

# ANYTHING GOES



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# ANYTHING GOES

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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.



## ARTISTICALLY SPEAKING



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*

**Molly Smith**  
Artistic Director

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## FROM THE EXECUTIVE PRODUCER



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

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# 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 artists. 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.

CLOCKWISE FROM 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 *Carousel* by Maria Baranova; Photo of the cast of *Camelot* by Scott Suchman; Photo of Manna Nichols in *My Fair Lady* by Scott Suchman; Photo of Eleasha Gamble and Nicholas Rodriguez in *Oklahoma!* by Carol Rosegg.



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book by James Lapine  
choreographed by Michael Bobbitt  
directed by Peter Flynn



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Photo of Jade Jones by Scott Suchman.



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## 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.

## 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](http://www.arenastage.org/civildialogues)

## PLAYWRIGHTS' NOTE

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



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.

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## TITLE PAGE

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**

COSTUME DESIGNER  
**ALEJO VIETTI**

LIGHTING DESIGNER  
**KIMBERLY PURTELL**

SOUND DESIGNER  
**DANIEL ERDBERG**

HAIR AND WIG DESIGNER  
**CHARLES G. LAPOINTE**

ASSISTANT CHOREOGRAPHER  
**LIZZ PICINI**

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 JOSSELSO, C.S.A.**

STAGE MANAGER  
**SUSAN R. WHITE\***

ASSISTANT STAGE MANAGER  
**TREVOR A. RILEY\***

*Anything Goes* is generously sponsored by **GEICO**, **IMA**,  
George and Duffy Ftikas, 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.,  
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## SETTING / CAST

### SETTING

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

### CAST (in alphabetical order)

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

\*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 YANESH
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, ALEKX SHINES
Lighting Programmer	PAUL VILLALOVOZ
Light Board Operator	BRIAN FLORY
Followspot Operators	ELLIOT PETERSON, ANDIE MARIE SZEKELY, 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 SCZEPANSKI, PATTY MCDONNELL-SMITH
Tailoring	PAUL CHANG CUSTOM TAILORS, DAWSON TAILORS, VALERIE GRUNER, ALL-STITCH
Rehearsal Accompanist	JACOB KIDDER
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Dog Guardians	MARYA HALUSKA, JORDAN LEVY



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## 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-Broadway "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: *Franklin & Bash*, *Blue Bloods*, *Psych*, *Castle*, *The Fosters* and *Chicago Med*. In 2013, he partnered with Karina Smirnoff on the multi-Emmy Award-winning ABC hit *Dancing with the Stars*, placing a close second. A Brooklyn native, Corbin currently resides in Los Angeles with his wife, Sasha.



**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 Ailey/Fordham BFA program. Special thanks to everyone at Clear Talent Group! @JulioCatanoYee



**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 Wilbur Turnblad in *Hairspray* and the Baker in *Into the Woods*. Off-Broadway he appeared in 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.





**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 Asst. Movement Director and Musical Stager on Mackintosh's *Les Mis* in Tokyo and Mexico City, respectively. Ben has studied with SITI Company, MICHA, and Eugenio Barba/Odin Teatret in Italy and Denmark. He is a Princess Grace Foundation scholar and a graduate of UNCSA. [www.ben-gunderson.com](http://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* and *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*.



**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...* (Ogunquit & 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](http://www.lisahelmijohanson.com) Insta: @hurricanehelmi



**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, Nanette* (City Center Encores); *Face The Music* (City Center Encores); *TimeStep* (New Victory Theater) and *Everybody 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* (Ogunquit Playhouse), *Singin' in the Rain* (Ordway Theater) and *Anything Goes* (Theater Under the Stars).



**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.



**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

Workhouse Arts Center in *Rock of Ages*. Favorite regional credits include *Sweeney Todd in Concert* (Anthony, Pasquerilla PAC), *Pittsburgh Jazz Greats* (Gene Kelly, GCSB), *Forever Plaid* (Frankie, Lamp Theatre), *Rocky Horror Picture Show* (Brad Majors, Split Stage and Stage Right Professional Theatre), *Frank* (Frank Sinatra, GCSB) and *25th Annual Putnam County Spelling Bee* (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: @mickey.orange



**LIZZ PICINI** (*Ensemble/Virtue/Dance Captain/Erma understudy*) is elated to make her Arena Stage debut! Favorite regional credits

include: *A Chorus Line* (Cassie), *Singin' in the Rain* (Girl-in-Green), *Crazy for You* (Tess), *Oklahoma!* (Gertie), *Best 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](http://www.lizzpicini.com) Instagram/ Twitter: @lizzpicini



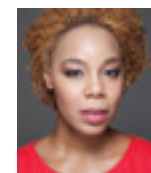
**KRISTYN POPE** (*Ensemble/Chastity/Reno Sweeney understudy*) is grateful to Molly, Parker, Geoff, Lizz and the Arena family for this opportunity, with special

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.



