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WORLD-PREMIERE TELENUELA COMEDY

DESTINY OF DESIRE

By Karen Zacarías
Directed by José Luis Valenzuela
September 11 – October 18, 2015

Helen Hayes Award-winning playwright Karen Zacarías (*The Book Club Play*) infuses the Latin American telenovela genre with music, high drama and burning passion to make for a fast-paced modern comedy. Part of the Women's Voices Theater Festival.



GOLD-STANDARD MUSICAL

OLIVER!

Music, Lyrics and Book by Lionel Bart
Directed by Molly Smith
October 30, 2015 – January 3, 2016

Bursting with jubilant songs, including "You've Got to Pick a Pocket or Two," "Consider Yourself" and the scrumptious "Food, Glorious Food," director Molly Smith (*Fiddler on the Roof*) serves up a musical feast that will have you calling out for "More!"



CHILDREN'S THEATRE COMPANY'S WORLD PREMIERE OF

AKEELAH AND THE BEE

Adapted by Cheryl L. West
Based on the Original Screenplay by Doug Atchison
Directed by Charles Randolph-Wright
November 13 – December 27, 2015

Based on the beloved film, *Akeelah and the Bee* tells the story of an independent 11-year-old from the Chicago projects taking on the Scripps National Spelling Bee.



OREGON SHAKESPEARE FESTIVAL'S WORLD PREMIERE OF

SWEAT

By Lynn Nottage
Directed by Kate Whoriskey
January 15 – February 21, 2016

This gripping world premiere by Pulitzer Prize winner Lynn Nottage (*Ruined*) explores America's industrial decline at the turn of the millennium.

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OFF-BROADWAY SMASH

THE CITY OF CONVERSATION

By Anthony Giardina
Directed by Doug Hughes
January 29 – March 6, 2016

Politics and family make for polarizing bedfellows in this “smart, literate and funny” (*New York Times*) new play where a Georgetown hostess plays king-maker, opening her home for political foes to lay down arms and raise a glass.



A PERSONAL MUSICAL JOURNEY

THE LION

Written and Performed by Benjamin Scheuer
Directed by Sean Daniels
In Association with Eva Price
February 26 – April 10, 2016

Some stories have to be sung. Writer/performer Benjamin Scheuer has created a wholly original musical experience that tells a coming-of-age story that “lifts the spirit” (*Time Out New York*). Much like its hero, *The Lion* roars.



TONY-WINNING DRAMA

ALL THE WAY

By Robert Schenkkan
Directed by Kyle Donnelly
April 1 – May 8, 2016

It’s not personal, it’s politics. Go *All the Way* with LBJ, Martin Luther King Jr., J. Edgar Hoover and more in this “sure-fire, action-packed hit” (*Huffington Post*). Winner of the 2014 Tony Award for Best Play.



PULITZER-WINNING DRAMA

DISGRACED

By Ayad Akhtar
Directed by Timothy Douglas
April 22 – May 29, 2016

Don’t miss this “breathhtaking, raw and blistering” (*AP*) Pulitzer winner about the clash between modern culture and ancient faiths, filled “with fresh currents of dramatic electricity” (*New York Times*).

SPECIAL ADD-ON EVENT



WORLD-PREMIERE PLAY

ERMA BOMBECK: AT WIT'S END

By Allison Engel and Margaret Engel
Directed by David Esbjornson
October 9 – November 8, 2015

From the creators of *Red Hot Patriot* comes a delightful look at one of America’s most beloved voices, who captured the frustrations of a generation by asking, “If life is a bowl of cherries, what am I doing in the pits?” Part of the Women’s Voices Theater Festival.

WORLD-PREMIERE TELENVELA COMEDY DESTINY OF DESIRE



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FESTIVAL**

BY KAREN ZACARÍAS

DIRECTED BY JOSÉ LUIS VALENZUELA

SEPTEMBER 11 – OCTOBER 18, 2015

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DEAR EVAN HANSEN

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Dear Evan Hansen
Program Book
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Program Book Staff
Anna Russell, Associate Director
of Marketing and Publications
David Sunshine, Graphic Designer



The architecture of Arena Stage says it all. We are soaring.

Artists come to Arena and feel the very architecture of this center demands that they reach further and explore more — our expectations of them and their own expectations of themselves become elevated. The height of the building and its soaring rooflines have told us that the work created by American artists is brilliant. And our American artists have answered the call and risen to the occasion. I hope you, our audience, feels the same.

Welcome to *Dear Evan Hansen*, a brand new musical with a lot to say. This musical speaks to all generations — kids, parents, grandparents — in a beautiful way. As the musical is our seminal American art form, Pasek, Paul, Levenson and Greif are pushing it into the new century. It is a real pleasure to be working with this creative team and cast as we tackle the new challenges that our communication-obsessed society brings.

The Mead Center for American Theater was built with a dream to share the voices of American artists — playwrights, actors, directors, designers — and give them the freedom to soar. This production fulfills the dream — a new musical that speaks to our moment in time in a universal way. These artists were looking for a home, a haven if you will, to be the first place and the first audiences to respond to their work. This season Arena will premiere or co-premiere five new projects, including *Dear Evan Hansen*, *Destiny of Desire* by Karen Zacarías, *Erma Bombeck: At Wit's End* by Allison Engel and Margaret Engel, *Akeelah and the Bee* adapted for the stage by Cheryl L. West and *Sweat* by Lynn Nottage.

