

DAVE



2018/19 SEASON



the mead center
for american theater

2018/19

FULL AND MINI-SUBSCRIPTIONS ARE NOW ON

A PLAY ABOUT COMIC GENIUS

DICK GREGORY TURN ME LOOSE

IN ASSOCIATION WITH JOHN LEGEND, GET LIFTED FILM COMPANY,
MIKE JACKSON, THE WILL AND JADA SMITH FAMILY FOUNDATION,
BETH HUBBARD, THE PRIVATE THEATRE, ERIC FALKENSTEIN,
SIMONSAYS ENTERTAINMENT, JAMIE CESA, JANA BABATUNDE-BEY
BY GRETCHEN LAW | DIRECTED BY JOHN GOULD RUBIN
KREEGER THEATER | SEPTEMBER 6 - OCTOBER 14, 2018

This intimate and no-holds-barred drama chronicles Dick Gregory's rise as the first Black comedian to expose audiences to racial comedy. *Turn Me Loose* is an exuberant and raw tribute to Gregory's life as a civil rights activist, comic genius and unapologetic provocateur.

GOLD STANDARD MUSICAL

ANYTHING GOES

MUSIC AND LYRICS BY COLE PORTER
ORIGINAL BOOK BY P. G. WODEHOUSE AND GUY BOLTON
AND HOWARD LINDSAY AND RUSSEL CROUSE
NEW BOOK BY TIMOTHY CROUSE AND JOHN WEIDMAN
DIRECTED BY MOLLY SMITH | CHOREOGRAPHED BY PARKER ESSE
MUSIC DIRECTION BY PAUL SPORTELLI
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!” (*New York Times*)

TIMELESS MASTERPIECE

INDECENT

BY PAULA VOGEL | DIRECTED BY ERIC ROSEN
CO-PRODUCTION WITH BALTIMORE CENTER STAGE
AND KANSAS CITY REPERTORY
KREEGER THEATER | NOVEMBER 23 - DECEMBER 30, 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.

FEARLESS POLITICAL JOURNEY

KLEPTOCRACY

BY SPECIAL ARRANGEMENT WITH ROBERT AHRENS
DIRECTED BY JACKSON GAY | BY KENNETH LIN
KREEGER THEATER | JANUARY 18 - 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.

PORTRAIT 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.



the mead center
for american theater

SEASON

SALE | 202-488-3300 | ARENASTAGE.ORG

WORLD-PREMIERE POWER PLAY

JQA

WRITTEN AND DIRECTED BY **AARON POSNER**
ARLENE 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.

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 enticing look at the money makers, their hubris and those who tried to hold them accountable.

INSPIRATIONAL A CAPPELLA TRIBUTE

JUBILEE

WRITTEN AND DIRECTED BY **TAZEVELL THOMPSON**
KREEGER 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.



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DAVE

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ARENA STAGE

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Dave Program Book
Published July 13, 2018

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PROGRAM BOOK STAFF

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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.

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Laughter triggers endorphins, boosts immunity, increases resilience, relieves pain and is contagious. Right now, we are a city that needs to laugh.

At its heart, *Dave* is a love story to an America where an Everyman becomes President.

On the surface you may think you've heard this story before, but I assure you this is a tale with fresh twists, wonderful characters and fabulous music.

One of the unusual aspects of our city is that we live in the city of presidents. We breathe in their personalities and ideas whether it's through the monuments, or in the streets or at the White House.

Eight years ago we took a gamble on remounting a popular production of *Oklahoma!* in the summer. Historically and traditionally, Washingtonians went other places in the summer and theaters took a break because they believed audiences weren't here. We had just opened the Mead Center and were basking in that success. It was a gamble that worked. The "reboot" as we called it was so successful that we decided to take that risk again, and then again and again. Pretty soon our peers caught on and now Washington has a bustling summer theater and arts scene.

Arena's most well-known summer premiere is *Dear Evan Hansen*, and assembled today with *Dave* is a high caliber team of artists preparing an equally ambitious project. Director Tina Landau and I have wanted to work together for years. To say she's a talented director does not do her justice: hot on the heels of a successful premiere of a wonderfully zany musical—*SpongeBob SquarePants*—Tina brings a career full of experimentation and risk-taking. She's an inventor to her core.

I am equally delighted to welcome back Tom Kitt, who is the composer of *Next to Normal*. I first got to know Tom when he came to Arena with *Next to Normal* for its magic second production before the musical moved to New York to win the Tony and the Pulitzer. The stellar creative team for *Dave*, including Nell Benjamin, Sam Pinkleton, Rob Berman, Dane Laffrey, Toni-Leslie James, Japhy Weideman, Walter Trarbach and Peter Nigrini, leads a fantastic cast and company.

We long for a presidency that brings people together, because when we unite as a diverse country, we are always stronger. May this production of *Dave* remind us of our better angels and the simple act of patriotism through serving our country.

See you at the theater,

A handwritten signature in black ink that reads "Molly". The signature is fluid and cursive.

Molly Smith, Artistic Director



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FROM THE EXECUTIVE PRODUCER



On our first day of rehearsal for *Dave*, Tom Kitt our composer shared that we were missing Thomas Meehan in the room. Thomas had passed away leaving his collaborators to finish the work. The show must go on. I had the great pleasure of working with Thomas as a writer when I was managing producer for the Tony Award broadcasts. Later while at Trinity Rep in Providence, RI, Thomas and his co-authors rode into town to sort out a controversial production we had produced of their legendary musical *Annie*. In every circumstance, he revealed a kindness of spirit, a joyful outlook on life and a

killer instinct for what you can get away with on the stage. It comes as no surprise to me that when Thomas was sought out for this musical by his equally gifted collaborators Nell Benjamin and Tom Kitt and the savvy producers Mark Kaufman at Warner Bros Theatricals, Allison Thomas and Lauren Shuler Donner, Thomas saw the potential right away.

The story of *Dave* is the stuff of musical theater perfection. Like a wonderful fairy tale, it helps to explain the world we live in (in our case Washington politics) giving us escapist tools but also reminding us of our “better angels”. It is joyful, hopeful and reassuring all at the same time. If it is all in the timing—then we have timed it right!

So what brought *Dave* to Arena’s shore? At the same first day of rehearsal Tina Landau explained that Arena Stage was always their first choice to try out this new musical. Given the stakes involved and the resources required to mount a new musical, it is the wise producers who elect to go out of town when there are Broadway aspirations involved. And for this show with its brilliant creative team, authors and cast, why wouldn’t they have their sights set high? Thank the theater gods for Mark Shackel at Foresight Theatricals for being strategically involved and counselling patience as we waited over two seasons to put all the pieces in place. Tina and her team and the producers saw that Arena has a lot to offer including a discerning audience that enjoys the risks and rewards associated with supporting new ventures. Of equal importance is our talented and dedicated artistic, production, communications and administrative staff, paired as we are with our state-of-the-art facilities.