**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*, *Grease!* (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: @mariarizz90



**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 Gershwins' 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), *Tin 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](http://www.Soara-Joye.com)





**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.

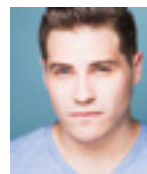


**THOMAS ADRIAN SIMPSON** (*Elisha Whitney*) returns to Arena Stage where he was most recently seen in *Dave*. Other Arena appearances include *Karl Lindner in A Raisin in the Sun*; Col. Pickering in *My Fair Lady*; Abraham Lincoln in *Mary T. & Lizzy K.*; and Roy in *A Light in the Piazza*, among others. Recent regional credits include: *Frollo in The Hunchback of Notre Dame* at The Riverside Center; *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*. Tom is proud to be a graduate of the University of North Carolina School of the Arts.



**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 *Humana Festival*; *Henry V* and *The White Snake* (Oregon Shakespeare Festival); *Stop/Reset*, *Ghostwritten*, *Mirror of the Invisible World*, *Silk*, *The Odyssey*, *As You Like It* (Goodman Theatre); *Ethan Frome*, *Argonautika*, *Old Curiosity Shop*, *1984*, *S/M*

(*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*. Lisa received a 2002 Drama League Distinguished Performance nomination for *Metamorphoses* and a Jeff Award nomination last year for her portrayal of *Vivian Bearing* in *The Hypocrite's Wit*.



**BRETT URAM** (*Swing*) has made the move from NYC to Washington D.C. to join the cast of *Anything Goes*! Previous credits include National tour: *Click, Clack, Moo!* (Loretta); Regional: *The Christmas Show* (Dance Ensemble); University: *Drowsy Chaperone* (George), *Seussical* (Horton); Community: *Man of La Mancha* (Sancho). Graduate of the University of Oklahoma (BFA) Boomer Sooner! Instagram: @bretturam www.bretturamonline.com

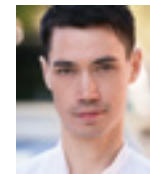


**DEMOYA WATSON BROWN** (*Ensemble/Purity/Evangeline Harcourt understudy*) last appeared at Arena Stage in *Sophisticated Ladies* alongside the legendary Maurice Hines. Off-Broadway and regional credits include *The Radio City Christmas Spectacular* (Rockette), *The WIZ* (Ford's Theatre), *Crazy for 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*. Television 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.



**NICHOLAS 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's Espaço 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. @nicholasayenson



**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 Faneuil Hall, 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: @olivrtwst

## CREATIVE

**COLE PORTER** (*Music & Lyrics*) was born in Peru, Indiana, in 1891. He graduated from Yale, where his football songs are still popular. After the failure of his first Broadway show, he lived in Europe, where he married legendary beauty Linda Lee Thomas. Returning to New York in the late 1920s, he gained renown for many great songs, including "Night and Day," "Begin the Beguine," "You're the Top" and "I Get a Kick Out of You." His 1930s were highlighted by such Broadway offerings as *Anything Goes*, *Gay Divorce* and *Jubilee*. A crippling riding accident in 1937 left him in constant pain, yet he continued to write memorable scores, among them *Can-Can*, *Silk Stockings* and his masterpiece, *Kiss Me, Kate*. He died in 1964.

**P.G. WODEHOUSE AND GUY BOLTON** (*Original Book*) were both born in England. They were introduced by Jerome Kern, and he suggested they all work together. They did, tirelessly, and in the beginning of their collaboration wrote nearly one show per month—the famed Princess Theatre musicals. Bolton and Wodehouse went on to write more than 20 musicals together. Usually, they collaborated on the book, and Wodehouse wrote the lyrics. Both lived into their 90s, and both, together and individually, were astoundingly prolific. Bolton, with one collaborator or another, or on his own, had a hand in well over 100 musicals and straight plays as well as numerous film scripts and novels. Wodehouse wrote 97 books—more notably the "Jeeves" novels—and countless short stories, articles, essays and films, and in 1975 was knighted side by side with Charlie Chaplin. In addition to *Anything Goes*, their work together includes *Have a Heart*; *Oh! Boy*; *Leave It to Jane*; *Oh, Lady! Lady!!*; *Sitting Pretty*; *Oh, Kay!* and *Rosalie*. They remained friends and neighbors (in Remsenburg, NY) throughout their final days.