In addition to a robust resident playwrights and commissioning program through the American Voices New Play Institute, programs like the Kogod Cradle Series (which extends the resources of the Cradle and the Mead Center to smaller theater companies as they develop new work) utilize the potential of this center for American theater by providing a support network to risk, fail and, of course, succeed.

Kudos to you for taking the risk to see something totally new. Whether this is your first time at Arena Stage or the beginning of your 66th season with Arena, we all experience something new with this performance. I'm happy you're part of the journey.

Best,

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

Molly Smith, Artistic Director



You may be wondering why Arena Stage decided to produce a world-premiere musical in the summer. This is a bold new initiative for an organization that has baked into its history and future mission the embrace of new work. Over our 65-plus year history we have produced new plays that have moved beyond our shores, but this will be the first original musical with those aspirations.

As with everything we do, it started with an artistic impulse. Molly and I were approached by Broadway producer Stacey Mindich and a former colleague of mine, Wendy Orshan, whose firm 101 Productions is a well-established and respected provider of executive producer and general management services. They shared an early draft of a then-untitled musical, along with some of the music and an invitation to attend an early developmental reading. We shared the materials with our artistic, production and communications staff and all were mightily impressed with the quality of the storytelling and the unique story that was to be told. All of this was happening at a good time. We were in the midst of season planning and *Dear Evan Hansen* quickly rose to the top of the list for the 10-play season we were putting together.

Stacey and her team, with a project of such quality, led by A-list director and friend Michael Greif, had other resident theater options to consider, but in the end chose Arena Stage. In my experience, any major decision about producing a new musical involves risk, given how difficult it is to get it all right the first time out. However, Arena Stage has a lot to offer any producer. Among those assets are a discerning audience that enjoys the risk and rewards associated with supporting new ventures and a cohort of critics who are read and respected in Greater Washington and beyond. Of equal importance is our state-of-the-art facility and as fine and dedicated an artistic, production, communications and administrative staff as you will find on the planet.

Larry Gelbart is famously credited as saying, “If Hitler were alive today, they ought to send him out-of-town with a new musical.” We hope to prove Larry wrong, as that is not the experience we aim to share as we blend the talents of the resident and commercial theater worlds to produce this wonderful original musical, *Dear Evan Hansen*.

Thank you for coming along for the ride!

All best,

A handwritten signature in black ink that reads "Edgar". The signature is fluid and cursive, written in a professional but personal style.

Edgar Dobie, Executive Producer



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Meet the Artists: Writing *Dear Evan Hansen*

by Linda Lombardi, Literary Manager

The need to fit in and be liked is a powerful feeling and one we've all experienced. Whether as a high school student or as an adult, no one wants to feel alone. In their new musical *Dear Evan Hansen*, **Steven Levenson**, **Benj Pasek** and **Justin Paul** look at how far we'll go to fulfill our need for connection. In our social media world where "friend" is now a verb, and we only share the highlights of our life, what happens when we reveal our true thoughts and feelings?

Below is an excerpt of a Q&A with Steven, Benj and Justin. For the complete interview, scan the QR code at the bottom of this page.

What was the inspiration behind *Dear Evan Hansen*?

How did this project come about?

BP: *Dear Evan Hansen* is rooted in an idea that we had in college, inspired by real events that happened in my high school. When disaster struck my school, I found that everyone wanted to be a part of this tragedy, in whatever way they could.



Benj Pasek & Justin Paul

JP: We were interested in how our generation responds to grief. We're as interconnected as we've ever been, but we're also as lonely as we've ever been. There's a need for public community — especially online — and that need often drives people to prove or even invent connections to one another, particularly as they come together in the wake of tragedy. We wondered why this might be the case, and we were interested in taking a protagonist with a deep and very real need for connection, placing him into a situation like this and just seeing what might unfold.

How would you describe your collaborative process?

SL: In my experience, I've found that writing a musical is actually very similar to writing for television in that both are inherently collaborative forms. The elusive triple threat librettist-composer-lyricist provides the exception to the rule, as does the even more rare television writer who somehow has the combination of stamina and masochism required to write an entire season of TV — on average, comprising 10 to 22 individual episodes — without the collaboration of other writers.

BP: Justin and I have been working together since college, almost 11 years now. We came to Steven Levenson — a playwright we love and admire — with the seed of an idea, and he was completely instrumental in helping us craft our idea into an actual story with a beginning, middle and end. We spent a year or so before we wrote songs just hashing out the story we wanted to tell, searching until we found the most compelling narrative. From there we began to identify song moments.



Steven Levenson



Scan the QR code to read the full interview on Arena Stage's blog, Stage Banter.

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Molly Smith, Artistic Director | Edgar Dobie, Executive Producer
in association with Stacey Mindich Productions

PRESENTS

DEAR EVAN HANSEN

BOOK BY
STEVEN LEVENSON

MUSIC AND LYRICS BY
BENJ PASEK & JUSTIN PAUL

STARRING
BEN PLATT

CHOREOGRAPHY BY
DANNY MEFFORD

DIRECTED BY
MICHAEL GREIF

Music Supervision, Orchestrations
and Additional Arrangements by
ALEX LACAMOIRE

Co-Music Supervision and
Additional Orchestrations by
CHRISTOPHER JAHNKE

Vocal Arrangements and
Additional Arrangements by
JUSTIN PAUL

Music Director
BEN COHN

Set Designer
DAVID KORINS

Costume Designer
EMILY REBHÖLZ

Lighting Designer
JAPHY WEIDEMAN

Sound Designer
CLIVE GOODWIN

Projection Designer
PETER NIGRINI

Stage Manager
JUDITH SCHOENFELD

Assistant Stage Manager
MICHAEL MCGOFF

New York Casting
TARA RUBIN CASTING – LINDSAY LEVINE, C.S.A.