So as is always the case with any theatrical adventure we have aimed for perfection. Many reasons motivate us. Making Thomas Meehan proud is certainly one of the reasons that motivated me.

Pushing all my Canadian humility aside—I say bull’s eye!

Cheers,

A handwritten signature in black ink that reads "Edgar".

Edgar Dobie, Executive Producer
edgar@arenastage.org

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A BRIEF Q & A WITH **DAVE** DIRECTOR **TINA LANDAU**



Welcome to Arena Stage, and to D.C.! This is your first time directing here, correct?

TINA LANDAU: Yes! I've known Molly since her Perseverance days, and I've always admired her, and I've always assumed that a theater that she's captaining would be a wonderful home and my experience on *Dave* has proved that to be entirely true. And for this show, there was never any question that Arena was the top choice for where to develop it. We've hoped to be inspired by the environment while we're making it, and we look forward to audiences that will have a certain knowledge of and investment in the story that's happening, because it's happening in their hometown. We want to give *this* story to *this* audience, and we want to hear back from and learn from them.

On the first day of rehearsal, your excitement and passion for this show was infectious and inspiring. What do you find so exciting about the piece?

TL: Its idealism, its heart, its hope. Its reverberations at this moment in political history, coupled with its timelessness as myth, as fairy tale, with *Dave* as the archetypal Everyman who goes on the hero's journey. *Dave* isn't a "ripped from the headlines" depiction of reality as we witness it every day—it's a reminder of possibility, a belief that another way of seeing the world and our government is

still possible. *Dave* allows us, has allowed me, to feel the stirrings of an idealism, a patriotism really, that we carry within us but which so often remains hidden or deadened, maligned, or even shamed into silence.

Yes, the character of *Dave* can be described as naïve or idealistic (depending on how cynical one is feeling), but I can't help but want to share in that idealism. How does the show interact with the specifics of our current political moment for you?

TL: It's not bogged down by topicality, which makes a show only work this week or next week. It's not about what's going on on CNN tonight, but it's amazing how relevant it is, despite that. We don't chase current events, but every day as the world changes around us, the show still reflects back what's going on. When I started working on the piece, it was so beautiful because it seemed to me a wish, a kind of prayer, certainly an *invitation* to action. It was a reminder of certain values—especially honesty and engagement, in our political actions and in our personal relationships. But since the 2016 election, it's become less an invitation than a call. The show is about how extraordinary values exist in ordinary people. How *Dave*, the little man, the ordinary citizen, discovers his own efficacy. But it's turned for me from "this *can* happen" to "this *must* happen." We're not saying to the audience "Oh look, you too are *Dave*, you can do this, it's easy to participate!" Instead, it's "You have to find the *Dave* in you—your belief in your own self, and in the Presidency and its potential to operate with integrity and do good—and you have to take responsibility in your own way and go out there and play your part."

CONTINUE THE CONVERSATION

Join us for a
post-show conversation.

AUGUST 7, 2018 – 7:30 P.M.

AUGUST 16, 2018 – 8:00 P.M.



Henry and Jenny Liu, owners of Jenny's.

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

DAVE

BOOK BY **THOMAS MEEHAN** AND **NELL BENJAMIN**

MUSIC BY **TOM KITT** | LYRICS BY **NELL BENJAMIN**

BASED ON THE WARNER BROS. MOTION PICTURE "DAVE"

WRITTEN BY **GARY ROSS**

CHOREOGRAPHY BY **SAM PINKLETON**

DIRECTED BY **TINA LANDAU**

ORCHESTRATOR
MICHAEL STAROBIN

MUSIC DIRECTOR
ROB BERMAN

SET DESIGNER
DANE LAFFREY

COSTUME DESIGNER
TONI-LESLIE JAMES

LIGHTING DESIGNER
JAPHY WEIDEMAN

SOUND DESIGNER
WALTER TRARBACH

PROJECTION DESIGNER
PETER NIGRINI

WIG DESIGNER
ROBERT-CHARLES VALLANCE

ASSOCIATE DIRECTOR
KENNETH FERRONE

ASSOCIATE CHOREOGRAPHER
MAYTE NATALIO

ASSOCIATE MUSIC DIRECTOR
WILLIAM YANESH

CASTING DIRECTOR
VICTOR VAZQUEZ

NEW YORK CASTING
TELSEY + COMPANY
PATRICK GOODWIN, CSA

STAGE MANAGER
MARK DOBROW

ASSISTANT STAGE MANAGER
MARNE ANDERSON





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SETTING

Washington, D.C.

CAST (in alphabetical order)

Reporter, Ensemble.....	JENNY ASHMAN
Reporter, Harding, Ensemble.....	JARED BRADSHAW
Duane Bolden	JOSH BRECKENRIDGE
Reporter, Montana Jefferson, Ensemble.....	DANA COSTELLO
Reporter, Harrison, Ensemble.....	TRISTA DOLLISON
Tour Guide, Mrs. Smit, Taft, Ensemble.....	SHERRI L. EDELEN
Randi Hagopian, Ensemble.....	RACHEL FLYNN
Murray Stein, Adams, Ensemble	KEVIN R. FREE
Dave Kovic, Bill Mitchell.....	DREW GEHLING
Mr. Wheeler, Ensemble.....	ADAM J. LEVY
Susan Lee	BRYONHA MARIE PARHAM
Ellen Mitchell.....	MAMIE PARRIS
Reporter, Hayes, Ensemble.....	ERIN QUILL
Gary Nance, Johnson, Ensemble	JONATHAN RAYSON
Reporter, Buchanan, Ensemble.....	JAMISON SCOTT
Bob Alexander	DOUGLAS SILLS
Paul, Ensemble.....	VISHAL VAIDYA

UNDERSTUDIES

Dana Costello (Ellen Mitchell), Trista Dollison (Montana Jefferson),
Kevin R. Free (Duane Bolden), Adam J. Levy (Dave Kovic/Bill Mitchell),
Erin Quill (Susan Lee), Jonathan Rayson (Bob Alexander)

SWINGS

Jenny Ashman, Jared Bradshaw, Vishal Vaidya

DANCE CAPTAIN

Jenny Ashman

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

MUSICIANS / FOR THIS PRODUCTION

MUSICIANS

Music Director/Keyboard.....	ROB BERMAN
Guitar/Woodwinds.....	GERRY KUNKEL
Trumpet/Flugelhorn.....	BRENT MADSEN
Flute/Piccolo/Clarinet/Saxophone.....	ANDY AXELRAD
Oboe/English Horn/Clarinet/Flute/Saxophone/Contractor.....	RITA EGGERT
Bassoon/Clarinet/Saxophone/Flute.....	KELSEY MIRE, SCOTT VAN DOMELEN
Bass.....	GREG WATKINS
Drums/Percussion.....	PAUL KEESLING

