his continuous blessings.



NOVA Y. PAYTON (*Medda Larkin/Nun*) has performed extensively in the D.C. area. She is thrilled to be back at Arena for a second time. She was last seen at Arena Stage in *Smokey Joe's Café*. Tour

credits include: *3 Mo' Divas*, *Smokey Joe's Café* (BJ). Regional credits include: The 5th: *Man of La Mancha* (Aldonza) and *A Night with Janis Joplin*; Milwaukee Rep & Prince Music Theatre: *Dreamgirls* (Effie). D.C. credits include: *Jelly's Last Jam*, *La Cage aux Folles*; *Defying Gravity*; *Making of a SuperNOVA*; *Dreamgirls* (Helen Hayes Award); *Hairspray* (Motormouth Mabelle, HH recipient) (Signature); *Caroline, or Change* (Caroline) (Round House); *Kiss Me, Kate* (Hattie) (Shakespeare Theatre); *A Year with Frog and Toad* (Imagination Stage); *Ragtime* (Sarah) (Ford's Theatre); *Godspell* (Olney Theatre); and *How To Succeed...* (Kennedy Center). www.simply-nova.com.



TANNER PFLUEGER (*Henry/Buttons/Ensemble*) is overjoyed to be making his debut at Arena Stage in their production of *Newsies*. A Nebraska native, Tanner is a

dance alumnus from Oklahoma City University and now resides in New York City. His most recent credits include *Guys and Dolls* (Broadway At Music Circus), *Jerome Robbins' Broadway* (Theatre Under the Stars), and *The Music Man* (Asolo Rep). At age 13, he appeared on Broadway and the West End in *Billy Elliot* playing the titular role. During his college career he spent many summers at Music Theatre Wichita and The Muny in St. Louis. He thanks his mom and dad for their endless love and support. Here's to a dream show! Instagram: @tanthedancinman



BRIDGET RILEY (*Splasher/Nun/Ensemble/Katherine Plumber u/s*) is excited to be back at Arena Stage after performing in *The Pajama Game*, *Carousel* and the workshop of *Another Part of the*

Forest. New York Off-Broadway credits include: *The Scarlet Letter* and *Freckleface*. National Tours include: *West Side Story* and *Seussical*. D.C. credits include: *Camelot* (Shakespeare Theatre Company); *110 in the Shade* (Ford's Theatre); and *Cabaret* (Olney Theatre Center). Regional credits include: *Paradise Square*, *Peter Pan*, *West Side Story*, *Les Misérables*, *All Shook Up*, *The Producers*, *Spelling Bee*, *Cabaret*, *Wild Party*, *Bare*, among others. International credits include: *Nine*, Stadsschouwburg Opera and Brugge Belgium. Film credits include: "Something Borrowed" and "East of Eden." TV credits include: "Nurse Jackie" and "Primal Instinct." Concerts include: Carnegie Hall with the New York Pops Symphony Orchestra, Ted Shawn Theatre and Jacob's Pillow. Education: BFA Musical Theatre from Pace University and Jacob's Pillow School for Dance. Instagram: @missbridgetriley Website: www.issbridgetriley.com



TRO SHAW (*Tommy Boy/Scab/Ensemble/Fight Captain*) is thrilled to be making her Arena Stage debut with this powerful and energetic musical. Favorite past credits include: Broadway: *Anybodys* and *West Side Story* (Palace Theater, original revival cast). Regional: Torgus in *Torgus & Snow* (SigWorks); Mime in *Bread* (Spooky

Action/Kennedy Center Page-to-Stage); Cherry in *Cherry Smoke* (LA Premiere, Lucky Mellon Collective); Avery in *Rapture, Blisters, Burn* (u/s Geffen); Lady Mortimer in *Henry IV Part 1* (Antaeus); Minnie Fay in *The Matchmaker* (Utah Shakes); Ariel double in *The Little Mermaid* (TUTS/McCoy Rigby tour); Judy Haynes in *White Christmas*; and Josie in *Yankee Doodle Dandy* (Musical Theatre West). Television: "NCIS: Los Angeles." Special thanks to Molly, Victor, Parker, Anthony and Simon. MFA candidate in Classical Acting, ACA; BFA in Acting, Carnegie Mellon. Proud member of AEA & SAG-AFTRA. www.troshaw.com



