ANYTHING GOES

2018/19 SEASON
SAVE UP TO 60%

WHEN YOU PURCHASE A 6- OR 4-PLAY PACKAGE

202-488-3300 | ARENASTAGE.ORG

GOLD STANDARD MUSICAL

ANYTHING GOES

MUSIC AND LYRICS BY COLE PORTER

ORIGINAL BOOK BY P.G. WODEHOUSE & GUY BOLTON

AND HOWARD LINDSAY & RUSSEL CROUSE

NEW BOOK BY TIMOTHY CROUSE AND JOHN WEIDMAN

DIRECTED BY MOLLY SMITH & CHOREOGRAPHED BY PARKER ESSE

FICHANDLER STAGE | NOVEMBER 2 – DECEMBER 23, 2018

Aboard the SS American the lovelorn Billy has stowed away to stop the marriage of his mystery muse, heiress Hope Harcourt, to another man. Unlikely alliances arise as mischief and mayhem ensue in this madcap musical by beloved composer and Tony Award winner Cole Porter. It’s the perfect night out at the theater — contagiously fun and pure “musical comedy joy!” (The New York Times)

FEARLESS POLITICAL JOURNEY

KLEPTOCRACY

BY SPECIAL ARRANGEMENT WITH ROBERT AHRENS

BY KENNETH LIN | DIRECTED BY JACKSON GAY

KREGER THEATER | JANUARY 10 – FEBRUARY 24, 2019

The collapse of the Soviet Union paved the way for a new class of robber barons who plunged Russia into a terrifying dark age of chaos and corruption. When the richest and most ruthless of them attempts to reform, he’s confronted by a young Vladimir Putin who is charting his own path to power. This world-premiere drama spotlights U.S. – Russia relations, where crude oil is the language of diplomacy.

TIMELESS MASTERPIECE

INDECENT

BY PAULA VOGEL

DIRECTED BY ERIC ROSEN

CO-PRODUCTION WITH KANSAS CITY REPERTORY THEATRE AND BALTIMORE CENTER STAGE

KREGER THEATER | NOVEMBER 2 – DECEMBER 23, 2018

The controversial 1923 Broadway debut of the Yiddish drama God of Vengeance inspired this award-winning behind-the-scenes story of the courageous artists who risked their careers and lives to perform a work deemed “indecent.” This Tony Award-winning intimate and enchanting play filled with music and dance is a testament to the transformative power of art that is timelier than ever before.

PORTRET OF COURAGE

THE HEIRESS

BY RUTH GOETZ AND AUGUSTUS GOETZ

SUGGESTED BY THE HENRY JAMES NOVEL “WASHINGTON SQUARE”

DIRECTED BY SEEMA SUEKO

FICHANDLER STAGE | FEBRUARY 8 – MARCH 10, 2019

Finding one’s voice is never easy. Socially awkward and plain Catherine Sloper has struggled her entire life when an unexpected visit awakens her hopes of true love. A devastating betrayal follows, forcing the scorned Catherine to learn how to roar, realize her truth and take control of her destiny.

WORLD-PREMIERE POWER PLAY

JQA

WRITTEN AND DIRECTED BY AARON POSNER

ARENE AND ROBERT KOGOD CRADLE | MARCH 1 – APRIL 14, 2019

This unique, highly-theatrical play imagines key confrontations between John Quincy Adams and some of America’s most dynamic figures: George Washington, Andrew Jackson, Frederick Douglass, Abraham Lincoln, his own father John Adams and more. At once provocative, haunting and hilarious, this Power Play challenges the way we think of our country, our government and ourselves.

INSPIRATIONAL A CAPPELLA TRIBUTE

JUBILEE

WRITTEN AND DIRECTED BY TAZEWELL THOMPSON

KREGER THEATER | APRIL 26 – JUNE 2, 2019

Born on the campus of Fisk University, the world-renowned Fisk Jubilee Singers shattered racial barriers. The a cappella African American ensemble has blended their rich voices together sharing a heritage of strength and endurance. With uplifting spirituals and hymns including “Wade in the Water,” “Ain’t That Good News,” “Swing Low, Sweet Chariot” and “Nobody Knows the Trouble I’ve Seen,” this musical with more than three dozen songs is sure to ignite audiences.

WALL STREET DRAMA

JUNK

BY AYAD AKHTAR

DIRECTED BY JACKIE MAXWELL

FICHANDLER STAGE | APRIL 5 – MAY 5, 2019

The brilliant and calculating Robert Merkin is not concerned about crossing the line to get what he wants in the name of “saving America.” Inspired by the volatile and cut-throat financial world and the junk bond giants of the 1980s, “this epic piece of work” (Chicago Tribune) is an enthralling look at the money makers, their hubris and those who tried to hold them accountable.
# Anything Goes

## Table of Contents

- 7 Artistically Speaking
- 9 From the Executive Producer
- 10 Times Have Changed: Reevaluating, Reinventing and Recreating the Gold Standard Musical and Anything Goes
- 13 Playwrights’ Note
- 15 Title Page
- 17 Setting / Cast
- 18 Musical Numbers / Musicians
- 19 For this Production
- 21 Bios – Cast
- 26 Bios – Creative Team
- 31 Arena Stage Leadership
- 32 Board of Trustees / Theatre Forward
- 33 Full Circle Society
- 34 Thank You – The Annual Fund
- 37 Thank You – Institutional Donors
- 38 Theater Staff

---

**Arena Stage**  
1101 Sixth Street SW  
Washington, DC 20024-2461  
**Administration** 202-554-9066  
**Sales Office** 202-488-3300  
TTY 202-484-0247  
arenastage.org

© 2018 Arena Stage.  
All editorial and advertising material is fully protected and must not be reproduced in any manner without written permission.

Anything Goes Program Book  
Published November 2, 2018  
Cover Illustration by Mads Berg  
**Program Book Staff**  
Renée M. Littleton, Senior Director of Marketing and Communications  
Kate Thompson, Publications Coordinator  
Shawn Helm, Senior Graphic Designer

---

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.
Even a story like *Anything Goes* carries with it the question of WHY—why reinterpret this for now? Washington needs a comedy right now and who better than Cole Porter, with the charm and sophistication of songs like “I Get a Kick out of You” and “You’re the Top.” Plus, I haven’t directed a true comedy in many years and the tap dancing is sublime... all wonderful reasons, but....

Why NOW? Because we’re in an “anything goes” moment in America right now—where anybody can be whatever they want to be as long as you say you are—mobsters walk amongst us and are celebrated like kings. *Anything Goes* is about our American obsession with celebrity, religion and how con men can fool most of the people most of the time.

The topsy-turvy nature of the world in 1934 is mirrored with America today. Crooks like John Dillinger and Bonnie and Clyde were sensational celebrities who were also mobsters. Their obsession with celebrity at any cost is the same as our world today. The stock market and the rise and fall of people who duped the system on wall street was as prevalent then as it is now. The rise of the 1% apes our own time and the nation was just pulling out of the Great Depression—much like America coming out of our Great Recession.

Cole Porter chronicled all of this with his dark wit making the high life look like the only life to live. And what a sensual, seductive world it was—one we aim to underscore through the style of everything from the costumes to the dance.

I love the fact that this musical has it all from burlesque to high and low comedy to satire about the state of America today. It’s delicious. No less than five of Cole Porter’s songs in *Anything Goes* became real bona fide hits and still are today.

*Anything Goes* is no stranger to change. The original script included a bomb threat, a shipwreck and a desert island, but when the SS Morro Castle caught fire causing the death of 138 passengers and crew, the book was quickly changed before its 1934 Broadway debut. Subsequent revivals in 1962, 1987 and in 2011 also saw major script and score changes. There is wicked wit and satire here and we aim to mine these areas in the production. Please turn to page 10 to see how we’ve been reinventing the gold standard musical over the past two decades.