FOR THIS PRODUCTION

Associate Set Designer.....	MATTHEW IACOZZA
Assistant Costume Designer.....	EMILY LAURELLE TAPPAN
Associate Lighting Designer.....	KEN WILLS
Assistant Lighting Designer.....	TYLER DUBUC
Associate Sound Designer.....	ALEX NEUMANN
Associate Projection Designer.....	DAN VATSKY
Technical Director.....	NATALIE BELL
Properties Director.....	MONIQUE WALKER
Costume Director.....	JOSEPH P. SALASOVICH
Master Electrician.....	CHRISTOPHER V. LEWTON
Sound Director.....	TIMOTHY M. THOMPSON
Production Assistant.....	EMILY ANN MELLON
Show Carpenter/Automation Operator.....	MICK COUGHLAN
Deck Hands.....	MATT DENNEY, DAYNE SUNDMAN
Production Scenic Charge Artist.....	KATHERINE FOX
Additional Scenic Carpenter.....	DANI MADER
Props.....	KYLE HANDZIAK, ALEKX SHINES
Moving Light Programmer.....	BRIDGET CHERVENKA
Light Board Operator.....	SCOTT FOLSOM
Followspot Operators.....	STEPHANIE DEHART, ELIZABETH ROTH, KELSEY SWANSON
Audio Engineer.....	SHAUGHN BRYANT
Second Audio.....	DREW MOBERLEY
Projection Editor.....	ANDREW BAUER
Projection Programmer.....	BENJAMIN KEIGHTLEY
Projection Engineer.....	JEREMY GOLDENBERG
Projection Operator.....	JENN NICHOLS
Wardrobe Supervisors.....	ALINA GERALL, ALICE HAWFIELD
Wardrobe.....	ADELLE GRESOCK
Wigs, Hair & Makeup Supervisor.....	LASHAWN MELTON
Wigs, Hair & Makeup.....	DAPHNE EPPS
Additional Stitchers.....	ELIZABETH CHAPMAN, PAM COAN, STELLA PIVNIK, RAYNA C. RICHARDSON
Costumes Shopper.....	KITT CRESCENZO
Artistic Fellow/Script Supervisor.....	ANNA'LE HORNAK
Vocal Designer.....	ANNMARIE MILAZZO
Illusion Consultant.....	STEVE CUIFFO
Music Assistants.....	TIMOTHY HANSON, JACOB KIDDER
Synth Programmer.....	RANDY COHEN
Music Copying.....	EMILY GRISHMAN MUSIC PREPARATION

MUSICAL NUMBERS

ACT I

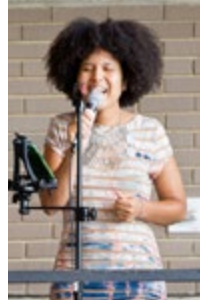
There's Always A Way	DAVE, BILL, ENSEMBLE
I'm The President.....	DAVE, SUSAN, BOB, DUANE, BILL, RANDI, ENSEMBLE
Bad Example	BOB, SUSAN, DAVE
Hero.....	DAVE
The Last Time I Fake It.....	ELLEN, DAVE, ENSEMBLE
Whole New Man	DAVE, DUANE, ELLEN, SUSAN, ENSEMBLE
Not My Problem	DUANE, DAVE
Everybody Needs Some Help Sometime	ELLEN, DAVE, ENSEMBLE
Sake of Argument.....	DAVE, ELLEN

ACT II

Kill That Guy.....	BOB, SUSAN, ENSEMBLE
Not Again	ELLEN, DAVE
Whole New Man (Reprise)	DAVE, ELLEN, SUSAN, BOB, ENSEMBLE
Presidential Party	DAVE, BILL, ENSEMBLE
A Little Too Late	ELLEN, DAVE, DUANE
History.....	DAVE
It's On Us.....	ELLEN, DAVE, ENSEMBLE

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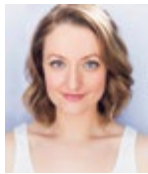
What are the Arena Civil Dialogues?

Arena Stage at the Mead Center for American Theater will host 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 will demonstrate that people of diverse viewpoints can have fruitful dialogues with one another. Each Arena Civil Dialogue will feature prominent Dialogue Starters, and will be 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)**

CAST (in alphabetical order)



JENNY ASHMAN (*Reporter/Ensemble/Partial Swing/Dance Captain*) makes her Arena Stage debut. Originally from Alaska, Jenny most recently starred in the world-premiere of *Paris Time* at Capital Repertory. Off-

Broadway and regional credits include Eva Peron in *Evita* (Kansas City Repertory and Opera North), *Side by Side* by Sondheim (Kansas City Repertory), Arista in Disney's *The Little Mermaid* (Hollywood Bowl), *Sleep No More*, Johanna in *Sweeney Todd* (Ovation Award nomination), Rosalind in *As You Like It*, Penny in the world-premiere *Romance Language*, Meg in *Little Women* and Rhoda in *A New Brain*. Jenny is a graduate of UCF Conservatory Theatre. www.jennyashman.com Instagram: @alaskanjz



JARED BRADSHAW (*Reporter/Harding/Ensemble/Partial Swing*) is thrilled to join Dave after spending the last year on Broadway in *Charlie and the Chocolate Factory* where he appeared nightly as reporter

Jerry Jubilee, understudied Christian Borle and appeared as Willy Wonka on the Tony Awards. Previously, Jared performed for eight years in *Jersey Boys*, playing all 10 featured roles in the show on Broadway and the national tour. Jared spent three years at *Forbidden Broadway* (cast album) playing every other role from the Phantom to Jean Valjean. Favorite credits include *The Last Five Years*, *The Music Man* and *Jekyll and Hyde*. Upcoming credits include Leo Frank in Jason Robert Brown's *Parade* in Marietta, GA, and continuing concert work in *Bing Crosby: Swinging on a Star*. Much love to wife Lindsay Northen at *Wicked*, and sweet daughter Georgia. Instagram: @bwaymijared www.jaredbradshaw.com



JOSH BRECKENRIDGE (*Duane Bolden*) makes his Arena Stage debut. He last appeared in the D.C.-area as the Doctor in *The Book of Mormon* (first national tour) at the Kennedy Center. Broadway: *Come From Away*, *The*

Scottsboro Boys and *The Ritz*. Off-Broadway: *The Scottsboro Boys* and *Saved*. Regional credits include *Sunday in the Park with George*