THOMAS ADRIAN SIMPSON

(Wiesel/Mr. Jacobi/Mayor/Ensemble/Joseph Pulitzer u/s) returns to Arena Stage where he was most recently seen in *Anything Goes* and *Dave*. Other Arena appearances include

Karl Lindner in *A Raisin in the Sun*; Col. Pickering in *My Fair Lady*; Abraham Lincoln in *Mary T. & Lizzy K.*; and Roy in *A Light in the Piazza*, among others. Recent regional credits include: El Gallo in *The Fantasticks* with Infinity Theatre; Frolo in *The Hunchback of Notre Dame* at The Riverside Center; Caiaphas in *Jesus Christ Superstar* and Pete the Cowboy in *Crazy for You* at Signature Theatre; and Judge Turpin in *Sweeney Todd* at The Olney Theatre Center. Tom can be seen in season four of Netflix's "House of Cards" and is a proud graduate of the University of North Carolina School of the Arts.



JAMIE SMITHSON (Nunzio/Teddy Roosevelt/Ensemble) last appeared at Arena Stage as Avram in *Fiddler on the Roof*. His favorite D.C. credits include: *Sense and Sensibility* (Folger Theater, Helen Hayes

Nomination—Best Actor), *Cake Off* (Signature Theater), *Boeing Boeing* (No Rules), *Crimes of the Heart* (Everyman Theater), *Twist your Dickens* (The Kennedy Center, The Second City) and *Fly by Night* (1st Stage, Helen Hayes Nomination—Best Actor). He has also performed regionally with Shakespeare Theatre Company, American Repertory Theater, Ford's Theatre, Imagination Stage,

Portland Center Stage, The Guthrie Theater and The Acting Company. Jamie received his MFA in acting at Mason Gross School of the Arts, Rutgers University.



JOSIAH SMOTHERS (Les) is thrilled to be playing the part of Les in *Newsies!* Josiah made his National Tour Debut last year as Michael/Jack in *Finding Neverland*. He would love to thank Arena Stage for

this amazing opportunity to play one of his dream roles! Josiah is a dancer/singer/actor at Studio Bleu in Ashburn. He is also a member of Chloe and Maud Arnold's Jr Tap Company. Josiah would like to thank his family and friends, Mr. Dave, Shirley Grant Management, Miss Badiene, Miss Kim, Justin and all his Bleu teachers and God for this opportunity. Follow him on Instagram: @itsjosiahsmothers



LUCY SPRING (Swing) is excited to be making her Arena Stage debut in *Newsies*. A graduate of George Mason University with a BFA in Dance, Lucy has performed at the Center for

the Arts and Hylton Performing Arts Center as a member of the GMU Dance Company. She has shared the stage with The American Pops Orchestra in *You Spin Me Round* at the GW Lisner Auditorium, and the contemporary dance company, marInspired; the storytellers, in the Capezio A.C.E. Awards and breakable in NYC. Lucy has assisted pre-production choreography for *Grand Hotel* (Signature Theatre) and *Evita* (Olney Theatre Center) and set original choreography for GMU Dance Company (Harris Theatre), Ethno World Orchestra, Inc., *Seussical the Musical, Jr.*, CureFest and various dance schools in Virginia.