Stacey Mindich Productions would like to thank:

Darren Bagert, Robert Boyett Theatricals, Caiola Productions, Caitlin Clements, Charles Coplin, Freddy DeMann, Darren P. DeVerna, Dante Di Loreto, Fakston Productions, Steve Fickinger, Roy Furman, Eric & Marsi Gardiner, Jeremiah J. Harris, Juniper Street Productions, Inc., Michael Keller, Mike Kriak, Eric Kuhn, Arielle Tepper Madover, Barbara and Alan Marks, Susan Mindell, Rob Minkoff, Jason Nickel, O+M Co., Rose Polidoro, Project UROK, Serino / Coyne, Situation Interactive, Jack Viertel, Scott & Brian Zeilinger, Adam Zotovich and 101 Productions, Ltd.

Dear Evan Hansen is the recipient of an Edgerton Foundation New Play Award.

CAST (in order of appearance)

Evan Hansen	BEN PLATT*
Jared Kleinman	WILL ROLAND*
Heidi Hansen	RACHEL BAY JONES*
Cynthia Murphy	JENNIFER LAURA THOMPSON*
Connor Murphy	MIKE FAIST*
Zoe Murphy	LAURA DREYFUSS*
Larry Murphy	MICHAEL PARK*
Alana Beck	ALEXIS MOLNAR*

ADDITIONAL VOICES

STEPHAN AMENTA, MARY BACON*, ENGLISH BERNHARDT*, ELSA CARETTE, KATRINA DIDERIKSEN*, MILES G. JACKSON, STEPHEN KUNKEN*, CARRIE MANOLAKOS*, KEN MARKS*, EMMA MELTZER, MAX REINHARDSEN, ZAK RESNICK*, NATALIE RICH, BRENDA WEHLE*, TIM YOUNG*, NAT ZEGREE

MUSICIANS

Musical Director/Keyboard	BEN COHN
Violin	JEFF THURSTON
Viola	JENNIFER RIES
Cello	DEB BRUDVIG
Guitars	ADRIEN GODAT, PHILLIP NOSS
Bass	DAVE MARSH
Drums and Keyboard	GIANCARLO DE TRIZIO
Music Contractor	RITA EGGERT

Dear Evan Hansen includes two acts and 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.

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FOR THIS PRODUCTION

Assistant Director	JAKI BRADLEY
Associate Set Designer	AMANDA STEPHENS
Assistant Costume Designer	SARAFINA BUSH
Associate Lighting Designer	ALEX JAINCHILL
Associate Sound Designer	DANNY ERDBERG
Assistant Projection Designer	DAVID BENGALI
Technical Director	SCOTT SCHRECK
Properties Director	CHUCK FOX
Costume Director	JOSEPH P. SALASOVICH
Master Electrician	CHRISTOPHER V. LEWTON
Sound Director	TIMOTHY M. THOMPSON
Production Assistant	LEIGH ROBINETTE
Stage Management Intern	LAURA SPERLING
NY Stage Management Intern	JUSTIN SCHWARTZ
Show Carpenter	NISHA LACY REAVES
Automation Programmer	NATALIE BELL
Automation Operator	MATT GRISDELA
Deck Hands	MARNE ANDERSON, KATHRYN DOOLEY, MAGAN HART, EMILY MELLON, ALICIA SELLS, HOPE VILLANUEVA, JOHN WALTERS, MOLLIE WELBORN
Props	MARION HAMPTON DUBE
Overhire Props Assistants	TIMOTHEE COUROUBLE, HARRIET WEIL
Overhire Scenic Painter	MICK COUGHLAN
Lighting Programmer	KEVIN WILSON
Light Board Operator	SCOTT FOLSOM
Follow Spot Operators	LOUIS DAVIS, JOHN ROSE-CARON, KELSEY SWANSON
Sound Engineers	ADAM W. JOHNSON, NATALIE KINSAUL
Second Audio	LORRAINE RHODEN
Projections Programmer	BENJAMIN KEIGHTLEY
Projections Editor	C. ANDREW BAUER
Projections Engineer	ASHER ROBINSON
Projections Operator	GREGORY TOWLE
Wardrobe Supervisors	EMILY GRACE BLACKSTONE, ALICE HAWFIELD
Wigs / Hair Supervisor	VINCENT HILL
Assistants to the Costume Designer	APRIL HICKMAN, MICHELLE RIDLEY
Ableton Programmers	ENRICO DE TRIZIO, SCOTT WASSERMAN
Synthesizer Programmer	RANDY COHEN
Assistant Synthesizer Programmer	JEREMY KING
Music Copying	EMILY GRISHMAN, ALDEN TERRY
Rehearsal Accompanist	JACOB BREMKAMP
Music Interns	JOSEPHINE BEARDEN, DANIEL GITTLER, JULIAN HORNIK
Stacey Mindich Productions Intern	NOAH LAPOOK

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CAST (in alphabetical order)



LAURA DREYFUSS (*Zoe Murphy*) is so happy to return to D.C. in this beautiful production. She was previously seen at the Kennedy Center in *Hair* (first national tour and Broadway).

Other New York credits include *Once* (Broadway) and the New York Theatre Workshop production of *What's it all About?* (Off-Broadway). She was most recently seen on television as Madison McCarthy in the sixth and final season of *Glee*. She received her BFA in theater from The Boston Conservatory.