(Huntington Theatre), *The Whipping Man* (Kansas City Repertory), *Tales of the City* (American Conservatory Theater), *The Scottsboro Boys* (Guthrie Theater), *Hairspray* (Marriott Theatre), *Smokey Joe's Cafe* (The Cape Playhouse), *High School Musical 2* and *Dreamgirls* (North Carolina Theatre) and *Memphis* (La Jolla Playhouse, 5th Avenue Theatre). He appeared in the film *Finding Me: Truth* and received his B.F.A. from The University of Cincinnati's College-Conservatory of Music. Instagram: @josh.breckenridge



DANA COSTELLO (*Reporter/Montana Jefferson/Ensemble/ Ellen Mitchell Understudy*) makes her Arena Stage debut and last appeared in D.C. at the Kennedy Center as Nellie in the national tour of *Jekyll and Hyde*. Her

Broadway credits include Mary Barrie in *Finding Neverland* and Nellie in *Jekyll and Hyde*. Dana has performed all over (from Broadway to Off-Broadway to waaaaaaay Off-Broadway) and is thrilled to be back in D.C. at Arena Stage! Thanks to Patrick at Telsey, her agents Chad and Alex at Henderson Hogan, and her main man, Mikie C. Happy Anniversary, Love. Twitter/Instagram: @Dana_Coz www.dana-costello.com



TRISTA DOLLISON (*Reporter/Harrison/Ensemble/Montana Jefferson Understudy*) makes her Arena Stage debut! Trista was last seen in Broadway's *Charlie and the Chocolate Factory* as Violet Beauregarde. Other

Broadway credits include Frieda in *A Bronx Tale*, Disney's *The Lion King* and *Avenue Q*. New York and regional credits include Frieda in the world-premiere of *A Bronx Tale*; Keisha in *Soul on Fire* (the Kennedy Center); Deloris in *Sister Act*; *Faust* (NY City Center); and Lorrell in *Dreamgirls*. She is a proud member of Broadway Inspirational Voices. She would like to give special thanks to Clarence, Mommy, Daddy, family & friends. Grateful. Psalm 37:4. Twitter/Instagram: @TRISTADOLL www.facebook.com/TristaDoll



SHERRI L. EDELE (*Tour Guide/Mrs. Smit/Taft/Ensemble*) last appeared at Arena Stage in *Vanya and Sonia and Masha and Spike*, *My Fair Lady* and *Cabaret*. She received a Helen Hayes Award for *Les Misérables* and

Side Show at Signature Theatre, and a Barrymore Award for *The Light in the Piazza* at Philadelphia Theatre Company. Her most recent credits include *Copenhagen* (Theater J), *Romeo and Juliet* (Folger Theatre), *Outside Mullingar* (Fusion Theatre Company) and *Gypsy* (Signature Theatre). National tours include *Me and My Girl* and *Nunsense*. She has performed locally at the Kennedy Center, Shakespeare Theatre Company, Olney, Ford's Theatre, Round House and Rep Stage for over 20 years. Directing credits include *Steel Magnolias* and *On Golden Pond* starring Joyce DeWitt at Riverside Center for the Performing Arts.



RACHEL FLYNN (*Randi Hagopian/Ensemble*) is thrilled to be making her Arena Stage debut in *Dave*. She originated the role of Stoner Chick in Off-Broadway's *Heathers the Musical*, vomited fake blood

onto the guitars of the Yeah Yeah Yeah's in *St. Ann's Stop the Virgens* and championed feminism through glitter and hair jewels in *Baby No More Times* (Ars Nova, The Lark). Regional acting and directing credits include work with Williamstown Theatre Festival, Shakespeare & Company, Human Race Theatre and American Repertory Theater. She is the artistic director of At the Table Podcast and librettist/co-conceiver of the upcoming punk musical *PATRIARCHY*. Thanks to ATB, Mom, Dustin and her own personal hero-named-Dave: Dave Flynn. Twitter and Instagram: @radiofreerachel



KEVIN R. FREE (*Murray Stein/Adams/Ensemble/Duane Bolden Understudy*) is so excited to make his Arena Stage debut! His New York credits include *Too Much Light Makes the Baby Go Blind*; *CasablancaBox*; *The*

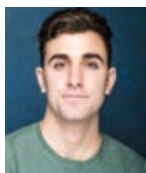
Fantasticks; and *Night of the Living N-Word!!* (FringeNYC, Overall Excellence in Playwriting). Regional acting credits include *The Parchman Hour* (Guthrie); *Boys From Syracuse* (Baltimore Center Stage); *A Single Shard* (People's Light); and *Angels in America* (Charlotte Repertory). TV/film credits include *Blindspot*, *Law & Order* and *Eighth Grade*, and is the co-creator and star of the award-winning web series *Gemma & The Bear*. Kevin has voiced over 300 audiobooks and is the voice of Kevin from Desert Bluffs on the podcast *Welcome to Night Vale*. Awards include an Obie as producer of *The Fire This*

Time Festival, and Doric Wilson Independent Playwright Award. @kevinrfree www.kevinrfree.com



DREW GEHLING (*Dave Kovic/Bill Mitchell*) is best known for originating the role of Dr. Pomatter in the Tony Award-nominated musical *Waitress*. Most recently he starred in the pre-Broadway tryout of the new

musical *Roman Holiday*. Previous Broadway credits include *On a Clear Day You Can See Forever* and *Jersey Boys*. Off-Broadway credits include Lexy in *A Minister's Wife* (Lincoln Center); Siström in *Billy & Ray* (Vineyard Theatre); and Gilbert Blythe in *Anne of Green Gables* (Lucille Lortel Theater). Film/TV credits include *Unbreakable Kimmy Schmidt* (Netflix), *Dietland* (AMC), *Succession* (HBO), *Elementary*, *30 Rock*, *Muhammad Ali's Greatest Fight*, *Smash*, *The Daily Show* and *Unsung Carolyn Leigh* (Live from Lincoln Center). Regional credits include *Johnny Baseball* (A.R.T.); *Jersey Boys*; *Hello Dolly*; and *Utah Shakespeare*. Workshops include *American Psycho*, *The Searchers*, *Big Fish* and *Sunset Boulevard*. Drew is a graduate of Carnegie Mellon University.