LUKE SPRING (Elmer/Scab/Ensemble) is excited to make his Arena Stage debut. His past performances include Kennedy Center Honors (Tom Hanks Tribute), Ford's Theatre Annual Gala and Mayor's Arts



Awards (Lincoln Theatre). Luke was in both the original Broadway cast of *A Christmas Story, The Musical* (Lunt-Fontanne) and the show's first National Tour (MSG, Wang, Bushnell). Credits include *Maurice Hines is Tappin' Thru Life* (New World Stages, The Wallis), Tony Awards (Radio City Music Hall), Fred and Adele Astaire Awards and performances at the Apollo, Joyce, St. Luke's, Town Hall and El Portal theaters. Luke has performed with the American Festival Pops Orchestra, internationally as a member of *Rhythmic Tap Company*, at Ellis Island, Feinstein's/54 Below and corporate entertainment events around the country. His television credits include "The Ellen DeGeneres Show" and "SYTYCD."



ETHAN VAN SLYKE (Davey Jacobs) returns to Arena Stage after last being seen in *Oliver!* (Fagin's Gang, Oliver u/s) and *Watch on the Rhine* (Joshua and Bodo u/s). Other professional credits include

Creative Cauldron's *Caroline or Change* (Noah, Helen Hayes Nomination), NextStop Theatre's *Singin' in the Rain* (Rod/ Hollywood Tenor) and *The Secret Garden* (Colin). Ethan has also been a featured artist on the Kennedy Center's Millennium Stage. Currently a senior at Freedom High School (South Riding, VA), his school credits include *Singin' in the Rain* (Don Lockwood/Choreo.), *The Music Man* (Marcellus/Choreo.), *Flowers for Algernon* (Burt Seldon) and *High School Musical* (Ryan). Ethan would like to thank everyone at South Riding Dance Academy, his teachers, friends and family for their unconditional support. Instagram: @ethan.vanslyke Twitter: @ethanvABC



ERIN WEAVER (Katherine Plumber) is so excited to be back at Arena Stage where she was last seen as Katrin in *Mother Courage* (Helen Hayes Award). A seven-time Helen Hayes Award-winner, some of

Erin's favorite roles locally include: Mona Juul in *Oslo*, Nell Gwynn in *Or* (Helen Hayes Award) and Deb in *Ordinary Days* (Helen Hayes Award) at Round House Theatre; Marianne in *Sense & Sensibility* (Helen Hayes Award, Best

Ensemble) and Thomasina in *Arcadia* (Helen Hayes Award) at the Folger Theatre; Amy in *Company* (Helen Hayes Award) at Signature Theatre; Jane in *Me... Jane: The Dreams & Adventures of Young Jane Goodall* at The Kennedy Center; and Sally in *You're A Good Man, Charlie Brown* at Imagination Stage. Erin lives near D.C. with her husband, Aaron Posner, and daughter, Maisie.



CHAZ WOLCOTT (*Race/ Ensemble/ Crutchie u/s*) is elated to make his Arena Stage debut with *Newsies*. Chaz's New York/ National Tour credits include Disney's *Newsies*, *Cats* (Mr.

Mistoffelees) and *Me and My Girl* (City Center Encores!). Regional theater credits include Music Theatre Wichita, Merry-Go-Round Playhouse, Fulton Theatre, Casa Mañana, Westchester Broadway, Lyric OKC and The Gateway. Chaz was Buttons in the film version of Disney's *Newsies: The Broadway Musical* and was featured on *So You Think You Can Dance*. Chaz is an alum of Oklahoma City University and is currently on faculty at Broadway Dance Center and Steps on Broadway in NYC. Special thanks to Molly, Parker and Laura for this opportunity, to his amazing agents at The Mine and to his awesome Mom. Follow Chaz @dancinchaz and find out more at chazwolcott.com



KELLI YOUNGMAN (*Jo Jo/ Ensemble*) is so pleased to be making her Arena Stage debut! Kelli has performed on Broadway in *Anastasia* and the Lincoln Center Theater revival of *The King and I*. She

was also an original company member of the First National tour of LCT's *The King and I* (Swing/ Assistant Dance Captain). Most recently, Kelli originated her role in the world premiere of *The Flamingo Kid* (Hartford Stage) and was a guest artist in *A Chorus Line* (Connie/ MT Wichita). She is a graduate of Fordham University with a BFA in Dance. Love and appreciation to the Universe, Clear Talent Group, David, Xander, her family and everything to Steve. Instagram: @kellyyoungman www.kellyyoungman.com