I feel fortunate to be working with my long term creative collaborators: choreographer Parker Esse, music director Paul Sportelli, and our designers, Ken MacDonald (sets), Alejo Vietti (costumes), Kimberly Purtell (lighting), Anita Maynard-Losh (Text Director and Associate Director), Sue White (stage manager) and an incredible company of artists, all wonderful theater makers for Arena.

Thank you for joining us, and welcome aboard the SS American.

Bon Voyage!

Molly Smith
Artistic Director
In April of 2011, the most recent revival of *Anything Goes* opened on Broadway; it would go on to win the Tony Award for Best Revival of a Musical. In the same season, Zelda Fichandler, Founding Director of Arena Stage, presented the SDC Foundation’s Zelda Fichandler Award. There she said,

“We exist for our audience; they are the terminus of our work. Otherwise we wouldn't turn on the lights every night and could save some money. But in order to serve them, we have to have something to say. ... We have to be of them, but in the perception of the world around us and the world that is inside of them, we have to be ahead of them. They can't do our field work for us. I don't hold much by questionnaires about what audiences want to see. How do they know until they see it?”

One of our founding principles is that our theater is a place where everyone should feel welcome. When we plan our season, we have at least four audiences in mind: our musical and event driven audience, fans of American classics, those interested in new work, and our African-American audience. This is not to say there isn’t overlap between these audiences; rather, we have an opportunity to vary our programming, to give each audience member that astonishing moment. In past seasons, productions such as *Carousel*, *Oliver!* and *Oklahoma!* captured the interest of our musical theater fans. Those captivated by new work have seen *Snow Child*, *Sovereignty* and *The Originalist* from our Power Play Commission initiative and should look forward to this season’s JQA. Plays such as *Turn Me Loose*, *Two Trains Running* and *A Raisin in the Sun* comment on the African American experience. Finally, fans of the classics have loved performances of *The Little Foxes* and *The Price*, and are sure to enjoy this season’s *The Heiress*. And how lucky for our subscribers, they get to see it all!

In practice, Arena is proud to reach a wide range of audience members. Of our single ticket buyers, our audience is roughly 60% female. We are proud to say that in addition to the large number of our audience members who are people of color, over half of our writers and directors are consistently women and people of color. Arena Stage regularly welcomes participation from all eight wards of D.C. and sees audience members from around the United States. Parallels can be drawn between Arena’s audience and the demographics of Broadway’s audience. Broadway sees an audience that is roughly 66% female, and 23% of tickets were purchased by non-Caucasian theatergoers, a benchmark that Arena has exceeded for decades.

Don’t let statistics and numbers speak for themselves though. Look around at the community of which you, the audience member, are a part. One of our core values at Arena Stage is to champion diversity throughout the organization and within the community. We take on the great responsibility of ensuring the stories we share, and those we share them with, are reflective of America.

I hope you enjoy *Anything Goes* as much as we enjoyed planning and producing it all for you!

Warmly,

Edgar Dobie
Executive Producer
President of the Corporation
TIMES HAVE CHANGED
REEVALUATING, REINVENTING AND RECREATING THE GOLD STANDARD MUSICAL AND ANYTHING GOES
BY MOLLY SMITH, ARTISTIC DIRECTOR | IN COLLABORATION WITH ANITA MAYNARD-LOSH, ASSOCIATE DIRECTOR

The Gold Standard musical has stood the test of time and is muscular in its approach to storytelling, music and dance. Think of those you’ve seen at Arena Stage over the past twenty years from South Pacific to Carousel. Any Gold Standard musical produced in the round in the Fichandler needs to be reinvented. Why? Because each of these musicals was written for a proscenium stage where the audience sits full-on as if looking through a picture frame. The Fichandler is a space about community. At Arena, we are always aware of the audience and see the play through their eyes and the eyes of the artist. It’s a dynamic, fast-paced space that is a radical departure from a proscenium stage. The Gold Standard musical reflects the world of its original writers and the times in which it was written with its beautiful songs, incredible dance numbers, clever and perceptive writing, and years of production history. To reinvent the musical, one needs to see the story from today’s point of view. In these times, the darker side of Gold Standard musicals becomes apparent as they frequently mirror the misogyny and prejudice of the times in which they were written—times that were not the “good old days” for everyone.

I have found three specific ways to reinterpret these wonderful musicals for today’s audiences: 1) Casting, 2) Action and interpretation and 3) Minor line changes with the consent of the writers or the estate.

Casting
We live in a world of multiple experiences, races, genders, religions, cultures and more. I want my work to reflect today’s world to illuminate the material, I’m exploring. Therefore, I have been a proponent of cross-cultural casting throughout my career as a director.

Oklahoma! was our first show in the Fichandler when our new center opened in 2010 and we wanted this Oklahoma! to reflect the beautiful diversity of today’s America. I knew from my research that the state of Oklahoma was home to multiple races during the period in which the musical was set as a result of the great Land Rush of 1889. We were the first theater to cast a Latino-American actor as Curly and African Americans as Laurie and Aunt Eller, in addition to creating an ensemble filled with actors from varied racial backgrounds. It was a radical choice and now has become commonplace nationally to cast Oklahoma! multiculturally.

In Camelot, we cast the Knights of the Roundtable as coming from all continents, including Asia and Africa; in My Fair Lady, we were the first major production to have Asian-Americans in the roles of Eliza Doolittle and her father. In the casting of the original and most major productions of Anything Goes, almost all of the lead characters were cast as white, but I wanted to see the SS American ship as a representation of America now. In looking at the SS American as a microcosm of America now we cast actors of color in principal roles in the production and throughout.

Action and Interpretation
In the first Gold Standard musical I directed at Arena Stage, South Pacific, I staged the overture to set up the conflict between the native islanders and the US military, touching on the issue of colonization. Because our production of Cabaret happened during the Iraq War, we were able to draw connections between the violence and cruelty of the Nazis in the 1930s and how America’s Bill of Rights was actively being threatened in 2006. In Carousel, we clearly leaned into the domestic abuse in the script, and made it visible, instead of glancing over the issue.

In Anything Goes we looked for ways to subvert the roles of Luke and John, two roles that are racially insensitive, to give them more power within the world of the play, opening them up as more complicated and realistic characters rather than stereotypes. This has happened through their physical action on stage and adding them into scenes they were not in previously.

Line Changes
Anything Goes was written in 1934 and is a creature of its time. What is racially insensitive today was not seen as such then. Recent productions of the musical have attempted to address the stereotyping of John and Luke, Asian American supporting characters that are integral to the plotline of the play. I knew that it was critically important to address the issues of racism that are inherent in the piece. Through conversations with John Weidman and Timothy Crouse, writers of the 1987 book revision of Anything Goes, we focused on the problematic lines in the script. They have been great collaborators and have rewritten certain lines supporting the new character interpretation, thus changing how Luke and John are represented on stage. It has been an exciting journey.

We have brought Anything Goes into today through all three strategies: casting, interpretation and line changes. We were only able to make this happen through the creativity of our company and the collaboration with the book-writers on making and supporting changes. How exciting to be part of the bold experiment that is part of America evolving and the theater evolving with it.

PHOTO CREDITS: TOP CENTER: Photo of Brad Anderson and the cast of South Pacific by Scott Suchman; Photo of Brad Oscar and the cast of Cabaret by Scott Suchman; Photo of Betsy Morgan in Cabaret by Maria Baranova; Photo of the cast of Camelot by Scott Suchman; Photo of Meena Nicholson in My Fair Lady by Scott Suchman; Photo of Eleasha Gamble and Nicholas Rodriguez in Oklahoma! by Carol Rosegg.