ADAM J. LEVY (*Mr. Wheeler/Ensemble/Dave Kovic and Bill Mitchell Understudy*) is stoked to be making his Arena Stage debut in *Dave*. New York and regional credits include *Fiddler on the Roof*, *The Way We Get By*,

The Light in the Piazza, *A Chorus Line*, *See What I Wanna See*, *Hairspray*, *Lysistrata Jones* and *Merrily We Roll Along*. He has also performed alongside symphony orchestras across the nation, including the New York Philharmonic and Philly Pops. Most recently, Adam starred in the title role of painter Georges Seurat in American Repertory Theater's virtual reality workshop of *Sunday in the Park with George*. B.F.A. Pace University. Endless thanks to the creative team, CGF, Jeff Berger, Pat Goodwin and his incredible family. Gratitude first; the rest will follow. Instagram: @adamjlevy



BRYONHA MARIE PARHAM (*Susan Lee*) makes her Arena Stage debut! Bryonha was last seen in D.C. at the Kennedy Center in *Ragtime* and went on to reprise her role as Sarah's

WHO'S WHO

friend in the Broadway transfer. Other Broadway credits include *Prince of Broadway*, *Book of Mormon*, *After Midnight* and *The Gershwins' Porgy & Bess*. She is also making a name in the classical world, appearing in Bernstein's *Mass* with the Philadelphia Orchestra (recorded by Deutsche Grammophon); *Sweeney Todd* and *Showboat* at Lincoln Center with the New York Philharmonic; and most recently in *Candide* at Carnegie Hall. Her numerous regional credits include *Dreamgirls* (North Shore), *Little Shop of Horrors* (Berkshire Theatre), *Hair* (SMC), Fulton Theatre, MSMT and many more. Bryonha's TV credits include *Madam Secretary*, *Today* and the 66th and 68th Tony Awards. Instagram: @BryonhaMarie



MAMIE PARRIS (*Ellen Mitchell*) is delighted to make her Arena Stage debut. She most recently starred on Broadway in *Cats*, singing "Memory" nightly as Grizabella, and previously originated the role of Patty in

Andrew Lloyd Webber's *School of Rock*. Other Broadway and national tour credits include *On the 20th Century*, *Wicked*, *Ragtime*, *9 To 5*, *The Drowsy Chaperone*, *110 in the Shade* and *Legally Blonde*. Off-Broadway credits include *Pump Boys and Dinettes* (Encores!) and *See Rock City* (Transport Group). Mamie has performed at Goodspeed, The Muny, The Macau International Music Festival and others. TV/film credits include *The Blacklist*, *State of Affairs* and *A Stand Up Guy*. *The New York Times* calls her "winsome", which is nice, and her husband calls her "sweetheart", which is nicer. She's political, she's opinionated, and she's on Twitter: @mamieparris and Instagram: @mamierocks



ERIN QUILL (*Reporter/Hayes/Ensemble/Susan Lee Understudy*) makes her Arena Stage debut and holds a B.F.A. from CMU. Credits include *Avenue Q* (original Broadway company), *Madame Rita in*

Flower Drum Song (AMTSJ's 50th Anniversary company) and *Lady Thiang* in *The King & I* (West Coast tour with Debby Boone). TV credits include *Damages*, *Nurse Jackie*, *The Following*, *NY 22*, *LFE* (CBS pilot), *NYPD Blue* and *Dishin'* (Bravo pilot). Film credits include *Man on a Ledge*, *Screening Party* and *The Mikado Project*. She thanks the creative team of *Dave*, The Luedtke Agency, Benjamin Rauhala and her

family, whose support means everything. Follow her musings on Twitter: @EQuill



JONATHAN RAYSON (*Gary Nance/Johnson/Ensemble/Bob Alexander Understudy*) is proud to be making his Arena Stage debut! Jonathan appeared on Broadway in *Little Shop of Horrors* (Seymour) and *A Year with Frog and Toad*. He traveled with the first national tours of *Little Shop of Horrors* (Seymour) and *Legally Blonde*. New York credits include *I Love You, You're Perfect... and Adrift in Macao*. A few of his favorite regional credits are Dan in *Next to Normal* (Pioneer Theatre Company), Mr. Banks in *Mary Poppins* (Ogunquit Playhouse), *The Full Monty* (Fulton Theatre) and *Carousel* (Goodspeed). Jonathan recently made his TV debut on *Law & Order: SVU* and can be seen in the new series *After Forever* on Amazon. His solo CD of 70s cover songs, *Shiny and New*, is available on iTunes. www.jonathanrayson.com



JAMISON SCOTT (*Reporter/Buchanan/Ensemble*) makes his Arena Stage debut. Broadway credits include *Motown*, *Spider-Man: Turn Off the Dark*, *Memphis* and *Grease!* Touring and regional credits include *Motown*, *Grease!*, *Hairspray*, *We Will Rock You*, *Saturday Night Fever* and *Altar Boyz*. Recordings include *Hairspray* movie, *Killer Queen—A Tribute to Queen*, *Grease!* (original cast album) and *Walk a Mile* (solo debut). TV/web series credits include *Sillyocity* featured on Youtube.com, and the 62nd and 65th Tony Awards. Thanks to Kevin and everyone at Buchwald & Associates. To God be the glory! ILYHMS @JamisonScottR www.thejamisonscott.com



DOUGLAS SILLS (*Bob Alexander*) makes his Arena Stage debut. He has starred on Broadway in *War Paint*, *Little Shop of Horrors* and *The Scarlet Pimpernel*, for which he received a Tony and Drama Desk nomination for his performance. On the New York stage, Douglas appeared in *Hey, Look Me Over*; *Lady Be Good*; *Music in the Air*; and *Carnival* (Encores!); and *Moonlight & Magnolias* (MTC). He toured the country starring in *The Addams Family*, *The Secret Garden* and *Into the Woods*, played numerous leading roles for



California Shakespeare Festival and appeared regionally at La Jolla, Long Wharf, Westport Theatre, the Kennedy Center, South Coast Repertory and Reprise LA. TV credits include *Chicago Justice*, *CSI*, *The Closer*, *Numb3rs*, *Will & Grace*, and feature film credits include *Erotic Fire of the Unattainable* and *Deuce Bigelow: European Gigolo*.



VISHAL VAIDYA

(*Ensemble/Paul/Partial Swing*) makes his Arena Stage debut. A D.C.-area native, Vishal has appeared in *Spelling Bee* and *A Christmas Carol* (Ford's Theater), *The Secret Garden* (Shakespeare

Theater Company), *A Year with Frog and Toad* (Adventure Theater, Helen Hayes nominee) and *Barrio Grrrr!* (the Kennedy Center). He made his Broadway debut last year in *Groundhog Day*. Regional credits include Cincinnati Playhouse, Minneapolis Children's Theater Company, Baltimore Center Stage and New York Stage and Film. Instagram: @Vishgram, Twitter: @TweetsByVish

CREATIVE

NELL BENJAMIN (*Book Writer/Lyricist*) co-wrote the score to the musical *Legally Blonde* with her husband, Laurence O'Keefe. Nell and Larry have also written *Huzzah!* and *Life of the Party*. Nell has written the book and/or lyrics for *Mean Girls*; *Halftime*; *Because of Winn Dixie*; *Pirates!* (or *Gilbert and Sullivan plunder'd*); *Sarah, Plain and Tall*; *Cam Jansen*; *I Want My Hat Back*; *How I Became a Pirate*; and *The Mice*. She has written a play, *The Explorers Club*, as well as the New York Philharmonic New Year's Eve and Young Peoples' concerts. TV credits include *Unhappily Ever After*; *Whoa! Sunday with Mo Rocca*; *the new Electric Company*; *Best Time Ever with Neil Patrick Harris*; *Ant & Dec's Saturday Night Takeaway*; and *Julie's Greenroom*. She is the grateful recipient of a Kleban Foundation Award, a Jonathan Larson Foundation Grant, and is a member of ASCAP and the Dramatists Guild of America.