CREATIVE

ALAN MENKEN (Composer) Theater: *God Bless You, Mr. Rosewater*, *Little Shop of Horrors*, *Real Life Funnies*, *Atina: Evil Queen of the Galaxy*, *Kicks*, *The Apprenticeship of Duddy Kravitz*, *Beauty and the Beast*, *A Christmas Carol*, *Weird Romance*, *King David*, *Der Glöckner Von Notre Dame*, *The Little Mermaid*, *Sister Act*, *Leap of Faith*, *Aladdin* and *Newsies*. Film: *Little Shop of Horrors*, *The Little Mermaid*, *Beauty and the Beast*, *Newsies*, *Aladdin*, *Pocahontas*, *The Hunchback of Notre Dame*, *Hercules*, *Life with Mikey*, *Lincoln*, *Home on the Range*, *Noel*, *Enchanted*, *Shaggy Dog*, *Tangled* and *Mirror Mirror*. Songs: *Rocky V*, *Home Alone 2* and *Captain America*. Awards: eight Oscars (19 nominations), 11 Grammys (including Song of the Year), seven Golden Globes, Tony (plus four nominations), Drama Desk, Outer Critics Circle, New York Drama Critics, Olivier and London's Evening Standard Award, Drama League. Honors: Songwriter's Hall of Fame, Doctorates from New York University and University of North Carolina School of the Arts.

JACK FELDMAN (Lyrics) Broadway and Off-Broadway: *The Madwoman of Central Park West*; *Isn't It Romantic*, by Wendy Wasserstein; *Beyond Therapy*, by Christopher Durang; *Coming Attractions*, by Ted Tally; *Miami* (book by Ms. Wasserstein). Regional: Music for Mr. Durang and Albert Innaurato's *Idiots Karamazov* at the Yale Repertory Theatre. Film: *Oliver & Company*; *Tribute*; *Thumbelina*; *Newsies*; *Home Alone 2: Lost in New York*; *Used People*; *Life with Mikey*; *A Goofy Movie*; *The Lion King II: Simba's Pride*; and *102 Dalmatians*. TV: Music and lyrics for the PBS Theatre in America production of Eve Merriam's *Out of Our Father's House*; *The Magic Hat*; *The Little Mermaid* (TV special); *Polly*; "Sesame Street"; "Wubbulous World of Dr. Seuss;" and "Out of the Box." Also many pop songs, including the Grammy Award-winning "Copacabana," the top-10 hit "I Made It Through the Rain," and songs and special material for Sarah Vaughn, Carmen McRae, Liza Minnelli, Lily Tomlin, Dionne Warwick and the Muppets.

HARVEY FIERSTEIN (Book) is a four-time Tony Award-winning writer and actor. His Broadway writing credits include *Kinky Boots*, *Torch Song Trilogy* (Tony, Drama Desk, Dramatists Guild Awards), *Casa Valentina*, *Safe Sex*, *Legs Diamond* and *A Catered Affair* (12 Drama Desk nominations and the Drama League Award for Best Musical). His *La Cage Aux Folles* is the only show to ever win Best Musical and two Best Revival Tony Awards. Other plays include *Spookhouse*, *Forget Him* and *Flatbush Tosca*. His teleplays include *Tidy Endings* for HBO (ACE Award) and *On Common Ground* for Showtime. His children's HBO special, *The Sissy Duckling*, won the Humanitas Prize and the book version is in its eighth printing. Other honors include the Drama League Award for Outstanding Performer of the Year, a special OBIE award, *NY Magazine* Award, and nominations for The Olivier Award and an Emmy. His political writings have been seen on PBS' series "In The Life" and published in the *NY Times*, *Huffington Post* and *Hartford Courant*. He was inducted into The Theater Hall of Fame in 2008.