MIKE FAIST (*Connor Murphy*) is originally from Columbus, Ohio and moved to New York after high school to pursue acting. Mike made his Broadway debut in *Newsies* as an original cast member — he created the role of Morris Delancey for the regional premiere and continued through the Broadway transfer. This winter he starred Off-Broadway opposite Taylor Schilling and Peter Dinklage in *A Month in the Country* at Classic Stage Company (dir. Erica Schmidt). Other theater credits include *Appropriate* (Signature Theatre Company, dir. Liesl Tommy). Films include *Mania Days* (dir. Paul Dario, prod. Spike Lee), *Lake City* (dir. Aaron Fisher-Cohen) and *The Grief of Others* (dir. Patrick Wang), which recently premiered at SXSW and will be having its international premiere in L'ACID program in the Cannes Film Festival this month.



RACHEL BAY JONES (*Heidi Hansen*)'s Broadway credits include *Pippin* (Catherine), *Hair* (Mother, Buddhadalirama) and *Women on the Verge of a Nervous Breakdown* (u/s Lucia).

Off-Broadway credits include *Hello Again* (the Actress) with Transport Group. National tour of *A Christmas Story*, *The Musical* (Mother). Regional credits include *Sylvia* (*Sylvia*) and *The King and I* (Anna), among others. She has also appeared on the television show *Louie* and has a solo album entitled *ShowFolk*. By day,

Rachel is the mother of a wonderful 12-year old girl.



ALEXIS MOLNAR (*Alana Beck*) is thrilled to be a part of bringing *Dear Evan Hansen* to D.C. Theater credits include Off-Broadway's *Harbor* by Chad Beguelin (Lottie) at 59E59

Theater; *Pack of Lies* (Julie) and *Harbor* (Lottie, winner of Connecticut Critics Circle Award for Outstanding Performance) at Westport Playhouse; and *The Seagull* (Masha) at Pace. Television credits include Comedy Central's *Boysfriendz*, *SNL* w/ Paul Rudd and *The Next Big Thing* on Oxygen TV. Film credits include *Outliving Emily* with Olympia Dukakis, *Sharknado 2* and *Admissions*.



MICHAEL PARK (*Larry Murphy*)'s recent stage credits include *Tuck Everlasting* at Alliance Theatre. Broadway credits include *Cat on a Hot Tin Roof* (Gooper), *How to Succeed in*

Business Without Really Trying (Mr. Bratt), *Carousel* (Billy), *Smokey Joe's Café* (original cast) and *Little Me* (Lucky). Off-Broadway credits include *Threepenny Opera* (ATC); *Hello Again* (Lincoln Center); *Violet*, *The Burnt Part Boys* (Playwrights Horizons); *Bloomer Girl*, *Applause* (City Center Encores!); and *Middletown* (Vineyard Theatre). Michael is best known for his work as Jack Snyder on *As the World Turns*, for which he received two consecutive Emmy Awards for Outstanding Lead Actor in a Drama Series. He recently appeared on NBC's broadcast of *Peter Pan Live!*, as well as NBC's *The Sound of Music Live!*, Netflix's *House of Cards* and CBS' *Chicago P.D.*



BEN PLATT (*Evan Hansen*) is best known for starring as Benji Applebaum in Universal Pictures' smash hit *Pitch Perfect* and reprises his role in *Pitch Perfect 2*, now in theaters. Platt

can be seen this summer alongside Meryl Streep in the film *Ricki and the Flash*, and next year in Ang Lee's *Billy Lynn's Long Halftime*





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Walk. He most recently made his Broadway debut as Elder Cunningham in *The Book of Mormon*, for which *The New York Times* called his performance “sensational.” Platt first took on the role to critical acclaim in the show’s Chicago run in 2012, earning him a Broadway World Chicago Award for Best Actor in a Touring Production. This past fall, Platt sold out his first solo cabaret show at 54 Below. National tour credits include *Caroline, or Change* (directed by George C. Wolfe and Tony Kushner). Regional credits include *The Black Suits* (Barrington Stage Company), *The Power of Duff* (New York Stage and Film, Stephen Belber), *Dead End* (directed by Nicholas Martin, Ahmanson Theatre), *The Music Man*, *Mame*, *Camelot* and *The Sound of Music* (Hollywood Bowl, directed by Gordon Hunt). Ben has also performed in workshops/readings of *Breaking Bobby Stone* (directed by Peter Scolari), *Murder at the Gates* (directed by Peter Dubois, Steven Sater), *Alice By Heart* (Steven Sater and Duncan Sheik), *Irma La Douce* (directed by Rob Ashford, starring Katie Holmes) and *Bridges of Madison County* (directed by Bartlett Sher, Jason Robert Brown).