10 2018/19 SEASON

2018/19 SEASON 11
PLAYWRIGHTS' NOTE

IN CONVERSATION WITH ANYTHING GOES NEW BOOK WRITERS
TIMOTHY CROUSE & JOHN WEIDMAN

Tim, your father, Russel Crouse, worked with Howard Lindsay to heavily revise the original book before its premiere in 1934, but how did the two of you wind up rewriting the book for the 1987 revival?

JOHN WEIDMAN: Tim and I found each other our first night at Harvard, and we became roommates and best friends. Our first collaboration was on a Harvard Hasty Pudding show, but then we went our separate ways; I went into musical theater and Tim became a prominent journalist.

TIM CROUSE: Now you have to understand, my father and Howard were consummate craftsmen. Their next major collaboration was Life With Father; they outlined for two years before writing any dialogue. But they themselves felt always that Anything Goes was something they had to do in great haste—it was written in just 2 or 3 weeks—and if it were ever done again, they would have to rework it. And so my mother felt that was why there'd never been a first-class revival, so she really pushed us to do it. She kept saying it's such a great score, it needs a better book, it needs a better book. Finally, in 1984, John and I sat down and began to work on it.

JW: Our modus operandi when we looked at what was there was to imagine it was 1934 again, and we had been called into Boston to fix the show. We didn't want it to sound anachronistic, or like a send up of the original. We wanted to take the original material and give it the kind of pacing and

focus and speed that audiences had come to expect in musical theater. At the same time, we wanted to reestablish the original score of the show. Over the years, Anything Goes had developed very porous boundaries, and songs were moved in and out of it. So we took several songs that had been cut, restored them and repurposed them to be book songs—instead of decorative songs—as people had come to expect.

TC: Another of the challenges that we had was to build in the context that the original audience in 1934 would have taken completely for granted: the Crash, the Depression, people who went bankrupt on Wall Street and jumped off a ledge. All of that kind of stuff, we had to make a self-explanatory part of the show.

Why does this show sustain? Why does an audience at Arena Stage in 2018 still care about it?

TC: The basic American archetypes that the show features haven't really changed in all these years. There's the 1%, and the working class guy, and the evangelists, and the con types, and the issue of celebrity.... And all of these are still around in the US of A. But it's also just a damn fun show. In 1934, it was saying "come on into the theater, out of the depression, and forget your problems for two hours." And people loved it. They came in off the street, from that very grim situation, and were just flooded with joy for two hours. And they were grateful.

CONTINUE THE CONVERSATION
Join us for a post-show conversation
November 27, 2018 – 7:30 p.m.
November 28, 2018 – 12:00 p.m.
December 4, 2018 – 12:00 p.m.
December 6, 2018 – 8:00 p.m.
December 19, 2018 – 12:00 p.m.

What are the Arena Civil Dialogues?

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 moderated by Amitai Etzioni, a university professor at The George Washington University and author.

For more information or to register, please visit www.arenastage.org/civildialogues

arena
civil
dialogues

Arena Stage at the Mead Center for American Theater

Upcoming
MONDAY, JANUARY 14, 2019
Must We Be Tribal?
The role of community in our personal and collective future.
Molly Smith Study | 5:30 – 7:00 PM
There will be a reception before each discussion, starting at 5:00 pm.
A MODERN AMERICAN CUISINE RESTAURANT SERVING SW DC

DINNER & SHOW

$35 THREE-COURSE DINNER

Start your evening with an appetizer & entree, walk over to see the show, then come back to enjoy dessert.

SAVE 10% WITH YOUR ARENA STAGE TICKET!

Not valid with any other specials, offers or promotions.

1101 4th St, SW Washington, DC 20024 202.488.0987
FOR MORE DETAILS, PLEASE VISIT WWW.STATION4DC.COM

Arena Stage
Molly Smith, Artistic Director | Edgar Dobie, Executive Producer
PRESENTS

ANYTHING GOES

MUSIC AND LYRICS BY COLE PORTER

ORIGINAL BOOK BY P.G. WODEHOUSE & GUY BOLTON
AND HOWARD LINDSAY & RUSSEL CROUSE

NEW BOOK BY TIMOTHY CROUSE & JOHN WEIDMAN

DIRECTED BY MOLLY SMITH

CHOREOGRAPHED BY PARKER ESSE

MUSIC DIRECTION BY PAUL SPORTELLI

SET DESIGNER KEN MACDONALD

COUSTUME DESIGNER ALEJO VIETTI

LIGHTING DESIGNER KIMBERLY PURTELL

SOUND DESIGNER DANIEL ERDBERG

HAIR AND WIG DESIGNER CHARLES G. LAPIONTE

ASSISTANT CHOREOGRAPHER LIZZ PICINI

NEW BOOK BY TIMOTHY CROUSE & JOHN WEIDMAN

ASSOCIATE MUSIC DIRECTOR WILLIAM YANESH

DIALECT AND VOCAL COACH LISA NATHANS

ASSOCIATE DIRECTOR/TEXT DIRECTOR ANITA MAYNARD-LOSH

CASTING DIRECTOR VICTOR VAZQUEZ

NEW YORK CASTING GEOFF JOSSELSON, C.S.A.

STAGE MANAGER SUSAN R. WHITE*

ASSISTANT STAGE MANAGER TREVOR A. RILEY*

Anything Goes is generously sponsored by GEICO,
George and Duffy Flikas, Margot Kelly, Hubert M. (Hank) Schlosberg and Sheila Stampfli.
Choreography is sponsored by Virginia McGehee Friend.

This version of Anything Goes was originally produced on Broadway by Lincoln Center Theater in 1987.
The Play is presented by arrangement with Tams-Witmark Music Library, Inc.,
560 Lexington Avenue, New York, New York 10022.
### SETTING / CAST

#### SETTING
The SS American, an ocean liner bound from New York to London, 1934.

#### CAST (in alphabetical order)

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lord Evelyn Oakleigh</td>
<td>JIMMY RAY BENNETT*</td>
</tr>
<tr>
<td>Billy Crocker</td>
<td>CORBIN BLEU*</td>
</tr>
<tr>
<td>John/Ensemble</td>
<td>JULIO CATANO-YEE*</td>
</tr>
<tr>
<td>Moonface Martin</td>
<td>STEPHEN DE ROSA*</td>
</tr>
<tr>
<td>Purser/Ensemble/Lady Fair Quartet</td>
<td>BEN GUNDERSON*</td>
</tr>
<tr>
<td>Captain/Ensemble</td>
<td>JONATHAN HOLMES*</td>
</tr>
<tr>
<td>Hope Harcourt</td>
<td>LISA HELMI JOHANSON*</td>
</tr>
<tr>
<td>Ensemble/Lady Fair Quartet/Fred/Photographer</td>
<td>BRENT MCBETH*</td>
</tr>
<tr>
<td>Ensemble/Lady Fair Quartet/Reporter</td>
<td>MICKEY ORANGE</td>
</tr>
<tr>
<td>Ensemble/Virtue/Dance Captain</td>
<td>LIZZ PICINI*</td>
</tr>
<tr>
<td>Ensemble/Chastity</td>
<td>KRISTYN POPE*</td>
</tr>
<tr>
<td>Erma/Ensemble</td>
<td>MARIA RIZZO*</td>
</tr>
<tr>
<td>Reno Sweeney</td>
<td>SOARA-JOYE ROSS*</td>
</tr>
<tr>
<td>Luke/Ensemble</td>
<td>CHRISTOPHER SHIN*</td>
</tr>
<tr>
<td>Elisha Whitney</td>
<td>THOMAS ADRIAN SIMPSON*</td>
</tr>
<tr>
<td>Evangeline Harcourt</td>
<td>LISA TEJERO*</td>
</tr>
<tr>
<td>Ensemble/Purity</td>
<td>DEMOYA WATSON BROWN*</td>
</tr>
<tr>
<td>Ensemble/Charity</td>
<td>ANDREA WEINZIEL*</td>
</tr>
<tr>
<td>Ensemble/Lady Fair Quartet/Minister</td>
<td>NICHOLAS YENSON*</td>
</tr>
<tr>
<td>Cheeky</td>
<td>MAXIMILLIAN MOONSHINE, OLLY</td>
</tr>
<tr>
<td>Swing</td>
<td>ALLIE O’DONNELL</td>
</tr>
<tr>
<td>Swing</td>
<td>BRETT URAM*</td>
</tr>
</tbody>
</table>

*Member of Actors’ Equity Association

#### UNDERSTUDIES
- Ben Gunderson (Billy Crocker), Jonathan Holmes (Moonface Martin), Brent McBeth (Lord Evelyn Oakleigh), Mickey Orange (Elisha Whitney), Lizz Picini (Erma), Kristyn Pope (Reno Sweeney), DeMoya Watson Brown (Evangeline Harcourt), Andrea Weinzierl (Hope Harcourt), Nicholas Yenson (Luke, John)

There will be one 15-minute intermission.