MOLLY SMITH (Director) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include large-scale musicals like *Anything Goes*, *Carousel*, *Fiddler on the Roof*, *Oklahoma!*, *My Fair Lady*, *The Music Man*, *Cabaret*, *South Pacific*; new plays like *Sovereignty*, *The Originalist*, *Camp David*, *Legacy of Light*, *The Women of Brewster Place*, *How I Learned to Drive*; and classics like *Mother Courage and Her Children*, *A Moon for the Misbegotten*, *The Great White Hope*, and *All My Sons*. Her directorial work has also been seen Off-Broadway at 59E59 in New York, Portland Center Stage, Canada's Shaw Festival, The Court Theatre, The Old Globe, Asolo Repertory, Berkeley Repertory, Trinity Repertory, Toronto's Tarragon Theatre, Montreal's Centre Theatre and Perseverance Theater in Juneau, Alaska, which she founded and ran from 1979–1998. Molly has been a leader in new play development for over 40 years. She is a great believer in first, second and third productions of new work and has championed projects including *Dear Evan Hansen*; *Next to Normal*; *Passion Play, a cycle*; and *How I Learned to Drive*. She led the



re-invention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and positioning Arena Stage as a national center for American artists through its artistic programming. During her time with the company, Arena Stage has workshoped more than 100 productions, produced 39 world premieres, staged numerous second and third productions and been an important part of nurturing nine projects that went on to have a life on Broadway. In 2014, Molly made her Broadway debut directing *The Velocity of Autumn*, following its critically acclaimed run at Arena Stage. She was awarded honorary doctorates from American University and Towson University. In 2018, she was honored as Person of the Year by the National Theatre Conference and inducted into the Washington DC Hall of Fame.

PARKER ESSE (Choreographer) is an eight-time Helen Hayes Best Choreography nominee and recipient for Arena Stage's *Oklahoma!*, *The Pajama Game* and *Anything Goes*. Director/choreographer credits include: *Crazy for You* and *West Side Story* (Finger Lakes Music Theatre Festival). Choreographer credits include: *A Bed and a Chair: A New York Love Affair* (Encores!); *Carousel*, *Oliver!*, *Fiddler on the Roof*, *Smokey Joe's Café*, *The Music Man* and *The Light in the Piazza* (Arena Stage); *Rags*, *A Wonderful Life*, *Fiddler on the Roof*, *The Most Happy Fella* and *Carousel* (Goodspeed); *Seven Brides for Seven Brothers* (Ogunquit Playhouse); *West Side Story* (Signature Theatre); *Bells are Ringing* and *Little Shop of Horrors* (Berkshire Theatre Group); and *Me and My Girl*, *Sweet Charity* and *Guys and Dolls* (Canada's Shaw Festival). This past season: *La Traviata* (The Kennedy Center WNO), pre-Broadway *Jukebox Hero* featuring Foreigner's Greatest Hits (Ed Mirvish Toronto) and *Lyrics & Lyricists Celebrates Oklahoma! at 75* (92nd St. Y). Associate choreographer credits include Broadway's *Finian's Rainbow* and *A Tale of Two Cities*, and featured performer in *Fosse*.

LAURA BERGQUIST (Music Director) is making her Arena Stage debut and is delighted to be among the first females to music direct and conduct an Arena production. On Broadway she was the music director and conductor for *Allegiance: A New Musical* starring Lea Salonga, George Takei and Telly Leung. She was featured in the documentary, "The Road to Allegiance," and conducted the Broadway cast album and feature film. As a composer, Laura has more than 60 works in her catalogue including *Not Another Christmas Letter: The Musical* which is being produced around the U.S. She lives in New York City with her husband and maintains a large coaching studio in Hell's Kitchen in addition to her work in universities and churches around the country. www.laurabergquist.com.