WILL ROLAND (*Jared Kleinman*) is a Brooklyn-based actor/singer/human. Recent credits include *The Black Suits* at Center Theatre Group and Barrington Stage Company, *The Bus* at 59E59, *Billy Witch* with Studio 42 and *The Joe Iconis Christmas Spectacular*. Will is passionate about new work, having helped develop work through 2nd Stage, La Jolla and Arena Stage, as well as NYMF, various Fringe festivals and bunches of concerts. Will is a Studio 42 resident artist and board member (stu42.com) and Musical Theatre Factory founding member (musicaltheatrefactory.org). Thanks Mom, Dad, Val, Steph, Station3, Judy Boals and my many teachers for their support throughout this crazy endeavor. www.will-roland.com



JENNIFER LAURA THOMPSON (*Cynthia Murphy*) makes her Arena Stage debut. Broadway credits include *Nice Work If You Can Get It* (Eileen Evergreen); *Lend Me a Tenor* (Diana);

Urinetown (Hope Cladwell for which she received a Tony nomination); *Footloose* (Ariel Moore, original cast) and *Wicked* (Glinda, first replacement). Off-Broadway credits include *Company* (filmed for PBS: *Live from Lincoln Center*). She has had the pleasure of doing several *Encores!* productions at New York City Center and has sung with symphonies across the country and Europe. TV/film credits include *Law & Order: SVU*, *Person of Interest*, *Elementary*, *Company* and *Construction*. She graduated from University of Michigan with a BFA in Musical Theater.

CREATIVE TEAM

STEVEN LEVENSON (*Book*) is an award-winning playwright, currently at work as a writer and co-producer on Showtime’s *Masters of Sex*. His plays include *The Unavoidable Disappearance of Tom Durnin* (Roundabout Theatre Company, Outer Critics Circle Award), *Core Values* (Ars Nova, Drama Desk Nominee for Best Play), *The Language of Trees* (Roundabout) and *Seven Minutes in Heaven* (Colt Coeur; Emerging America Festival/Huntington Theatre Company). His work has been seen and developed by Lincoln Center Theater, Manhattan Theatre Club, Atlantic Theater Company, MCC Theater, Hartford Stage, Ensemble Studio Theatre, Berkshire Theatre Festival and the Araca Group. His plays are published by Dramatists Play Service and Playscripts. A graduate of Brown University and former Artist in Residence at Ars Nova, he has received new play commissions from Roundabout, Lincoln Center, MCC and Ars Nova. He is a founding member of Colt Coeur and an alumnus of MCC’s Playwrights Coalition and Ars Nova’s Play Group.

BENJ PASEK & JUSTIN PAUL (*Music and Lyrics*) are honored to debut *Dear Evan Hansen* with this incredible team at Arena Stage. Benj and Justin are the Tony/Emmy-nominated songwriters of the Broadway musical *A Christmas Story*, *The Musical*, which received Tony, Drama Desk and Outer Critics Circle nominations. They are also the songwriters of the Off-Broadway musical *Dogfight*, the Lucille Lortel Award-winner for Best New Musical and



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nominee for the Drama League, Outer Critics Circle and London Evening Standard Awards. Other theater credits include *James and The Giant Peach* (Kennedy Center) and *Edges*. In TV, their original songs were featured on NBC's *Smash*, *Sesame Street* and *Johnny and the Sprites*. Upcoming projects include co-writing original songs for the Lionsgate live-action movie musical *La La Land* and a new musical for Disney Theatricals. Awards/Honors include Richard Rodgers Award for Musical Theatre (American Academy of Arts and Letters); ASCAP Richard Rodgers New Horizons Award; Jonathan Larson Award; and Billboard Magazine's Top 5 Broadway Songwriters. Both are graduates of the University of Michigan and members of the Dramatists Guild of America. Benj sends thanks to his family for accompanying him on this journey. Justin thanks God and sends love to beautiful wife Asher and his incredible family. They both wish to thank Stacey Mindich, Joe Machota, Richard Kraft and David Berlin. www.pasekandpaul.com

MICHAEL GREIF (Director)'s work was last seen at Arena Stage when he directed *Next to Normal*. Broadway credits include *If/Then*, *Next to Normal*, *Grey Gardens*, *Rent* (Tony Award nominations) and *Never Gonna Dance*. He directed *The Tempest*, *Winter's Tale* and *Romeo and Juliet* at the Delacorte. Off-Broadway credits include new plays, musicals and revivals at Playwrights Horizons, Manhattan Class Company, Manhattan Theatre Club, NY Shakespeare Festival/Public, NYTW, Roundabout, Second Stage and Signature, including Katori Hall's *Our Lady of Kibeho*, the 2010 revival of *Angels in America* (Lortel Award), Kushner's *The Intelligent Homosexual's Guide ...* (Public), Guare's *Landscape of the Body* (Signature) and musical adaptations of *Giant* (Public) and *Far from Heaven* (Playwrights Horizons). He received Obie Awards for *Machinal* and *Dogeaters* (Public) and for *Rent* (NYTW). Regional credits include Williamstown (nine seasons), La Jolla Playhouse (Artistic Director 1995-99), Center Stage, Goodman, Guthrie, CTG/Taper, DTC and Trinity Rep. He has a Bachelor of Science from Northwestern and an MFA from UCSD.

DANNY MEFFORD (Choreographer)'s credits include *Fun Home* on Broadway (Lortel nomination), *Much Ado About Nothing* at the Delacorte Theatre, *The Bridges of Madison County*, *Love's Labour's Lost* (Drama Desk nomination), *Bloody Bloody Andrew Jackson* (Astaire and Lortel nominations), *Dance Dance Revolution* for director Alex Timbers, *Good Person of Szechwan* starring Taylor Mac, *February House*, *Pump Boys and Dinettes* for City Center Encores! and Sarah Ruhl's *Melancholy Play* for 13P. Upcoming: *The Sound of Music* North American tour for director Jack O'Brien. Danny graduated summa cum laude from the University of Evansville and holds an M.F.A. from Brown University.