TOM KITT (*Composer*) received the 2010 Pulitzer Prize for Drama, as well as two Tony Awards for Best Score and Best Orchestrations for *Next to Normal*. *Next to Normal* also received the Outer Critics Circle Award for Outstanding New Score. He is also the composer of *If/Then* (Tony nomination, Outer Critics nomination, Broadway); *High Fidelity* (Broadway); *Bring it On*, *The Musical* (co-composer with Lin-Manuel Miranda, Broadway); Disney's *Freaky Friday*; *The Winter's Tale*, *All's Well That Ends Well* and *Cymbeline* (The Public's NYSF); *From Up Here and The Madrid* (MTC); *Orphans* (Broadway); *The Retributionists* (Playwrights Horizons); and *As You Like It* (Toho Co., Japan). Tom is the music supervisor, arranger, orchestrator and composer of additional music for *SpongeBob Squarepants: The Broadway Musical*. In addition, he is the music supervisor for the new NBC drama, *Rise*, and was responsible for the music supervision, arrangements and orchestrations for *Grease Live!* and Green Day's *American Idiot* on Broadway. His work with Green Day also includes additional arrangements for their Grammy Award-winning album *21st Century Breakdown* and their album trilogy, *iUno!* *iDos!* *iTré!* Tom received an Emmy Award as co-writer (with Lin-Manuel Miranda) for the 2013 Tony Award opening number, *Bigger*. Other TV songwriting credits include a musical episode of *Royal Pains*, and songs for *Penny Dreadful*, *Sesame Street* and *Julie's Greenroom*. As a musical director, conductor, arranger and orchestrator, credits include the *Pitch Perfect* films, *2Cellos featuring Lang Lang* (Live and Let Die), The Kennedy Center Honors, *13*, *Debbie Does Dallas*, *Everyday Rapture*, *Hair*, *Laugh Whore*, *Pippin* (Deaf West) and *These Paper Bullets*.

THOMAS MEEHAN (*Book Writer*) a three-time Tony Award winning book-writer for the Broadway musicals *Annie*, *The Producers* (co-written with Mel Brooks) and *Hairspray* (co-written with Mark O'Donnell), wrote over a dozen Broadway musicals including *I Remember Mama*; *Cry Baby* (co-written with Mark O'Donnell); *Young Frankenstein* (co-written with Mel Brooks); *Elf* (co-written with Bob Martin); *Rocky, The Musical*; the up-coming *Dave* (co-written with Nell Benjamin); and off-Broadway *Death Takes a Holiday*. Mr. Meehan was a long-time contributor of humor pieces to *The New Yorker*, most notably *Yma*, *Ava*, *Yma*, *Abba*, *Yma*, *Oona*, *Yma*, *Aga...* and Others. He was the co-librettist, with J. D. McClatchy, of the Lorin Maazel opera, *1984*,

and an Emmy Award-winning writer of television comedy. His screenplays include *One Magic Christmas*, *Annie* and a collaboration with Mel Brooks on *Spaceballs* and *To Be or Not To Be*. He was a member of the Council of the Dramatists Guild. He was working on several new musicals when he passed away at the age of 89 on August 22, 2017.

TINA LANDAU (*Director*) is a writer and director whose work has been produced on Broadway and Off-Broadway, internationally and regionally, and most frequently at Steppenwolf Theatre where she is an ensemble member. Broadway credits include *SpongeBob Squarepants: The Broadway Musical* (also conceiver), Tracy Lett's *Superior Donuts* and the revival of *Bells Are Ringing*. Off-Broadway credits include *Old Hats*, *Big Love* and *Iphigenia 2.0* (Signature Theatre); *A Civil War Christmas* (NYTW); *Wig Out!* (Vineyard Theatre); and the musicals *Floyd Collins* (Playwrights Horizons) and *Dream True* (Vineyard Theatre), both of which she co-wrote. Steppenwolf productions include *Head of Passes* (also The Public, Mark Taper Forum, Berkeley Repertory), *The Brother/Sister Plays*, *The Wheel*, *The Tempest*, *Time of Your Life* (also ACT Seattle), *The Cherry Orchard*, *The Diary of Anne Frank*, *Ballad of Little Jo*, *Berlin Circle*, and her own play, *Space* (also The Public, Mark Taper Forum). Regionally, Tina's productions include *Sycamore Trees* (Signature Theatre VA), *Antony and Cleopatra* (Hartford Stage) and *A Midsummer Night's Dream* (McCarter, Paper Mill). Tina teaches regularly and co-authored *The Viewpoints Book* with Anne Bogart.

SAM PINKLETON (*Choreographer*) is a New York City-based director and choreographer. His work on Broadway includes *Natasha, Pierre, and the Great Comet of 1812* (Tony nomination); *Significant Other*; *Amélie*; *Heisenberg*; and *Machinal*. Opera credits include *Trouble in Tahiti* (Dutch National Opera). Off-Broadway/regional credits include BAM, Playwrights Horizons, Soho Repertory, Roundabout, Manhattan Theatre Club, TFANA, Berkeley Repertory, American Repertory Theater, Kansas City Repertory, Theatreworks USA, Actors Theatre of Louisville and McCarter Theatre. Sam is a collaborating artist with The Civilians, Pig Iron Theatre Company and The Dance Cartel. Current projects include David Henry Hwang and Jeanine Tesori's *Soft Power* (Ahmanson/Curran) and Liz Swados' *Runaways* (Public Theater / Shakespeare in the Park).

MICHAEL STAROBIN (*Orchestrator*) is a well-known orchestrator and arranger working on Broadway and in Hollywood. He has been the orchestrator for some of Broadway's most innovative musicals such as *Falsettos*, *Sunday in the Park with George*, *Assassins* (2004 Tony Award for Best Orchestrations) and *Next to Normal* (2009 Tony Award for Best Orchestrations). He was the conductor and orchestrator for Disney's animated film *The Hunchback of Notre Dame*, orchestrated the songs for *Tangled* and contributed orchestrations to the film versions of *Chicago*, *Nine* and *Beauty and the Beast* (2017).