KEN MACDONALD (Set Designer) is so happy to be working again with Molly and the amazing people at Arena Stage. Previous productions there include *The Shoplifters*, *Sovereignty* and *Anything Goes*. Most recently, Ken designed the American tour of *A Thousand Splendid Suns* (ACT San Francisco; The Old Globe, San Diego; Seattle Repertory). His design for the international hit *The Overcoat* won him several awards. He has designed over 100 shows with his partner, Morris Panych (director and playwright), from *Vigil* (starring Olympia Dukakis/Mark Taper Forum and ACT) to *7 Stories across Canada*. Ken designed at the Shaw Festival (Niagara-on-the-Lake) for 16 seasons. He designed *Private Lives* at the Stratford Festival Ontario and this season will design there again for *Frankenstein Revived*. Then he will design *This London Life* with The Grand Theatre. Ken's awards include a Gemini (Best Production Design/film "The Overcoat"), four Dora Mavor Moore Awards (Toronto) and 17 Jessie Awards (Vancouver). www.kenandmorris.com

ALEJO VIETTI (Costume Designer)'s Arena Stage credits include: *Ella*, *The Pajama Game* and *Anything Goes* (Helen Hayes Award). New York credits include: Broadway's *Holiday Inn*, *Allegiance* (Drama Desk nomination) and *Beautiful: The Carole King Musical* (U.S. tour, West End — Olivier Award nomination, Australia, Japan and UK tour). He works for City Center Encores!, Radio City Rockettes,

Roundabout Theatre, Manhattan Theatre Club, Atlantic Theater, Irish Rep and Primary Stages, among others. Opera credits include: New York City Opera, Chicago Lyric Opera, Minnesota Opera, Wolf Trap Opera and Donesk Opera (Ukraine). Selected regional work includes: Alley Theatre, Shakespeare Theatre, Ford's, Signature, Center Stage, Goodspeed, Guthrie, Hartford Stage, Paper Mill Playhouse, La Jolla Playhouse and The Old Globe. Other credits include: Disney's *The Hunchback of Notre Dame* (Japan and Germany), Ringling Brothers and Barnum & Bailey Circus. TDF Irene Sharaff Young Master Award recipient.

KIMBERLY PURTELL (*Lighting Designer*) is thrilled to be part of the creative team for *Newsies*, after making her Arena Stage debut with *Snow Child*. She is a Toronto-based lighting designer in theater, opera and dance. Kimberly first collaborated with Molly Smith at the Shaw Festival on *Our Town*. Recent credits include *Mamma Mia* (Citadel Theatre); *The Humans* (Theatre Calgary); *Life After* and *Declarations* (Canadian Stage Company); *Madness of King George* and *Androcles and the Lion* (Shaw Festival); *Timon of Athens*, *The Virgin Trial* and *The Madwoman of Chaillot* (Stratford Festival); and *The Barber of Seville* (Pacific Opera Victoria). She designed the Canadian tour of *Life Reflected* (National Arts Centre Orchestra) and the North American tour for *Emily Haines & the Soft Skeleton*. Kimberly received the Pauline McGibbon Award, three Dora Mavor Moore Awards and a Montreal English Theatre Award.

DANIEL ERDBERG (*Sound Designer*) returns to Arena Stage, where his work has appeared in *Anything Goes*, *The Pajama Game*, *Dear Evan Hansen* and *The Lion*. Daniel's designs have been heard at numerous New York theatres, including The Public, Roundabout, City Center, 59E59, Atlantic, Prospect and HERE. Highlights include the world premieres of *Stonewall* with NY City Opera, *Time It Was* with Bill Irwin and the American Premiere of Caryl Churchill's *Drunk Enough to Say I Love You*. Regional credits include Milwaukee Rep, Geffen, ACT, Merrimack and Long Wharf, as well as productions in Korea, Japan, China, Canada and Cuba. He is a frequent

Broadway associate designer, where credits include *Iceman Cometh*, *Significant Other*, *Violet*, *Glass Menagerie*, *A Streetcar Named Desire*, *Heiress* and *The Nance*. Daniel is on faculty at Tisch/NYU and a graduate of Northwestern University.