ALEX LACAMOIRE (Music Supervision, Orchestrations and Additional Arrangements) won a Tony and a Grammy as the music supervisor, co-orchestrator and cast album producer of *In the Heights*. His latest project is *Hamilton* (The Public Theater; premiering on Broadway in summer 2015), for which he received a Drama Desk nomination and an Obie Award for the Orchestrations. Other credits as music director, arranger and/or orchestrator include *Wicked*, *Bring It On*, *9 to 5* (Drama Desk and Grammy nominations), *Annie* (2011 Broadway revival), *Working* (59E59), *The Wiz* (City Center), *The People In The Picture*, *Legally Blonde*, *High Fidelity*, *Bat Boy: The Musical*, *Fly* (Dallas Theater Center) and the 2001 national tour of *Godspell*. He is an Emmy-nominated composer for *Sesame Street* on PBS.

CHRISTOPHER JAHNKE (Co-Music Supervisor and Additional Orchestrations) was orchestrator for *The Gershwins' Porgy and Bess* (Tony Nomination), *Legally Blonde*, *Les Misérables* (new orchestrations performed worldwide since 2006; recordings include the Dutch cast album, Spanish, 2010 UK, the 25th Anniversary Concert at the O2 Arena and the 2112 film version), *Grease* (2007 Broadway), *Cry Baby*, *A Man of No Importance*, *Dessa Rose*, *Tom Jones* (Stiles/Leigh), *Just So* (Stiles/Drewe), Lady Gaga (2015 Oscars —*The Sound of Music*), Rufus Wainwright, Darlene Love, Steven Van Zandt, and Radio City Music Hall. He served as Music Supervisor/Music Producer for *Memphis* and recently

conducted Emily Bear performing *Rhapsody in Blue* with the New Haven Symphony. As apprentice to orchestrator William David Brohn, Chris worked on *Wicked*, *The Witches of Eastwick*, *Mary Poppins*, *Sweet Smell of Success* and *Ragtime*.

BEN COHN (*Music Director*) is currently on Broadway as the assistant conductor for *Wicked*. He also music directs for Clay Aiken, Stephanie J. Block and recording artist Alfio. His Broadway credits include *The Woman in White*, *The 25th Annual Putnam County Spelling Bee*, *In My Life* and *Wonderful Town*. His pre-Broadway work includes *The Book of Mormon*, *9 to 5*, *Anastasia* and *Finding Neverland*. As an arranger/musical director he has worked for Disney Cruise Line, Tokyo Disney, Sea World, Busch Gardens, NBC and BC/EFA. He holds a Bachelor of Music from Ithaca College and his Masters from the Graduate Musical Theatre Writing Program at NYU. He lives in NYC with his partner Sean McDaniel and their son Allister.

DAVID KORINS (*Set Designer*) is a New York-based scenic and production designer. He previously designed *Trouble in Mind* at Arena Stage. Broadway credits include *Hamilton*, *Motown*, *Annie*, the Tony Award-winning *Vanya and Sonia and Masha and Spike*, *Chinglish*, *An Evening with Patti LuPone & Mandy Patinkin*, *Magic/Bird*, *Godspell*, *The Pee-Wee Herman Show*, *Lombardi*, *Passing Strange* and *Bridge and Tunnel*. Other credits include *Here Lies Love* at The Public Theater and the National Theater. David has served as the creative director for concerts for Mariah Carey, Kanye West and Sia, and designed many interactive installations for Bonnaroo, Outside Lands and Project Pabst music festivals. He is the recipient of Drama Desk, Lucille Lortel, three Henry Hewes Awards and an Obie Award for Sustained Excellence in Design. www.davidkorinsdesign.com

EMILY REBHOLZ (*Costume Designer*)'s Broadway credits include *If/Then*, *Vanya and Sonia and Masha and Spike* and *Bloody, Bloody Andrew Jackson*. Recent Off-Broadway credits include *Substance of Fire* and *The Last Five*

Years (2nd Stage); *The Who and The What*, *Stop Hitting Yourself* and *Vanya and Sonia and Masha and Spike* (Lincoln Center); *Your Mother's Copy of The Kama Sutra* and *Mr. Burns* (Playwrights Horizons); and *Into The Woods* (Shakespeare in the Park). Additional designs have been seen at MTC, Lincoln Center, Roundabout, Playwrights Horizons, Rattlestick, Ars Nova, The Atlantic, Labyrinth Theater, Opera St. Louis, The Old Globe, A.R.T., Williamstown Theatre Festival, Cincinnati Playhouse in the Park and The Asolo Repertory. She has an MFA from the Yale School of Drama.

JAPHY WEIDEMAN (*Lighting Designer*)'s Broadway credits include *The Visit*, *Airline Highway*, *The Heidi Chronicles*, *Of Mice and Men* (Tony nomination), *The Nance* (Tony nomination), *The Snow Geese*, *Macbeth* (Drama Desk nomination) and *Cyrano de Bergerac*. Select New York credits include *4000 Miles* (Lincoln Center Theater), *What's It All About* and *Bacharach Reimagined* (NYTW), *Booty Candy* (Playwrights Horizons), *Punk Rock* (MCC), *Sons of the Prophet* (Roundabout Theatre Co), *The Oldest Boy* (LCT), *Wild with Happy* (The Public/NYSF) and *Jack Goes Boating* (Drama Desk Nom). Regional credits include ACT, Arena Stage, Berkeley Repertory Theatre, Cincinnati Playhouse, Cleveland Playhouse, Huntington, La Jolla Playhouse, Magic Theatre, Old Globe, Shakespeare Theatre Company and Williamstown Theatre Festival. International credits include the West End; RSC; La Scala; Nederlandse Opera; Epidaurus, Greece; and Edinburgh International Festival.