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited. Please turn off all electronic devices.
**ACT I**

Overture
I Get a Kick Out of You..............................................................RENO
There's No Cure Like Travel ..................................................CAPTAIN AND SAILORS
Bon Voyage...........................................................................COMPANY
You're the Top.................................................................RENO AND BILLY
Easy to Love.................................................................BILLY
The Crew Song.....................................................................ELI WHITNEY
There'll Always Be a Lady Fair...........................................SAILORS
Friendship.............................................................................MOONFACE MARTIN AND RENO
It's De-lovely .......................................................................BILLY AND HOPE
Anything Goes.............................................................RENO AND COMPANY

**ACT II**

Public Enemy Number One ...........................................CAPTAIN, PURSER AND PASSENGERS
Blow, Gabriel, Blow..........................................................RENO AND COMPANY
Goodbye, Little Dream, Goodbye......................................HOPE
Be Like the Bluebird.......................................................MOONFACE MARTIN
All Through the Night......................................................BILLY, HOPE AND SAILORS
The Gypsy in Me ............................................................EVELYN OAKLEIGH
Buddie, Beware .............................................................ERMA AND SAILORS
Finale ..................................................................................COMPANY

**MUSICIANS**

Music Director/Conductor..................................................PAUL SPORTELLI
Associate Music Director/Keyboard....................................WILLIAM YANES
Reed 1: Alto Sax/Clarinet/Flute/Piccolo............................ANDREW AXELRAD
Contractor/Reed 2: Clarinet/Tenor Sax.............................RITA EGGERT
Trumpet..............................................................................BRENT MADSEN
Trombone...........................................................................PETER FRANCIS
Acoustic/Electric Guitar/Banjo..........................................GERRY KUNKEL
Bass..................................................................................DAN HALL
Percussion 1...........................................................................DANNY VILLANUEVA
Percussion 2..........................................................................JOANNA HULING

**FOR THIS PRODUCTION**

Associate Hair & Wig Designer...........................................ASHLEY RAE CALLAHAN
Assistant to the Costume Designer...................................KITT CRESCENZO
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 Assistant.........................................................DAYNE SUNDMAN
Rehearsal Second Production Assistant................................LUCIA RUPPERT
Rehearsal Stage Management Fellow................................JJ HERSH
Directing Fellow..................................................................DALIA ASHURINA ANDERTON
Stage Carpenters................................................................MATT DENNEY, SEAN MALARKEY,
                                                         HANNAH MARTIN, DREW NEITZEY
Props....................................................................................MARION DUBE, ALEXX SHINES
Lighting Programmer............................................................PAUL VILLALOVOZ
Light Board Operator..........................................................BRIAN FLORY
Followspot Operators........................................................Elliott Peterson, Andie Marie Szekeley,
                                                          Alexander Taggert, Alan James Walters
Assistant to the Lighting Designer.......................................VENUS GULBRANSON
Audio Engineer..................................................................DREW MOBERLEY
Second Audio......................................................................JENN NICHOLS
Sound Technician..............................................................ADAM W. JOHNSON
Wardrobe Supervisor...........................................................ALICE HAWFIELD
Wardrobe.............................................................................JESSICA BROWNING, CARISSA GILSON
Drapers................................................................................JOHN COWLES, STEPHANIE TAFF,
                                                        STELLA PIVNIK, AMPARO O'CONNELL, SETH GILBERT
Stitchers................................................................................ANDREW LANDON CUTLER,
                                                        ELIZABETH SPILSBURY, RAYNA C. RICHARDSON
Wigs, Hair and Makeup Supervisor....................................LASHAWN MELTON
Hair and Makeup................................................................KRISTINA MARTIN, LUCY WAKELAND
Costume Crafts..................................................................CHRISTINE SZEPIANSKI, PATTY MCDONNELL-SMITH
Tailoring.............................................................................PAUL CHANG CUSTOM TAILORS,
                                                        DAWSON TAILORS, VALERIE GRUNER, ALL-STITCH
Rehearsal Accompanist..........................................................JACOB KIDDER
Board Interns.......................................................................ANDREW R. AMMERMAN,
                                                            CATHERINE GUTTMAN-MCCABE,
                                                            ANN HAMILTON, TERRY PEEL
Dog Guardians......................................................................MARYA HALUSKA, JORDAN LEVY

18 2018/19 SEASON

FOR THIS PRODUCTION

CHRISTINE SCZEPANSKI, PATTY MCDONNELL-SMITH
DAWSON TAILORS, VALERIE GRUNER, ALL-STITCH
HANNAH MARTIN, DREW NEITZEY
PAUL CHANG CUSTOM TAILORS,
DAWSON TAILORS, VALERIE GRUNER, ALL-STITCH
JACOB KIDDER
ANDREW R. AMMERMAN,
CATHERINE GUTTMAN-MCCABE,
ANN HAMILTON, TERRY PEEL
MARYA HALUSKA, JORDAN LEVY
WHO’S WHO

CAST (in alphabetical order)

JIMMY RAY BENNETT (Lord Evelyn Oakleigh) was last seen in Washington, D.C. at the Kennedy Center in Broadway 3 Generations. He played Nathan Brooks for two seasons on Amazon’s Hand of God, is co-creator of the Off-Broaday “cult hit” the Nuclear Family and is Floyd in Grand Theft Auto. Past theaters include La Jolla, Barrow Street, NYTW, the McCarter, New World Stages, the Ogunquit Playhouse and NY City Center.

CORBIN BLEU (Billy Crocker) comes from an extensive background in film, television and theatre. He is probably best known for playing Chad Danforth in Disney’s Emmy Award-winning High School Musical franchise. Corbin was recently seen on Broadway as Ted Hanover in the Tony-nominated production of Holiday Inn, The New Irving Berlin Musical, winning the Chita Rivera Award for Outstanding Male Dancer in a Broadway Show. Additional Broadway credits include: Godspell (Jesus) and In the Heights (Usnavi). Other stage highlights include Hairspray (Seaweed) and Mamma Mia! (Sky), both at The Hollywood Bowl. Most recently Corbin starred as Don Lockwood, the role made famous by Gene Kelly, in The Muny’s centennial season production of Singin’ in the Rain. Also in 2018, Corbin was honored as Entertainer of the Year from the Tremaine National Gala honoring his work in the dance industry. His film credits include: To Write Love on Her Arms (starring opposite Kat Dennings), Nurse 3-D and The Monkey’s Paw, to name a few. Corbin’s television credits include: The Blacklist, Cafe Society and as Eddie Cantor on HBO’s Boardwalk Empire. Stephen received his M.F.A. from Yale Drama School.

Corbin was recently honored as Entertainer of the Year from the Tremaine National Gala honoring his work in the dance industry. His film credits include: To Write Love on Her Arms (starring opposite Kat Dennings), Nurse 3-D and The Monkey’s Paw, to name a few. Corbin’s television credits include: The Blacklist, Cafe Society and as Eddie Cantor on HBO’s Boardwalk Empire. Stephen received his M.F.A. from Yale Drama School.