ROB BERMAN (*Music Director*) is music director of the acclaimed Encores! series at New York City Center where he has conducted over 30 productions, including *Grand Hotel*, *The Most Happy Fella* and *Anyone Can Whistle*. On Broadway, he has conducted many shows including Steve Martin and Edie Brickell's *Bright Star*, *Finian's Rainbow* and *The Pajama Game*. Rob won an Emmy Award for outstanding music direction for The Kennedy Center Honors, which he music directed for nine years, and a Helen Hayes Award for music direction of *Sunday in the Park with George* at the Kennedy Center Sondheim Celebration. He has conducted numerous cast recordings, including *Brigadoon* with Kelli O'Hara and Patrick Wilson. Rob music directed *A Broadway Celebration: In Performance at the White House* for President Obama on PBS.

DANE LAFFREY (*Set Designer*)'s work on Broadway includes the set for the current revival of *Once on This Island*, set/costumes for Deaf West's *Spring Awakening* and set for *Fool For Love*. Recent D.C. credits include *Romeo and Juliet* (Shakespeare Theatre), *Collective Rage* (Woolly Mammoth) and *The Wolfe Twins* (Studio Theatre). Off-Broadway work at Manhattan Theatre Club, Roundabout, Second Stage, B.A.M.'s Harvey Theater, Playwrights Horizons, Atlantic Theater Company, Vineyard Theatre, Transport Group, Classic Stage Company and others. Dane has worked regionally at theaters including Center Theatre Group/Mark Taper Forum, Huntington, Geffen Playhouse, Williamstown Theatre Festival, Old Globe, Denver Center, Dallas Theater Center and others. Dane received a 2017 Obie Award for Sustained Excellence in Set and Costume Design, and has been nominated for a Drama Desk Award and five Hewes Design Awards. www.danelaffrey.com



TONI-LESLIE JAMES (Costume Designer)'s Broadway credits include *Come From Away*; *Amazing Grace*; *Lucky Guy*; *The Scottsboro Boys*; *Finian's Rainbow*; *Chita Rivera: The Dancer's Life*; *Ma Rainey's Black Bottom*; *King Hedley II*; *One Mo' Time*; *The Wild Party*; *Marie Christine*; *Footloose*; *The Tempest*; *Twilight: Los Angeles, 1992*; *Angels in America: Millennium Approaches & Perestroika*; *Chronicle of a Death Foretold*; and *Jelly's Last Jam*. She received a Tony Award nomination, three Drama Desk Award nominations, six Lucille Lortel Award nominations, a Henry Hewes Design Award and four additional nominations, Connecticut Critics Circle Award, Irene Sharaff Young Master Award and the 2009 Obie Award for Sustained Excellence in Costume Design. Toni-Leslie is head of design at Virginia Commonwealth University. For Cosima & Jett with love.

JAPHY WEIDEMAN (Lighting Designer)'s Arena Stage credits include *Dear Evan Hansen* and *The Mountaintop*. He received Tony Award nominations for Best Lighting Design for *Dear Evan Hansen*, *The Visit*, *The Nance*, *Of Mice and Men* and *Airline Highway*. Other Broadway credits include *Charlie and the Chocolate Factory*, *Lobby Hero*, *Bright Star*, *Sylvia*, *Old Times*, *The Heidi Chronicles*, *Macbeth* (Drama Desk nomination), *Cyrano de Bergerac* and *The Snow Geese*. Off-Broadway credits include Lincoln Center, The Public, NYTW, Second Stage, Playwrights Horizons, MTC, MCC, LAByrinth and The Vineyard. West End credits include *A Nice Fish* (Harold Pinter Theatre) and *Blackbird* (Albery Theatre). Opera credits include *Bluebeard's Castle/Il Prigionero* (La Scala, Nederlands Opera); *The Revolution of Steve Jobs*, *Don Giovanni* and *Life is a Dream* (Santa Fe Opera); *Manchurian Candidate* and *Doubt* (Minnesota Opera); and *Don Giovanni* (Opera Lyon).

WALTER TRARBACH (Sound Designer)'s credits include *SpongeBob Squarepants: The Broadway Musical* (Tony Award nomination); *The Farnsworth Invention*; *Cymbeline*; *I Am Anne Hutchinson/ I Am Harvey Milk*; *Queen of the Mist*; *The Man in the Ceiling*; *Becky Shaw*; *Measure for Pleasure*; and *Love, Loss, and What I Wore*. As a partner in SCK Sound Design, credits include *Ain't Too Proud*, *Radio City Christmas Spectacular* and *Doctor Zhivago*. Regional credits include La Jolla, Huntington Theatre Company, 5th Avenue Theatre, Williamstown Theatre Festival, Shakespeare Theatre Company, Le Petite Theater, George Street Playhouse and Bay Street

Theater. He is married to photographer Kimberly Witham. He would like to thank Steve Kennedy for his help and support on this project.

PETER NIGRINI (Projection Designer)'s Broadway credits include *SpongeBob Squarepants: The Broadway Musical*; *A Doll's House: Part 2*; *Amelie*; *Dear Evan Hansen*; *The Best Man*; and *Fela!*. Additional credits include *Wakey, Wakey* (Signature Theatre); *Real Enemies* (BAM Next Wave); *Grounded and Here Lies Love* (The Public); *Far from Heaven* (Playwrights Horizons); *The Elaborate Entrance of Chad Deity* (2nd Stage); *Notes from Underground* (Yale Repertory); *The Grace Jones Hurricane Tour*; *Rent* (New World Stages); *Lucia di Lammermoor* and *Don Giovanni* (Santa Fe Opera); and *Blind Date* (Bill T. Jones). He also designed every aspect of the work of Nature Theater of Oklahoma including *No Dice* and *Life & Times*.