CLIVE GOODWIN (*Sound Designer*) Broadway credits include *The Glass Menagerie* and *Once* (Tony Award, Best Sound Design of a Musical). London West End credits include *Once*. Off-Broadway credits include *Once* (Lortel nomination for Outstanding Sound Design) and *What's It All About*. Additional credits for American Repertory Theater include *Pippin*, *The Glass Menagerie*, *Once*, *Prometheus Bound*, *The Blue Flower* (IRNE and Elliot Norton Awards for Best Sound Design of A Musical) and *Cabaret* with Amanda Palmer. Worldwide

credits include sound designer/engineer for Radiohead, Underworld and Pulp. Film/TV credits include *Greetings from Tim Buckley*, *Strictly Come Dancing*, *Later with Jools Holland* and *The Sound of Musicals* for the BBC.

PETER NIGRINI (*Projection Designer*)'s Broadway credits include *The Heidi Chronicles*, *The Best Man*, *Fela!*, *9 to 5* and *Say Goodnight Gracie*. Additional credits include *Grounded* and *Here Lies Love* (The Public Theater), *Far from Heaven* (Playwrights Horizons), *The Elaborate Entrance of Chad Deity* (2nd Stage), *Notes from Underground* (Yale Rep), *The Grace Jones Hurricane Tour*, *Rent* (New World Stages), *Haroun and the Sea of Stories* (NYCOpera) and *Blind Date* (Bill T. Jones). He also designed projections for *No Dice* and *Life Times* (Nature Theater of Oklahoma) at the Burgtheater in Vienna, Austria. Upcoming projects include *Amelie* (Berkley Rep) and *Real Enemies* (BAM Next Wave).

JUDITH SCHOENFELD (*Stage Manager*)'s Broadway credits include *If/Then*, *Next to Normal* and *Grey Gardens*. Off-Broadway credits include numerous productions at The Public Theater, Playwrights Horizons, New York Theatre Workshop, Theatre for a New Audience, Mabou Mines and Classic Stage Company. She has done additional work with Williamstown Theatre Festival, Lincoln Center Festival, Spoleto Festival USA, The Royal Shakespeare Company, Goodspeed Opera House, Arena Stage, Dallas Theater Center and Great Lakes Theater Festival.

MICHAEL MCGOFF (*Assistant Stage Manager*) makes his Arena Stage debut. His Broadway credits include *Next To Normal*, *Wicked*, *Cymbeline*, *Butley*, *Festen*, *Edward Albee's Seascape* and *The Rivals*. National tours include *The Wizard of Oz*, *La Cage aux Folles*, *Next to Normal* and *Rent*. He's worked on five productions in Central Park including *The Tempest*, *The Winter's Tale*, *Romeo & Juliet* and *As You Like It*. Off-Broadway favorites include *The Explorers Club* (MTC), *The Long Christmas Ride Home* (Vineyard), *Our Lady of Kibeho* and *Burn This*. Regionally he's worked with Denver Center, Shakespeare Santa Cruz, Guthrie

Theater and Utah Shakespeare Festival. Michael has called NYC home for 17 years with his husband Don and Thurston. He's pleased to be working on this new piece with Judy, Leigh and Laura.

TARA RUBIN CASTING (*New York Casting Director*)'s Arena Stage credits include *Other Desert Cities*, *Ruined* and *A Time to Kill*. Selected Broadway/national tour credits include *Dr. Zhivago*; *School of Roc*; *Gigi*; *It Shoulda Been You*; *Aladdin*; *Bullets over Broadway*; *Mothers and Sons*; *Les Misérables*; *Big Fish*; *The Heiress*; *Ghost*; *One Man, Two Guvnors* (U.S. Casting); *How to Succeed..;* *Promises, Promises*; *A Little Night Music*; *Billy Elliot*; *Shrek*; *Guys and Dolls*; *The Farnsworth Invention*; *Young Frankenstein*; *The Little Mermaid*; *Mary Poppins*; *My Fair Lady*; *Pirate Queen*; *Spamalot*; *Jersey Boys*; *...Spelling Bee*; *The Producers*; *Mamma Mia!*; *The Phantom of the Opera* and *Contact*. Off-Broadway credits include *Here Lies Love*, *Old Jews Telling Jokes* and *Love, Loss and What I Wore*. Regional credits for Sundance Theatre Lab, Yale Repertory, Kennedy Center, Paper Mill Playhouse, La Jolla Playhouse and The Old Globe.

STACEY MINDICH (*Producer*) is a Tony Award-winning producer dedicated to premiering new musical works and nurturing new voices. She also produces new American plays and revivals of compelling classics. Currently on Broadway: the Tony Award-winning revival of *Hedwig and the Angry Inch* and *Act of God*, starring Jim Parsons. Notable past productions include *The Bridges of Madison County*, *The Cripple of Inishmaan*, *The Lion*, *The Realistic Joneses*, *Annie*, *The Heiress*, *Lucky Guy*, *Catch Me if You Can*, *13* and *A Catered Affair*. Stacey is the board chair of New York City Center, home to the Tony award-winning program, *Encores*, and the new *Encores Off-Center*, and a founding board member of The Lilly Awards. Most beloved productions: Russell, Danny and Charlie.
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STEPHAN AMENTA (*Additional Voice*) is an NYU Tisch graduate based in NYC. His favorite credits include *A Great Wilderness* (Williamstown Theatre Festival) and the award-winning webseries, *PLANT*.