CORIN BLEU (Billy Crocker)

JULIO CATANO-YEE (John/Ensemble) is excited to make his Arena Stage debut in Anything Goes! D.C. credits: Camelot (Knight) at Shakespeare Theatre Company. Tours: The Addams Family National Tour (Ancestor), West Side Story Centennial World Tour (Chino). New York: Cotton Candy and Cocaine at New York Theatre Barn. Regional credits: Barrington Stage Company, Musical Theatre West, Lamb’s Players Theatre. Operas: Nixon In China, Salome and Romeo et Juliette at San Diego Opera. Television: 20th Century FOX’s Pitch and TNT’s Animal Kingdom. He has danced with Ballet Hispanico, Momix, City Ballet of San Diego, Unity Dance Ensemble, among many other dance companies and choreographers. Julio is a graduate of the Aliley/Fordham BFA program. Special thanks to everyone at Clear Talent Group! @JulioCatanoYee

JULIO CATANO-YEE

STEPHEN DEROSA (Moonface Martin) is making his Arena Stage debut. He began his professional career as an apprentice with the Shakespeare Theater after graduating from Georgetown University. His most recent Broadway credits include On the Town directed by John Rando, Betrayal directed by Mike Nichols and standing by for Nathan Lane in The Nance directed by Jack O’Brien. Other notable Broadway credits include Red Bull Theater’s The Government Inspector, Atlantic Theater’s These Paper Bullets!, Love’s Fire for the Acting Company as well as the acclaimed revival of The Mystery of Irma Vep. Screen credits include The Blacklist, Cafe Society and as Eddie Cantor on HBO’s Boardwalk Empire. Stephen received his M.F.A. from Yale Drama School.

STEPHEN DEROSA

Contact Renée Littleton at ARENA@ARENASTAGE.ORG

MAKE OUR AUDIENCE YOUR AUDIENCE

Over 300,000 loyal, diverse, educated and active audience members visit Arena Stage each year for shows and events.

PLACE YOUR PROGRAM BOOK AD TODAY AND GET SEEN BY THE BEST!
**WHO’S WHO**

**BEN GUNDERSON** (Purser/Ensemble/Lady Fair Quartet/Billy Crocker understudy) appeared at Arena in last year’s The Pajama Game. Other recent appearances include Camelot at STC and Still Life With Rocket at Theater Alliance, which received a Helen Hayes Award for Outstanding Production of a Play. Ben was in the Broadway and 25th Anniversary Touring companies of Les Misérables, which led to appearances on The Academy Awards, The Tony Awards, and America’s Got Talent. He was Ass’t Movement Director and Musical Stager on Mackintosh’s Les Mis in Tokyo and Mexico City, respectively. Ben has studied with SITI Company, MICHA, and Odin Teatret in Italy and Denmark. He is a Princess Grace Foundation scholar and a graduate of UNCSA. www.ben-gunderson.com

**JONATHAN HOLMES** (Captain/Ensemble/Moonface Martin understudy) This is Jonathan’s first show with Arena Stage. Recent theater includes The Massive Tragedy of Madame Bovary (Liverpool Everyman/Bristol Old Vic), Crazy For You (The King and I (Gateway Theatre, Richmond), Brief Encounter (Kneehigh/Vancouver Playhouse) and The Thing About Men (Arts Club, Vancouver). Jonathan’s extensive film and television credits include Anne With An E (2 seasons), The BFG, Rogue, Descendants, Nightwatching, Almost Human, 4400 and Stargate: Atlantis. His voice can be heard on numerous animated series, most recently the Netflix Original series The Dragon Prince.

**ALLIE O’DONNELL** (Swing) is thrilled to make her Arena Stage debut with Anything Goes! D.C. credits include Big Fish (Keegan Theatre); Pippin (Monumental Theatre Company); Kiss Me, Kate (Annapolis Shakespeare Company); Five Lesbians Eating A Quiche (Monumental Theatre Company); Show Boat (Toby’s Dinner Theatre); Heathers: The Musical (Red Branch Theatre Company) and Sweeney Todd (Red Branch Theatre Company). Allie is a graduate of The Catholic University of America. Instagram: @the_other_odonnell.

**LISA HELMI JOHANSON** (Hope Harcourt) is thrilled to be returning to her native D.C. area! NYC: Avenue Q, Three Sisters, Women Beware Women, Rescue Rue. Tours: Into the Woods, Avenue Q. Select Regional: Vietgone (Denver Center), Priscilla... (Oggunquit & Gateway Playhouses), Waterfall (5th Avenue Theatre & Pasadena Playhouse), 4,000 Miles (St. Louis Rep.), Taming of the Shrew (VA Stage), Film/TV: Law & Order: SVU, Z-Rock (IFC), The Onion News Network. Deep gratitude to HCKR, Arena Stage and Geoff Josselson. Micah 6:8 www.lisahelmijohanson.com

**MICKEY ORANGE** (Ensemble/Lady Fair Quartet/Reporter/Elisha Whitney understudy) is honored to make his Arena Stage debut. He was last seen in D.C. at the Lorton

**BRENT MCBETH** (Ensemble/Lady Fair Quartet/Fred/Photographer/Lord Evelyn Oakleigh understudy) is thrilled to make his Arena Stage debut. His New York performance credits include Big Apple Circus — The Grand Tour (Skip The Clown, Lincoln Center); No, No, Nonette (City Center Encores); Face The Music (City Center Encores), TimeStep (New Victory Theater) and Everyday Gets Cake (59E59 Theater). A few of Brent’s favorite regional and touring credits include White Christmas (cast recording), international tour of Fosse (dance captain), Thoroughly Modern Millie (Oggunquit Playhouse), Sing’in in the Rain (Ordway Theater) and Anything Goes (Theater Under the Stars).

**KRISTYN POPE** (Ensemble/Chastity/Reno Sweeney understudy) is grateful to Molly, Parker, Geoff, Lizz and the Arena family for this opportunity, with special thanks to Paige at Resolute Artists Agency for her guidance and support. “You have to take risks...We will only understand the miracle of life fully when we allow the unexpected to happen.” — Paulo Coelho. In loving memory of her incredible mom. Agape...Ps100.

**LIZZ PICINI** (Ensemble/Virtue/Dance Captain/Erma understudy) is elated to make her Arena Stage debut! Favorite regional credits include A Chorus Line (Cassie, Sing’in in the Rain (Girl-in-Green), Crazy for You (Tess), Oklahoma! (Gertie), Little Whorehouse in Texas (Dawn), Seven Brides for Seven Brothers (Ruth), West Side Story, Beauty and the Beast, Sister Act, On the Town and When You Wish. She is on faculty at Broadway Dance Center in NYC, a proud member of AEA and happily represented by CESD Talent Agency. Endless gratitude to God, her supportive family, Parker, Molly, Paul, the beautiful cast and CESD. www.lizzpicini.com Instagram/ Twitter: @lizzpicini

**SOARA-JOYE ROSS** (Reno Sweeney) After coming off the heels of John Doyle’s New York revival of Carmen Jones as Frankie (AUDELCO award nominee), the “Beat Out Dat Rhythm of the Drum” songstress Soara-Joye is thrilled to be making her Arena Stage debut as Reno Sweeney! She was last in D.C. with the National Tour of The Gershwin’s Porgy and Bess (The National Theatre). Broadway: Les Misérables, Dance of the Vampires. Off-Broadway: Jerry Springer the Opera (Carnegie Hall, dir. Jason Moore), Dessa Rose (Lincoln Center, dir. Graciela Daniele), Pin Pan Alley Rag (Roundabout Theatre Co.), Single Black Female (Playwrights Horizons & The Duke, dir. Colman Domingo), The First Noel (The Apollo, dir. Steven Broadnax), Disenchanted (Westside), Cross That River (Outstanding Individual Performance NYMF Award). Film: Garden State. TV: Crashing (HBO). Soara-Joye also has a solo show entitled This Is My Life, Gotta Fly! Training: The American Musical and Dramatic Academy. Performances dedicated in loving memory of her mom, Rita. www.Soara-Joye.com