CHARLES G. LAPOINTE (*Wig Designer*) returns to Arena Stage where his work has appeared in *Anything Goes*. He has designed over 100 Broadway productions including *Hamilton*, *The Band's Visit*, *Beautiful*, *Ain't Too Proud*, *Beetlejuice*, *The Lifespan of a Fact*, *Jersey Boys*, *On Your Feet*, *A Gentleman's Guide to Love and Murder*, *The Color Purple*, *Newsies* and *In the Heights*. Chuck's work has also been seen Off-Broadway, in London's West End, at numerous American Regional companies and with national and international touring companies. He is the proud recipient of the Drama Desk Award for the Broadway productions of *The Cher Show* and *SpongeBob SquarePants*. He received an Emmy nomination for *The Wiz Live!* and an Emmy nomination for *Jesus Christ Superstar Live!* where he was also honored with a Make-Up Artists & Hair Stylist Guild Award.

MICHAEL JOHN HUGHES (*Assistant Choreographer*) See bio on page 23.

SUZANNE ROMÁN JONES (*Assistant Music Director*) is thrilled to be joining Arena Stage's production of *Newsies*. Suzanne holds a B.M. from New England Conservatory of Music in Vocal Performance and a M.M. in Conducting from the University of New Hampshire. A pianist, singer, conductor and composer, Suzanne's greatest joy is to collaborate with artists from all different disciplines in order to infuse joy into the surrounding community in which she works. Suzanne recently music directed *Into the Woods* (off-Broadway), *Hedwig and the Angry Inch* (regional), *Hair* (regional) and *Evita* (regional). Suzanne is eternally grateful to those who have encouraged and believed in her — namely, Taylor and her Old Cronies. Suzannerománjones.com.

LISA NATHANS (*Dialect and Vocal Coach*) is thrilled to be coaching again for Arena Stage after coaching *Anything Goes* last season!



Other D.C.-area credits include various productions with the Kennedy Center Theater for Young Audiences, Shakespeare Theatre Company, Olney Theatre Center, Signature Theatre, Theater Alliance, Keegan Theatre and MetroStage. Regional credits include Guthrie Theater (Minneapolis), The 5th Avenue (Seattle), The Road Theatre Company and Theatricum Botanicum (Los Angeles). TV credits include National Geographic's "Elemental: Hydrogen vs. Hindenburg." She offers private coaching/workshop development and is a VASTA member. Teaching (USA and UK): University of Maryland: TDPS (Assistant Professor, Voice, Speech, and Acting); CalArts; Stella Adler Academy; RADA; Royal Welsh; Royal Central; University of Washington (PATP MFA); University of Minnesota (Guthrie BFA). Training: Royal Central School of Speech and Drama: MFA (Voice Studies); Boston University: BFA (Acting); Linklater Voice Designation; Colaizzi Speech Practitioner. Break legs all!

ANITA MAYNARD-LOSH (Associate Director/Text Director) is in her 16th season at Arena Stage. She directed the world premiere of *Our War* and served as associate director on several productions, including *Anything Goes*, *Sovereignty*, *Carousel*, *Oliver!* and *Oklahoma!*. Anita trained and taught at American Conservatory Theatre in San Francisco, was on the faculty at Webster University in St. Louis, headed the theater department at the University of Alaska Southeast and was the associate artistic director of Perseverance Theatre in Juneau, Alaska. The Alaska Native-inspired production of *Macbeth* that Anita conceived and directed was performed in English and Tlingit at the National Museum of the American Indian in D.C. Through Arena Stage's devised theater program, Voices of Now, Anita has collaborated on creating and directing original plays with communities in India and Croatia.

