

OLIVER!



2015/16 SEASON

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2015/16 SEASON | ARENA



OLIVER!

Charles Dickens' unforgettable characters spring to life in this Tony Award-winning classic. Including the irresistible songs "Consider Yourself," "Where is Love?" 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!"

MUSIC, LYRICS AND BOOK BY LIONEL BART | DIRECTED BY MOLLY SMITH | OCTOBER 30, 2015 - JANUARY 3, 2016



AKEELAH AND THE BEE

An independent 11-year-old girl from the Chicago projects realizes a dream by competing in the Scripps National Spelling Bee. Playwright Cheryl L. West (*Pullman Porter Blues*) and director Charles Randolph-Wright (*Ruined*) bring this spirited adaptation to life in a production hailed by *City Pages* as "E-X-C-E-L-L-E-N-T."

ADAPTED FOR THE STAGE BY CHERYL L. WEST | BASED ON THE ORIGINAL SCREENPLAY BY DOUG ATCHISON
DIRECTED BY CHARLES RANDOLPH-WRIGHT | NOVEMBER 13 - DECEMBER 27, 2015



SWEAT

When rumors of layoffs shake up the local steel mill, friendships crumble and a horrific crime shocks the community. Pulitzer Prize winner Lynn Nottage (*Ruined*) explores America's industrial decline and those who struggle to redefine themselves in a new century in this "extraordinarily moving drama." (*New York Times*)

BY LYNN NOTTAGE | DIRECTED BY KATE WHORISKEY | JANUARY 15 - FEBRUARY 21, 2016



THE CITY OF CONVERSATION

A Georgetown hostess opens her home for political foes to lay down arms and raise a glass. When her son's formidable wife arrives, the parlor pleasantries of D.C.'s past descend into a fight that could implode the family in this "smart, literate and funny" (*New York Times*) new play.

BY ANTHONY GIARDINA | DIRECTED BY DOUG HUGHES | JANUARY 29 - MARCH 6, 2016



THE LION

Writer/performer Benjamin Scheuer uses his guitar — actually, six guitars — in this wholly-original musical experience that tells a coming-of-age story that "lifts the spirit" (*Time Out New York*). Don't miss the show *New York Daily News* calls "an irresistible winner." Much like its hero, *The Lion* roars. Available as an add-on performance.

WRITTEN / PERFORMED BY BENJAMIN SCHEUER | DIRECTED BY SEAN DANIELS | FEBRUARY 26 - APRIL 10, 2016

STAGE GIVES YOU MORE



ALL THE WAY

It's not personal, it's politics. With the country still reeling from President Kennedy's assassination, and a rising tide of bitterness over Civil Rights, it will take more than politicking to hold America together. Jack Willis returns to the role he originated in this "sure-fire, action-packed hit" (*Huffington Post*), winner of the 2014 Tony Award for Best Play.

BY ROBERT SCHENKKAN | DIRECTED BY KYLE DONNELLY | APRIL 1 – MAY 8, 2016



DISGRACED

Amir has achieved the American Dream — but has he removed himself too far from his roots to keep it? Don't miss this daring Pulitzer prize-winning play that is "terrific, turbulent, with fresh currents of dramatic electricity." (*New York Times*)

BY AYAD AKHTAR | DIRECTED BY TIMOTHY DOUGLAS | APRIL 22 – MAY 29, 2016



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OLIVER!

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of Marketing and Publications
David Sunshine, Graphic Designer



What does a story written in the last century tell us about our world today?

One in 25 children are living on the streets of London today. The disparity between the rich and the poor is at its highest level since Dickens' time, and he would be shocked by how far we haven't come. As of 2014, 46.7 million people in the United States were categorized as living in poverty.

For our production of *Oliver!* we take you into contemporary London — with a nod to the Victorian — to remind our audience about the world we live in now. Through London we see America, too.

As Pope Francis said on his recent visit to the United States: "In big cities, beneath the roar of traffic, beneath the rapid pace of change, so many faces pass by unnoticed because they have no 'right' to be there, no right to be part of the city. They are the foreigners, the children who go without schooling, those deprived of medical insurance, the homeless, the forgotten elderly. These people stand at the edges of our great avenues, in our streets, in deafening anonymity."

More than 200 years after the birth of Dickens, author Henning Mankell said that Dickens' greatness lies in channeling the "defiant spirit of the poor."