**MARIA RIZZO** (Erma/Ensemble) is elated to be back at Arena Stage having last appeared as Chava in Fiddler on the Roof. Other regional credits include Crazy For You, A Little Night Music, The Gulf, West Side Story, Cabaret, Gypsy (Louise—Helen Hayes nomination), Spin, The Best Little Whorehouse in Texas, Xanadu (Signature Theatre); Evita, Greasel (Olney Theatre Center); Chicago, Cabaret (Sally Bowles—Helen Hayes nomination), The Sunshine Boys, Spring Awakening (Keegan Theatre); Carrie the Musical (Studio Theatre); Bat Boy (1st Stage); and Hairspray, Nunsense, Cinderella (Toby’s Dinner Theatre). Upcoming production is Grand Hotel at Signature Theatre. Instagram: @mariariizzo

**MARA JG** (Lady Fair Quartet) is elated to be back at Arena Stage having last appeared as Chava in Fiddler on the Roof. Other regional credits include Crazy For You, A Little Night Music, The Gulf, West Side Story, Cabaret, Gypsy (Louise—Helen Hayes nomination), Spin, The Best Little Whorehouse in Texas, Xanadu (Signature Theatre); Evita, Greasel (Olney Theatre Center); Chicago, Cabaret (Sally Bowles—Helen Hayes nomination), The Sunshine Boys, Spring Awakening (Keegan Theatre); Carrie the Musical (Studio Theatre); Bat Boy (1st Stage); and Hairspray, Nunsense, Cinderella (Toby’s Dinner Theatre). Upcoming production is Grand Hotel at Signature Theatre. Instagram: @mariariizzo

WHO’S WHO

**MARC RICCI** (DNA/Ensemble/Chorus) is grateful to make her Arena Stage debut! Favorite regional credits include Sweeney Todd (Chip Tolentino, AAFC). B.A. Saint Vincent College. M.S. Georgetown University. Endless thanks to the creative team of Anything Goes. Love to friends, family and his wonderful fiancé Noelle. Instagram: @mickeyorange
CHRISTOPHER SHIN (Luke/Ensemble) is thrilled to be making his Arena Stage debut! He made his Broadway debut in Mary Poppins, where he was a part of the closing company. Regional credits include Goodspeed Musicals, Maltz Jupiter Theatre, Walnut Street Theatre, Sacramento Music Circus, North Shore Music Theatre, Ogunquit Playhouse and Kansas City Starlight. Chris has a B.F.A. in Drama from New York University’s Tisch School of the Arts. Instagram: @chrisshinsplints.

THOMAS ADRIAN SIMPSON (Elisha Whitney) returns to Arena Stage where he was most recently seen in 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: Frollo in The Hunchback of Notre Dame at The Riverside Center; Caiphas in Jesus Christ Superstar and Pete the cowboy in The Red Hot Patriot (Ensemble / Purity / Evangeline Vale’s Backup Singer). Andrea will be featured in a nurse in the National World War 1 Memorial Sculpture in D.C. unveiling TBD. With The Hybrid Agency. Follow her @_andi_rae.

LISA TEJERO (Evangeline Harcourt) was last here at Arena in Mary Zimmerman’s Metamorphoses, which she performed in on & Off-Broadway, and will next be doing again in Berkeley and at the Guthrie in winter of 2019. Regional credits include Do You Feel Anger? in Louisville Theatre’s Theatre Center. Tom can be seen in season 24 of Netflix’s Community: (George), (Horton); Regional: (Steppenwolf Theatre Company); (Lookingglass Theatre Company); Kafka on the Shore (Steppenwolf Theatre Company); and Importance of Being Earnest as Lady Bracknell at Iowa Summer Repertory. Lisa has also appeared at Victory Gardens, Court Theatre, Huntington Theatre, Cincinnati Repertory, Mark Taper Forum, Seattle Rep, Berkeley Rep and Missouri Rep. Film credits include Medicine Show, Chain Reaction, Above the Law, De-evolution of Ethan Chadwick and A Man’s Woman.

DEMOYA WATSON BROWN (Ensemble/Purity/Evangeline Harcourt understudy) last appeared at Arena Stage in Sophisticated Ladies alongside the legendary Maurice Hines. Off-Broadway and regional credits include The Radio City Christmas Spectacular (Rockette), The WIZ (Ford’s Theatre), Crazy for You, Jelly’s Last Jam and Dreamgirls (Signature Theatre), and The Boys from Syracuse (Shakespeare Theatre Company). Other stage appearances include the Washington National Opera’s productions of Champion and Show Boat and Disney’s productions of Finding Nemo the Musical and Beauty and the Beast.

TV and film credits include Dancing with the Stars, The Ellen DeGeneres Show, CMT’s Top 20 Countdown and TBN’s Praise the Lord. She received her M.A. in Arts Management from George Mason University and her B.F.A. in Dance from Florida State University.

ANDREA WEINZIERL (Ensemble/Charity/Hope Harcourt understudy) is making her Arena Stage debut! A Pittsburgh native, Andrea is a Point Park University Musical Theatre graduate. Off-Broadway: Bells Are Ringing, Funny Face. National Tour: A Chorus Line. Regional: 42nd Street, Seven Brides...Brothers (PCLO), Mame (Riverside Theatre), Guys and Dolls, A Funny Thing Happened...Forum (Pittsburgh Public), Judy in A Chorus Line (Westchester Broadway), Ursula in The Little Mermaid, Elizabeth in Young Frankenstein (Pittsburgh Musical Theatre). Andrea was a dancer in the Easter Bonnet and the Lucille Lortel Awards in New York. She can be seen in the upcoming Martin Scorsese movie The Irishman as Jerry Vale’s Backup Singer. Andrea will be featured as a nurse in the National World War 1 Memorial Sculpture in D.C. unveiling TBD. With The Hybrid Agency. Follow her @_andi_rae.

NICOLAS YENSON (Ensemble/Lady Fair Quartet/Minister/Luke understudy/John understudy) returns to Arena Stage with no small amount of joy. Previously he appeared in the Fichandler in You, Nero and The Music Man and in the Kogod in Red Hot Patriot. Other D.C. engagements include The Taming of the Shrew at the Shakespeare Theatre and Miss Saigon at Signature Theatre. He worked Off-Broadway in the New York Musical Festival and further afield at American Conservatory Theater, Hampton Theatre Company, McCarter Theatre Center, San Francisco Playhouse, and Wellesley Rep. Nicholas has sung in concert at Radio City Music Hall, the Kennedy Center Opera House, São Paulo’sEspaço das Américas and the West End’s Theatre Royal, Drury Lane. A boatload of gratitude to Molly, Parker, and Paul. For mom, my favorite angel. @nicholasyenson.

MAXIMILIAN MOONSHINE (Cheeky) is a newcomer to theater and howling to be at Arena Stage! Born in New Jersey, he relocated to Arlington, VA at the age of 8 weeks. Max is a Papillon but don’t let his delicate “butterfly-like” ears fool ya! Although his father is Serenade Dancing in the Moonlight, Max is much more MOONSHINE! His expertise is clearly spinning and bouncing, but he is refining his precision on the agility course at Frolic Dogs. Frequently he can be seen entertaining Grandma & friends at The Jefferson Retirement Home or curbside at Craft House enthralled by the silly patrons. He loves other dogs almost as much as humans. This little guy will be two years old this coming January but his favorite pastime of all still remains smooching… he is French after all! Instagram: @Maximilian_Moonshine.