GEOFF JOSSELSO, CSA (New York Casting) is pleased to continue his association with Arena Stage. Broadway and Off-Broadway productions include *The Velocity of Autumn* starring Estelle Parsons; *Southern Comfort*; *Yank!*; *Enter Laughing*; *Pretty Filthy*; *John and*

Jen, Himself and Nora; and *Altar Boyz*. He has also cast productions for Actors Theatre of Louisville, Arizona Theatre Company, Bay Street Theatre, Brooklyn Academy of Music, The Civilians, Cleveland Play House, Bucks County Playhouse, Cape Playhouse, Denver Center, Marriott Theatre, North Shore Music Theatre, Old Globe, Oregon Shakespeare Festival, The Public Theatre and the York Theatre Company. For more information: www.geoffjosselson.com

SUSAN R. WHITE (Stage Manager) is thrilled to be a part of Arena's 70th season and to be working, once again, with Artistic Director Molly Smith. Susan is a proud member of Actors' Equity Association.

MARNE ANDERSON (Assistant Stage Manager) is thrilled to be working on *Newsies*. Her Arena Stage credits include *Ann*, *Jubilee*, *The Heiress*, *Indecent*, *Dave*, *Two Trains Running*, *The Great Society*, *Nina Simone: Four Women*, *A Raisin in the Sun*, *Moby Dick*, *All the Way*, *King Hedley II*, *Five Guys Named Moe*, *The Mountaintop*, *Metamorphoses*, *Long Day's Journey into Night*, *Arabian Nights* and *Duke Ellington's Sophisticated Ladies*. Additional D.C. credits include *A Midsummer Night's Dream* and *Rosencrantz and Guildenstern Are Dead* (Folger Theatre); *Angels in America: Parts 1 and 2* (Round House); and *The Arsonists* and *Mr. Burns, a Post-Electric Play* (Woolly Mammoth). She is a graduate of the University of North Carolina School of the Arts and a proud member of Actors' Equity Association.

HOCHI ASIATICO (Artist, Designer, Costume Painter) supplies beautiful fabrics and distressed costumes for musicals and plays. As a painter, he is exhibited in the U.S., Havana and Dominican Republic. Broadway Painting: *Hadestown*, *Once on This Island*, *The Ferryman*, *Annie*, *Matilda*, *Miss Saigon*, *Ghost*, *A Free Man of Color*, *Wonderland*, *The Adams Family*, *The Color Purple*, *Lestat*, *West Side Story*, Disney's *Tarzan*, *The Little Mermaid*, *Beauty and the Beast*, *Hunchback of Notre Dame*, *Arsace*, *Radiant Baby* and *The Ringling Bros. Circus*. Costume designer for *La Barberia*, *Beauty and the Beast*, *Cabaret*, *Peter Pan* and *Cinderella*.

ARENA STAGE LEADERSHIP

MOLLY SMITH (*Artistic Director*) See bio on page 29.

EDGAR DOBIE (*Executive Producer*) Born in Vernon, British Columbia, a village next to the Rocky Mountains (three years after Arena had its first performance in 1950), I am one of five brothers raised by my Dad Edgar, a mechanic and small businessman, and Mom Connie, a telephone operator and union organizer. I am the only Dobie to make a career in theater. Luckily for me, drama was an arts elective I was offered at the tender age of 12 so I hung up my hockey skates and joined the drama class, led by teacher Paddy Malcolm and her fledgling Powerhouse Community Theater after school. By the time I graduated from high school, we volunteers had built ourselves a 200-seat, fully equipped theater on its own piece of land in the center of town and found a sold-out audience for the full season of plays we had on offer. That experience taught me so many lessons about the power of theater to foster collaboration and share meaningful stories, as well as the public values that attach themselves to building a safe place where everyone is welcome. All those lessons served me well as a managing leader and producer both sides of the border and both sides of the commercial and non-profit theater divide. Arriving here in Southwest with my good wife Tracy and our daughter Greta Lee in 2009 makes me feel like I am well-equipped to do a good job for you all.

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



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



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



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

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"We feel the long-term viability of theater really has to come from two sources—annual fundraising efforts and long-term donations [in the form of a planned gift] from the people who love the theater and are willing to commit to it in perpetuity."

— Beth Newburger Schwartz and the late Richard Schwartz





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THURSDAY, MAY 21, 2019

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