ROBERT-CHARLES VALLANCE (Wig Designer)'s Broadway credits include *Come from Away*, *Jitney*, *Amazing Grace*, *Lucky Guy*, *Little Shop of Horrors*, *Long Day's Journey*, *Play What I Wrote*, *Ma Rainey's Black Bottom*, *Our Town*, *Hollywood Arms*, *The Elephant Man*, *Dance of Death*, *Amy's View*, *The Blue Room*, *Master Class* and *Blood Brothers*. Other credits include *First Daughter Suite*, *Head of Passes*, *Comedy of Errors* (The Public), *Conflict*, *Woman Without Men* (The Mint), 2016 Drama Desk nominee), *Daphne's Dive* (Signature), *Race for Love*, *Cinderella* (Broadway Asia), *A Civil War Christmas*, *Valhalla* (NYTW), *Marvelous Wonderettes*, *Dessa Rose* (Lincoln Center), *Lost in Yonkers* (TACT), *My One and Only*, *Amazing Grace* (Goodspeed), *Cotton Club Parade* and *Pipe Dream* (Encores!). Resident designer at Irish Repertory Theatre and 42 Productions. Proprietor of The Broadway Wig Company www.broadwaywigs.com and Angels of New York www.angelsofny.com

KENNETH FERRONE (Associate Director) is thrilled to join this wonderful company at Arena Stage. His work on Broadway as Associate Director includes *SpongeBob Squarepants: The Broadway Musical* (Tina Landau, dir.), *Love Letters* and *Wonderland*. Directing credits include *Sistas*, now in its seventh year Off-Broadway, *HiHitler* (Cherry Lane Theatre), *When Blood Ran Red* (National Yiddish Theatre) and *The Wanderer: The Life & Music of Dion DiMucci*. Associate credits include *Head of Passes* (Taper) and *Deathless* (Goodspeed), both with Tina Landau, *In Transit* (Primary Stages),

Waterfall (5th Avenue, Pasadena Playhouse) and *Colin Quinn: The New York Story* (Jerry Seinfeld, dir.) For TV, Kenneth co-produced *Grease Live!* on Fox (Emmy Award), as well as the NBC drama series' *Rise*, *Smash*, *Deception*, and *Ironside*. He is a Northwestern University alum.

MAYTE NATALIO (*Associate Choreographer*) trained at LaGuardia H.S. and SUNY Purchase. She has performed with Parsons Dance, Darrell Grand Moultrie, Kyle Abraham, Camille A. Brown and Dancers, Chase Brock, Rich and Tone Talauega among others. She has toured with pop singer, Mylene Farmer as well as Kanye West. Regional theater credits include the Ogunquit Playhouse, Dallas Theater Center and Pregones Theater. New York theater credits include NYCC Encores, original cast of the immersive production *Queen of the Night* and Third Rail Productions', *The Grand Paradise*. As a choreographer Mayte has been a part of Camille A. Brown's choreography team on several productions most recently NBC's *Jesus Christ Superstar Live* (assistant and performer) and Atlantic Theater Company's *This Ain't No Disco*. Mayte will be the 2018 PublicWorks choreographer for Dallas Theater Center's *A Winter's Tale*.

WILLIAM YANESH (*Associate Music Director*) returns to Arena Stage after serving as Music Director on *Snow Child* and Associate Music Director on *Carousel*. His music and lyrics were performed Off-Broadway in *Caps for Sale* (New Victory Theater; National Tour). 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) and *Alexander and the Terrible...*, and *Miss Nelson is Missing!* (Adventure Theatre MTC). William has served as associate conductor for *Caroline, or Change* (Round House) and *A Little Night Music* and *West Side Story* (Signature Theater). Education: Carnegie Mellon University.

TELSEY + COMPANY (*Casting*). Broadway/Tours: *Pretty Woman*, *Straight White Men*, *My Fair Lady*, *Carousel*, *Mean Girls*, *Frozen*, *Escape to Margaritaville*, *SpongeBob SquarePants*, *Once on This Island*, *Anastasia*, *Hello, Dolly!*, *Come From Away*, *Waitress*, *Hamilton*, *Kinky Boots*, *Wicked*, *The Color Purple*,

On Your Feet!, *The King and I*, *An American in Paris*. Off-Broadway: *Sweeney Todd*, Atlantic Theater Company, Classic Stage Company, MCC Theater, Park Avenue Armory, St. Ann's Warehouse, Second Stage Theater. Regional: Center Theatre Group, La Jolla Playhouse, McCarter Theatre, New York Stage and Film, Paper Mill Playhouse, Pasadena Playhouse, Wallis Annenberg Center, Williamstown Theatre Festival. Film: *Mary Poppins Returns*, *The Greatest Showman*, *Miss Sloane*, *Into the Woods*, *Margin Call*, *Rachel Getting Married*. TV: "Jesus Christ Superstar Live in Concert," "This Is Us," "House of Cards," "Divorce," "NCIS: New Orleans," "Rise," "One Day at a Time," "Atypical," commercials. www.telseyandco.com

MARK DOBROW (*Stage Manager*) is excited to make his debut at Arena Stage on *Dave*. He has been a member of Actors' Equity Association since 1991 and has had many wonderful jobs on Broadway, Off-Broadway, national tours and regional theatres. In 2017, Mark had the great opportunity to PSM the Broadway production of *Bandstand*, directed and choreographed by three-time Tony Award winner Andy Blankenbuehler. His long-standing interest in magic brought him together with *The Illusionists* for two productions on Broadway and a third in Cancun. In the late fall of 2018, he will continue his ongoing relationship with Roundabout Theatre Company and Fiasco Theater in New York to PSM a new production of Stephen Sondheim's *Merrily We Roll Along*.

MARNE ANDERSON (*Assistant Stage Manager*)'s Arena Stage credits include *Two Trains Running*, *The Great Society*, *Nina Simone: Four Women*, *A Raisin in the Sun*, *Roe, Moby Dick*, *All the Way*, *Erma Bombeck: At Wit's End*, *King Hedley II*, *Five Guys Named Moe*, *The Mountaintop*, *Metamorphoses* and *Duke Ellington's Sophisticated Ladies*. Additional D.C. credits include *A Midsummer Night's Dream* and *Rosencrantz and Guildenstern Are Dead* (Folger Theatre); *Angels in America: Parts 1 and 2* (Round House); *Wig Out!* (Studio Theatre) and *The Arsonists*, *You for Me for You* and *Mr. Burns*, *A Post-Electric Play* (Woolly Mammoth). She is a graduate of the University of North Carolina School of the Arts and a proud member of Actors' Equity Association.





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ARENA STAGE LEADERSHIP

MOLLY SMITH (Artistic Director) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include *The Originalist*, *Fiddler on the Roof*, *Camp David*, *Carousel*, *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 at Canada's Shaw Festival, Pasadena Playhouse, 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 30 years. She is a great believer in first, second and third productions of new work and has championed projects including *Dear Evan Hansen*; *Next to Normal*; *Passion Play*, a cycle; and *How I Learned to Drive*. She has worked alongside playwrights Sarah Ruhl, Paula Vogel, Wendy Wasserstein, Lawrence Wright, Karen Zacarias, John Murrell, Eric Coble, Charles Randolph-Wright and many others. 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. This summer, she will direct *The Originalist* Off-Broadway at 59E59 Theaters.

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.

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

— Beth Newburger Schwartz and the late Richard Schwartz



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