OLLY (Cheeky) is making his acting debut. A very good boy, Olly has won awards at multiple local and regional Halloween costume contests, including Georgetown Petco, Boston’s SOWA market and the Weiner 500 costume contest. Originally from South Carolina and abandoned with his mother and 4 siblings as a young puppy, Olly is a local rescue dog from Lucky Dog Animal Rescue. Big thanks to his owner/adopter Jordan Levy, and bigger thanks to anyone who rescues or has rescued animals in need. Adopt don’t shop! Follow Olly’s adventures: @ollrvtwst.
HOWARD LINDSAY and RUSSEL CROUSE (Co-Authors of the Original Book) The Lindsay and Crouse partnership stands today as the longest collaboration of any writers in theatrical history, lasting for more than 28 years. They first joined forces in 1934, when the producer Vinton Freedley brought them together to rewrite the libretto for Anything Goes (which Lindsay directed). Two years later, they wrote another Cole Porter show, Red, Hot and Blue. Their first straight play, Life With Father, opened in 1939 and holds the record for the longest running play on Broadway, at 3,224 performances. Lindsay and his wife Dorothy Stickney created the roles of Clarence and Vinnie Day, performing them for five years. Among other plays, Lindsay and Crouse also wrote The Sound of Music (score by Rodger and Hammerstein); the Pulitzer Prize-winning State of the Union; Call Me Madame and Mr. President (scores by Irving Berlin); The Perfect Furlough and The Great Sebastians. They produced The Hasty Heart, Detective Story and Arsenic and Old Lace. Howard Lindsay (1889–1968) was an actor, stage manager, director and playwright before teaming up with Crouse. Russel Crouse (1893–1966) was a newspaperman, a press agent for the Theatre Guild, the author of several books and a librettist before partnering up with Lindsay. He later produced, in collaboration with his wife, Anna Erskine Crouse, a son, the writer Timothy Crouse; and a daughter, the actress Lindsay Crouse.

TIMOTHY CROUSE (Co-author of the New Book) has been a contributing editor of Rolling Stone and The Village Voice, as well as the Washington columnist for Esquire, writing numerous articles for these and other publications, including The New Yorker. He is the author of The Boys on the Bus, a classic account of the role of the press in presidential campaigns. With Luc Bébéon he translated Roger Martin du Gard’s Lieutenant-Colonel de Maumort (Knopf, 2000). He is currently writing short stories, one of which, “Sphinxes,” was included in the O. Henry Prize Stories 2005. He is the son of one of the original authors of Anything Goes, Russel Crouse.

JohN WeIDMAN (Co-author of the New Book) has written the books for a wide variety of musicals, among them Pacific Overtures, Assassins and Road Show, all with scores by Stephen Sondheim; Contact, co-created with director/choreographer Susan Stroman; and Take Flight and Big, scores by Richard Maltby Jr. and David Shire. Since his children were pre-schoolers, Weidman has written for Sesame Street, receiving more than a dozen Emmy Awards for Outstanding Writing for a Children’s Program. From 1999 to 2009, he served as president of the Dramatists Guild of America.

MOLLY Smith (Director) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include Sovereignty, Carousel, The Originalist, Fiddler on the Roof, Camp David, Mother Courage and Her Children, Oklahoma!, A Moon for the Misbegotten, My Fair Lady, The Great White Hope, The Music Man, Legacy of Light, The Women of Brewster Place, Cabaret, South Pacific, All My Sons and How I Learned to Drive. Her directorial work has also been seen Off-Broadway at 59E59 in New York, Canada’s Shaw Festival, The Court Theatre, The Old Globe, Asolo Repertory, Berkeley Repertory, Trinity Repertory, Toronto’s Tarragon Theatre, Montreal’s Centaur Theatre and Perseverance Theater in Juneau, Alaska, which she founded and ran from 1979 – 1998. Molly has been a leader in new play development for over 40 years. She is a great believer in first, second and third productions of new work and has championed projects including How I Learned to Drive; Passion Play, a cycle; Next to Normal; and Dear Evan Hansen. She led the re-invention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and positioning Arena Stage as a national center for American artists. During her time with the company, Arena Stage has workshopped more than 100 productions, produced 39 world premieres, staged numerous second and third productions and been an important part of nurturing nine projects that went on to have a life on Broadway. In 2014, Molly made her Broadway debut directing The Velocipede 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 D.C. Hall of Fame.

 PARKER ESSE (Choreographer) is a six-time Helen Hayes Best Choreography nominee and recipient for Arena Stage’s Oklahoma! and The Pajama Game. 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 (Encore!); The Pajama Game, Carousel, Oliver! Fiddler on the Roof, Smokey Joe’s Cafe, The Music Man and The Light in the Piazza (Arena Stage); 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). Associate choreographer credits include Broadway’s Finian’s Rainbow and A Tale of Two Cities, and featured performer in Fosse.

PAUl SpOrTeLLi (Music Director)’s Arena Stage credits include Carousel (Helen Hayes Award winner), Oliver!, Fiddler on the Roof, My Fair Lady and The Light in the Piazza. He first collaborated with Molly Smith on Mack and Mabel at Canada’s Shaw Festival, where he is music director. Shaw Festival credits include Sweeney Todd, Floyd Collins and Happy End. Originally from Connecticut, Paul made his Broadway conducting debut with Aspects of Love. Other credits include Les
Misérables (national tour) and Miss Saigon and Beauty and the Beast (Toronto). As a musical theatre (actors, his credits include Tristan and Maria Severa (Shaw Festival, available on iTunes), Little Mercy’s First Murder (Tarragon Theatre, seven Dora Awards) and Erik with a K, about the life and times of Erik Satie (work-in-progress). www.jaypaulproject.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 and Sovereignty. 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 choreographer) returns to Arena Stage, having previously designed for 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); 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. She 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 The Pajama Game, Dear Evan Hansen and The Lion. Daniel’s design have been heard at numerous New York theaters, including The Public, Roundabout, City Center, 59E59, Atlantic, Prospect and HERE. Highlights include the American premiere of Caryl Churchill’s Drunk Enough to Say I Love You, Mike Daisey’s Last Cargo Cult and Time It Was with Bill Irwin. 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. LAPONTE (Hair and Wig Designer) Over 100 Broadway, West End and international productions including Hamilton, The Band’s Visit, Beautiful, Anastasia, SpongeBob Square Pants (Drama Desk Award), A Gentleman’s Guide... Upcoming: The Cher Show; Beetlejuice. Television: Emmy Award nominations for The Wiz Live! and Jesus Christ Superstar Live!

LIZZ PICINI (Assistant Choreographer) See bio on page 23.

WILLIAM YANES (Associate Music Director) returns to Arena Stage after serving as music director on Snow Child and associate music director on Dave and Carousel. His music and lyrics were performed Off-Broadway in Caps for Sale (New Victory Theater; National Tour) and locally in Blueberries For Sal (Adventue Theatre MTC). D.C.-area credits as music director include Me...Jane (Kennedy Center TYA), Floyd Collins (1st Stage), Ordinary Days (Round House), Jesus Christ Superstar and The Last Five Years (Signature Theatre, Helen Hayes nomination for music direction). His orchestrations include Man of La Mancha (Shakespeare Theatre Company); Alexander and the Terrible..., and Miss Nelson is Missing! (Adventure Theatre MTC). William has served as associate conductor for Caroline, or Change (Round House); Passion, A Little Night Music and West Side Story (Signature Theatre). Education: Carnegie Mellon University.

LISA NATHANS (Dialect and Vocal Coach) is thrilled to be coaching for Arena Stage! Other D.C. area credits include Shakespeare Theatre Company/5th Avenue Theatre: The Secret Garden (Broadway-bound co-production); and various productions with the Kennedy Center Theater for Young Audiences, Signature Theatre, Theater Alliance, Keegan Theatre and MetroStage. Regional credits include Guthrie Theater, The Road Theatre Company and Theatricum Botanicum. TV credits include National Geographic's Elemental: Hydrogen vs. Hindenburg. Private coaching/workshop development available; 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; Coliaianni Speech Practitioner. Break legs all!