Dickens had a special understanding of poverty — his father was forced into a debtor's prison when he was young and Dickens began working at the age of 12 in a boot-blackening factory along the River Thames. The factory was riddled with rodents, and he cried into adulthood when he got near the place of his servitude. He was branded by his past and wrote passionately about it through the story of *Oliver Twist*.

For our production we take the spirit of Dickens and transplant it to today — taking the audience "under the bridge" in Todd Rosenthal's set design, which reminds us what it is to live as the underclass. Each of our actors and collaborators have been asked to bring their most creative selves to our pursuit with the ready knowledge that through their imagination and creativity we tap into the iconic power of these characters who live through the ages.

How many *Olivers* do we have today in America — children without families or love? How many *Fagins* are there who take advantage of children and yet maintain a strange sensitivity to the world? How many *Nancys* and *Bills* who form gangs with their own brands and tattoos and signs that bind them together? How many children live on the streets in D.C.?

If this production can open up hearts to the plight of the homeless in our city, under our own bridges, with sleeping bags as housing, or cause families to buy books for children through our Martha's Table program, or give time to the hungry in D.C., then we've done our job as artists.

I welcome the task.

Molly Smith, Artistic Director

FROM THE EXECUTIVE PRODUCER



You may be wondering how Oliver Twist would access Arena Stage's shows and programs. He wouldn't have to pick a pocket to see a show because he would be able to see even our largest productions through the savings programs we provide.

Pay Your Age is exactly what it suggests — age determines the ticket price for our patrons age 30 and under. We also offer a host of other savings programs for our Southwest neighbors; the men and women who serve, or have served, our country; and other community and student groups. We believe in great theater at a great price, and offer savings and education programs for our patrons, but moreover we offer relevant theater on issues that resonate with every member of our community and beyond.

One of our core values is to promote a healthy, dynamic and powerful artistic community starting with education and outreach for our youth. Through our D.C. Ticket Partnership program we give more than subsidized tickets to students — we offer in-class workshops led by Arena Stage teaching artists and study guide materials that are then integrated into the required curriculum with the full support of Arena Stage. D.C. public and charter schools are welcome to apply for our partnership program, and together we can bring theater into the lives of the youth of D.C. Even before our youth reach middle school, we pursue those values. Our Moving Stories program promotes literacy for children by using song, movement and sign language through storytelling.

But we at Arena cannot stop there.

We have also created the Voices of Now program that trains ensembles of middle-school, high-school and adult artists to devise plays using autobiographical stories that challenge social standards and ask questions that are relevant to the artists and their communities. These great Community Engagement programs — led by a wonderful team — help make Arena what it is today and could be tomorrow.

We make it our mission to listen to the community around us and create theater that reflects what we all experience, as well as strive to improve our communities. There is no doubt in my mind that Oliver would be able to attend our productions and programs, and furthermore, I know and trust that we at Arena would not only listen to his story, but share it.

Thanks for listening!

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

Edgar Dobie, Executive Producer



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DARE TO ASK FOR MORE

By Linda Lombardi, Artistic Associate and Literary Manager

First written as a serial in 1837-39, *Oliver Twist* follows the struggles of a poor orphan boy living on the streets of London. Inspired by his own experiences as a young boy living in poverty, Charles Dickens used his pen to write a scathing critique on the gap between the rich and poor in England. Little did he know (at the age of 25) that his novel would become one of the most beloved pieces of literature in the English language. People in England and America eagerly anticipated the next installment. Over 175 years later, it remains a popular work of art — in books, film and, of course, on stage in Lionel Bart's stirring musical, *Oliver!*

Rereading *Oliver Twist* now, I'm reminded of how Dickens wove together a story of good and evil, rich and poor, satire and sincerity, political and personal desires. And how he captured the people and the streets of London as only a journalist could, with precision and love. But what I find most striking is the act of rebellion at the heart of *Oliver Twist* — the audacity of an orphan to ask for more.

But this is not solely a story for the Victorian era. It is a story very much for today. Setting *Oliver!* in modern London brings into stark relief the current gap between rich and poor. The divisions between upper, middle and working classes were first recorded in Britain in Dickens' lifetime. Today, as many as seven social classes have been recorded: elite, established middle class, technical middle class, new affluent workers, traditional working class, emergent service workers and precariat (precarious proletariat). In London alone, 6,508 people were reported "sleeping rough" during 2013-14.