**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 Prescott Proposals* 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 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 Brébion 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 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 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* (Encores!); *The Pajama Game*, *Carousel*, *Oliver!*, *Fiddler on the Roof*, *Smokey Joe's Café*, *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 theater writer, 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](http://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 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 is designing again this upcoming season at the Stratford Festival Ontario (*Private Lives*) and then is off to Vancouver and Montreal to recreate *The Shoplifters* set in two new Canadian productions. 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](http://www.kenandmorris.com)

**ALEJO VIETTI** (*Costume Designer*) Arena Stage: *Ella* and *The Pajama Game*. 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). Works for City Center Encores!, Radio City Rockettes, Roundabout Theatre, Manhattan Theatre Club, Atlantic Theater, Irish Rep and Primary Stages, among others. Opera: 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: Disney's *The Hunchback of Notre Dame* in Japan and Germany and Ringling Brothers and Barnum & Bailey Circus. TDF Irene Sharaff Young Master Award recipient.

**KIMBERLY PURTELL** (*Lighting Designer*) 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 Chaillet* (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. 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 *The Pajama Game*, *Dear Evan Hansen* and *The Lion*. Daniel's designs 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. LAPOINTE** (*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.

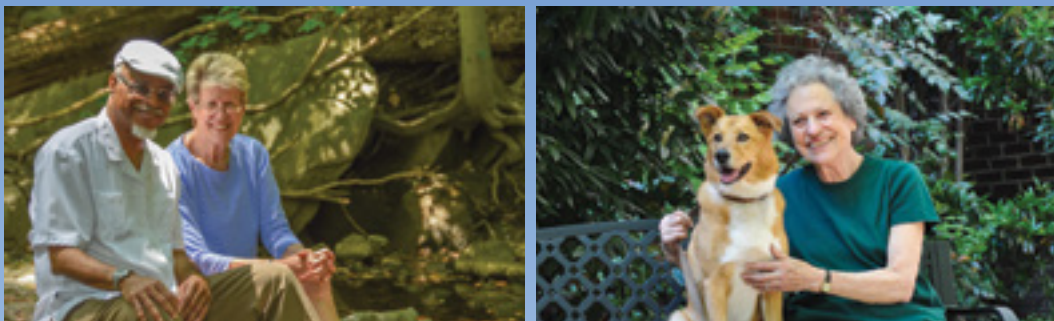
**WILLIAM YANESH** (*Associate Music Director*) returns to Arena Stage after serving as music director on *Snow Child* and associate music director on *Dave* and *Carousel*. His music and lyrics were performed Off-Broadway in *Caps for Sale* (New Victory Theater; National Tour) and locally in *Blueberries For Sal* (Adventure 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 Theater). 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; Colaianni 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 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



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**SUSAN R. WHITE** (*Stage Manager*) is thrilled to be a part of Arena's 69th season and to be working, once again, with Artistic Director Molly Smith. Susan is a proud member of Actors' Equity Association.

**TREVOR A. RILEY** (*Assistant Stage Manager*)'s previous Arena Stage credits include *Snow Child*, *Sovereignty*, *The Price*, *Intelligence*, *Carousel*, *Destiny of Desire* and *Our War*. Other D.C. credits include *South Pacific*, *My Fair Lady*, *The Diary of Anne Frank*, *Bakersfield Mist* and *Godspell* (Olney Theatre Center); *You're A Good Man, Charlie Brown*, *The Jungle Book*, *Jack and Phil*, *Slayers of Giants, Inc.*, and *A Year With Frog and Toad* (Imagination Stage). Other credits with Woolly Mammoth and Studio Theater.

## ARENA STAGE LEADERSHIP

**MOLLY SMITH** (*Artistic Director*) See bio on page 27.

**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 sell-out audience for the full season of plays we had to 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 at Arena in 2009 makes me feel like I am well-equipped for the best job in the world.

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.

Musicians are members of the American Federation of Musicians, Local 161-710.

Arena Stage is a constituent of the Theatre Communications Group (TCG), the national organization for the American theater.





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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.

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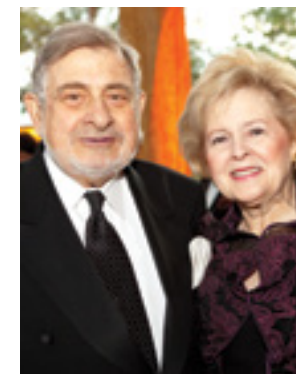
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## CREATE A LEGACY BY JOINING THE FULL CIRCLE SOCIETY

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



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Arena Stage gratefully acknowledges the many individuals, families, foundations and corporations who support the theater's work by contributing to the Annual Fund. These gifts make it possible for the theater to continue presenting high-quality productions and innovative education programs that strengthen the 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.

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Nathan Alan Davis, Idris Goodwin,  
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Photo of the cast of *Indecent* by Tony Powell.

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