ANITA MAYNARD-LOSH (Associate Director/Text Director) is in her 15th season at Arena Stage. She directed the world premiere of Our War and served as associate director on several productions, including 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 private artistic director of Perseverance Theatre in Juneau, Alaska. The Alaska Native-inspired production of Mocbeth that Anita conceived and directed was performed in English and Tingit 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 JOSSELSON, 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.
Call 202-470-3550 today for a personalized tour!

Creekside is now 100% Reserved.

Ingleside at Rock Creek is now taking deposits for the Creekside Wait List!

Ingleside at Rock Creek, Washington DC's premier Life Plan community, is proud to share the news that our upcoming Creekside addition is 100% reserved.

The Creekside Wait List is growing weekly so don't wait. Discover contemporary and stylish residences ranging from 1,000-2,500 square feet. Enjoy incomparable amenities, underground parking and so much more—plus onsite health services.

The sophisticated retirement lifestyle you've been waiting for is waiting here for you.

Call 202-470-3550 today for a personalized tour!

Projected opening 2019-2020

The Vision is Becoming Reality
ARENA STAGE BOARD OF TRUSTEES 2018/19

CHAIR
Judith N. Batty

VICE CHAIRS
Decker Anstrom
Sander Bieber
Eric Braverman
Edgar Dobie,
Richard Feinstein
Vicki J. Hicks
Daniel Korengold
Richard A. Newman
Ludia Riddle
Hubert M. Schlosberg
Beth Newburger Schwartz
Raymond Sczudio
David E. Shiffrin
Shawna Watley

TRUSTEES
Andrew R. Ammerman
Linda A. Baumann
David Becker
Lavern Chatman
Joseph P. Digangi
John Edelmann
Jeri Epstein
Elliot Feldman
Maggie Fitzpatrick
Rick Froehlich
Nicholas Goad
Catherine Guttman-McCabe
Ann Hamilton
Ellen K. Harrison
Sue Henry
Margot Kelly
John Lynham
B. Thomas Mansbach
David BH Martin
Joyce Moorehead
Ronald A. Paul M.d.
Ilene Rosenthal
Gene Samburg
David Bruce Smith
Molly Smith
Sheila Stampfl
Robert Stout
Nneka Ukpai

HONORARY TRUSTEES
Jim Abdo
Kent Ames
Ashok Bajaj
JOANNE BARKER
Michele G. Berman
Steven R. Bralove
Susan Haas Bralove
John Derrick
Nancy M. Folger
Larry Franks
Natwar Gandhi
Fruszina Harsanyi
Patti Herman
Kapoor
Judy Lansing Kovler
Mark Levine
David O. Maxwell
Joan P. Maxwell
Terry R. Peel
Beverly Perry
Judy Lynn Prince
Richard W. Snowden
Grace Terpstra
Margaret Tomlinson

LIFE TRUSTEES
Norman Bernstein
Lee G. Rubenstein

EMERITUS TRUSTEES
Arlene and Robert Kogod

CORPORATE OFFICERS
PRESIDENT
Edgar Dobie
TREASURER
Joe Beradelli
SECRETARY
Allison Irvin

THEATRE FORWARD

THEATRE FORWARD FUNDERS
(CONTRIBUTORS AS OF AUGUST 2018)
Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country’s leading nonprofit theatres. Theatre Forward and our theatres are most grateful to the following Education through Theatre funders:

† Includes In-kind support

DONORS ($10,000 – 14,999)
Southwest Airlines †
Lisa Orberg
The Music Man Foundation
Wells Fargo
The Augustine Foundation
AT&T
Dr. Bill Sanford Ashley
Curtis Bell
Stephen Bralove
Dr. Robert and Mary Jo Brenner
Bonnie and Jere Broh-Kahn
Louise Budels
Dorothy Bunevich
John P. Caffin
Ellen MacNielie Charles
Donald J. and Anita P. Cowan
Captain Joan Darrah and
Ms. Lynne Kenne
John Edelmann and Jeff Love
Jeri and Gary Epstein
Donald H. Flanders
Nancy M. Folger
Catherine F. and James F. Fort, Sr.
Arlene Friedlander
George and Duffy Flitas
Rob Gronenberg
Dr. JC Haywood
Vicki J. Hicks
Lauren and Glen Howard
David Inzinga and Robert McDonald

Thank you for leaving your legacy at Arena Stage

FULL CIRCLE SOCIETY

FULL CIRCLE SOCIETY—ARENA STAGE’S PLANNED GIVING PROGRAM
Arena Stage gratefully acknowledges these individuals who ensure the future of Arena Stage by making a planned gift. These gifts assure that Arena Stage will continue to challenge, educate and entertain audiences, and maintain its excellence in theater nationally, and internationally for generations to come. Arena can help you accomplish your personal, family and philanthropic goals while benefiting the theater. Supporters who make planned gifts to Arena are invited to join the Full Circle Society and enjoy special benefits. For more information about planned giving, please contact Holly Oliver at 202-600-4029 or holiver@arenastage.org.

THE FOLLOWING ARE MEMBERS AS OF JULY 1, 2018.

MEMBERS
Anonymous (8)
Esther Adler
Dr. Jim Adler
Dr. Bill Sanford Ashley
Curtis Bell
Stephen Bralove
Dr. Robert and Mary Jo Brenner
Bonnie and Jere Broh-Kahn
Louise Budels
Dorothy Bunevich
John P. Caffin
Ellen MacNielie Charles
Donald J. and Anita P. Cowan
Captain Joan Darrah and
Ms. Lynne Kenne
John Edelmann and Jeff Love
Jeri and Gary Epstein
Donald H. Flanders
Nancy M. Folger
Catherine F. and James F. Fort, Sr.
Arlene Friedlander
George and Duffy Flitas
Rob Gronenberg
Dr. JC Haywood
Vicki J. Hicks
Lauren and Glen Howard
David Inzinga and Robert McDonald

Bequests and Gifts in Remembrance

State of Dr. and
Mrs. Clement C. Alpert
State of H. Max and
Josephine F. Ammerman
State of Audrey J. Barnett
State of Harry J. Boisdevin

Thank you for leaving your legacy at Arena Stage

CREATE A LEGACY BY JOINING THE FULL CIRCLE SOCIETY

You don’t have to be wealthy to make a significant gift. Bequests and other planned gifts allow you the opportunity to make a significant contribution that will ensure the future of Arena Stage. The Full Circle Society allows us the opportunity to recognize you for that gift during your lifetime. For more information about making a planned gift or to inform us of your existing planned gift, please contact Holly Oliver at 202-600-4029 or holiver@arenastage.org.

“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
THANK YOU — ANNUAL FUND

THE ANNUAL FUND

Arena Stage gratefully acknowledges the many individuals, families, foundations, and corporations who support the theater through its ANNUAL FUND. These gifts make it possible for the theater to continue producing high-quality plays and innovative educational programs that strengthen our community in which we live.

For more information on the benefits of becoming an Annual Fund contributor, call the Development Department at 202-600-4177. The following are contributors as of September 26, 2018.
TIMELESS MASTERPIECE

INDECENT

“A heart-stirring reminder of the power of art.”
— Daily News

INDECENT
BY PAULA VOGEL
DIRECTED BY ERIC ROSEN
CO-PRODUCTION WITH KANSAS CITY REPERTORY THEATRE
AND BALTIMORE CENTER STAGE

KREEGER THEATER | NOVEMBER 23 – DECEMBER 30, 2018

Photo of the cast of Indecent by Tony Powell.

ORDER TODAY! 202-488-3300 ARENASTAGE.ORG