MARY BACON (*Additional Voice*) was recently seen as Mary Lincoln in *The Widow Lincoln* at Ford's Theater. She worked with Michael Greif in *Giant* at The Public Theater.

ENGLISH BERNHARDT (*Additional Voice*) performed in *Dear Evan Hansen* (NY Workshop, Lab); *Next to Normal* and *Les Misérables* at NC Theater; and the upcoming national tour of *If/Then* (October 2015).

ELSE CARETTE (*Additional Voice*) is filming *Districtland*, a pilot about D.C., this summer. She spent two summers at the Williamstown Theatre Festival and was in Colin Quinn's *Cop Show*.

KATRINA DIDERIKSEN (*Additional Voice*) performed in *Hairspray* (Broadway); and *Rent, A Night with Janis Joplin* and *Jerry Springer: The Opera* (Off-Broadway). Recordings include "Things to Ruin" and "The Rock & Roll Jamboree."

MILES G. JACKSON (*Additional Voice*) performed in *In the Dark* (Ars Nova, dir. Jaki Bradley) and *Mad Forest* (Williamstown, dir. Lila Neugebauer). Recent films include *RITES* (dir. Caryn Waechter). www.milesgjackson.com

STEPHEN KUNKEN (*Additional Voice*) has appeared in numerous Broadway/Off-Broadway shows and was nominated for Tony, Drama Critics and Drama League Awards. Next up is Steven Spielberg's *Bridge of Spies*.

CARRIE MANOLAKOS (*Additional Voice*) has been seen in *Mamma Mia!* and *Wicked* (Broadway/Tour); and *Lizzie* (Regional). She is a Singer/Songwriter/Recording Artist currently writing and recording her second album. www.carriemanolakos.com

KEN MARKS (*Additional Voice*) recent credits include *Airline Highway* (Broadway), *Father Comes Home From the Wars* (Public Theater) and the film *Blood Stripe*.

EMMA MELTZER (*Additional Voice*) was most recently seen in *Tiny Little Band's Ghost Stories* (Time Out Critic's Pick). She lives and works in NY. www.emmameltzer.com

MAX REINHARDSEN (*Additional Voice*) is an actor and writer based in NYC. His new web series *The Weekend Detectives*, co-created with Natalie Rich, arrives later this summer.

ZAK RESNICK (*Additional Voice*) performed in *Mamma Mia!* (Broadway) and *Piece of My Heart: The Bert Berns Story* (Off-Broadway). TV credits include *American Idol*, *Dance Moms* and *Lovestruck*.

NATALIE RICH (*Additional Voice*) has recently performed in *Horse Girls*, *Okay* and *Parallax Shift*. Look for Natalie in the upcoming comedy web series *The Weekend Detectives*. www.natalierich.com

BRENDA WEHLE (*Additional Voice*) is a multiple Obie-winning actress seen in numerous productions on and Off-Broadway, including *The Intelligent Homosexual's Guide to Capitalism...* directed by Michael Greif.

TIM YOUNG (*Additional Voice*) returns to Arena Stage, here last with *Next To Normal* and the original Broadway cast. Tim also tours nationally with *The Broadway Boys*.

NAT ZEGREE (*Additional Voice*) is thrilled to lend his voice to *Dear Evan Hansen*. He can be seen next as Jerry Lee Lewis in Ogunquit Playhouse's *Million Dollar Quartet*.



MOLLY SMITH (Artistic Director) has served as Artistic Director of Arena Stage in Washington, D.C. since 1998. Her directing credits include *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*, *Orpheus Descending*, *Legacy of Light*, *The Women of Brewster Place*, *Cabaret*, *An American Daughter*, *South Pacific*, *Agamemnon and His Daughters*, *Coyote Builds North America*, *All My Sons* and *How I Learned to Drive* at Arena Stage. Her directorial work has also been seen at the Shaw Festival in Canada, Berkeley Repertory Theatre, Trinity Repertory Company, Tarragon Theatre in Toronto, Centaur Theatre in Montreal 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 like *How I Learned to Drive*; *Passion Play*, a cycle and *Next to Normal*. 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 by 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 29 world premieres, staged numerous second and third productions and been an important part of nurturing seven projects that went on to have a life on Broadway. Molly recently made her Broadway debut directing *The Velocity of Autumn*, following its critically acclaimed run at Arena Stage in fall 2013. She was awarded honorary doctorates from American University and Towson University.



EDGAR DOBIE (Executive Producer) After nearly four decades, Edgar continues to enjoy a career in public theater. He has served as executive director of Trinity Repertory

Company in Providence, founding managing director of Toronto's Canadian Stage Company and managing director at National Arts Centre in Ottawa and Vancouver's New Play Centre. Based in New York City for six years, he was president of Andrew Lloyd Webber's Really Useful Company and the North American executive producer of *Riverdream*, as well as managing producer of the Tony Awards. His Broadway producing credits include *Sunset Boulevard* (Tony Award for Best Musical), *Joseph and the Amazing Technicolor Dreamcoat*, Paul Simon's *The Capeman*, *The Adventures of Tom Sawyer*, Boubil and Schönberg's *The Pirate Queen* and Dolly Parton's *9 to 5*. He is a member of the Board of Governors of the Helen Hayes Awards. Edgar, his good wife Tracy and their daughter Greta Lee are all proud residents of Southwest Washington, D.C.

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.



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