Here in D.C., population growth and high rental prices have resulted in an increase in homelessness and poverty. One-fifth of District residents live in poverty and, on any given night, there are over 7,700 individuals who are homeless. And another winter is upon us. In a Brookings Institute ranking earlier this year of U.S. cities with the largest gaps between rich and poor, D.C. ranked fifth — ahead of New York and Los Angeles.

The beauty of Lionel Bart's musical is that he shows us the despair of poverty inherent in Dickens' novel but, through the music, he is able to lift our spirits and give us hope. The juxtaposition of these emotions creates a rich tapestry which makes *Oliver!* a compelling work we want to revisit time and again. Fortunately for *Oliver*, his story has a happy ending. He finds the answer to "Where is Love?" and is able to consider himself at home. Let us take our cue from *Oliver* and dare to ask for more — for ourselves and for our community.

CONTINUE THE CONVERSATION

Join us for a post-show conversation with Arena Stage artists and staff immediately following these performances:

POST-SHOW DISCUSSIONS

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November 17 at 7:30 pm
November 18 at 12:00 pm
December 9 at 12:00 pm
December 15 at 12:00 pm

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

PRESENTS

OLIVER!

MUSIC, LYRICS AND BOOK BY
LIONEL BART

DIRECTED BY
MOLLY SMITH

CHOREOGRAPHED BY
PARKER ESSE

MUSIC DIRECTION BY
PAUL SPORTELLI

ASSOCIATE DIRECTOR
ANITA MAYNARD-LOSH

SET DESIGNER
TODD ROSENTHAL

COSTUME DESIGNER
WADE LABOISSONIERE

LIGHTING DESIGNER
COLIN K. BILLS

SOUND DESIGNERS
**JOSHUA HORVATH AND
RAY NARDELLI**

WIG DESIGNER
ANNE NESMITH

ASSISTANT MUSICAL DIRECTOR
BRAD GARDNER


FIGHT CHOREOGRAPHER
DAVID LEONG

DIALECT AND VOCAL COACH
LYNN WATSON

STAGE MANAGER
SUSAN R. WHITE

ASSISTANT STAGE MANAGER
KRISTEN MARY HARRIS

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560 Lexington Avenue, New York, New York 10022

LOCATION

London

CAST (in order of appearance)

| | |
|---|------------------------|
| Oliver Twist..... | JAKE HESTON MILLER |
| Mr. Bumble | PAUL VOGT* |
| Widow Corney / Strawberry Seller..... | RAYANNE GONZALES* |
| Noah Claypole..... | KYLE SCHLIEFER* |
| Mr. Sowerberry / Chairman / Second Bowrunner | TOM STORY* |
| Mrs. Sowerberry / Mrs. Bedwin | DOREA SCHMIDT* |
| Charlotte | LARA ZINN* |
| The Artful Dodger..... | KYLE COFFMAN* |
| Fagin | JEFF MCCARTHY* |
| Nancy | ELEASHA GAMBLE* |
| Charley Bates..... | CHAZ JACKSON* |
| Bet / Dance Captain..... | JESSE PALMER* |
| Old Sally / Rose Seller..... | CATHERINE FLYE* |
| Old Lady / Milk Maid | LAUREN GEMELLI* |
| Bill Sykes..... | IAN LASSITER* |
| Mr. Brownlow..... | THOMAS ADRIAN SIMPSON* |
| Dr. Grimwig / First Bowrunner | STEPHEN GREGORY SMITH* |
| Pauper Asst. / Knife Grinder / Night Watchman | KYLE VAUGHN* |
| Workhouse Boy / Fagin's Gang / Long Song Seller | IAN ANTHONY COLEMAN |
| Workhouse Boy / Fagin's Gang | MOHAMMED BADAWI |
| Workhouse Boy / Fagin's Gang | SEBASTIAN GERVASE |
| Workhouse Boy / Fagin's Gang | HENRY NIEPOETTER |
| Workhouse Boy / Fagin's Gang | ETHAN VAN SLYKE |
| Female Swing | JANE BUNTING* |
| Male Swing..... | JIMMY MAVRIKES* |

*Member of Actors' Equity Association

UNDERSTUDIES

Jane Bunting (Widow Corney, Strawberry Seller, Charlotte, Old Sally, Rose Seller, Old Lady, Milk Maid), Lauren Gemelli (Mrs. Sowerberry, Mrs. Bedwin), Ian Anthony Coleman (Mr. Sowerberry, Chairman, Second Bowrunner), Jimmy Mavrikes (Noah Claypole, Charley Bates, Dr. Grimwig, First Bowrunner, Pauper Asst., Knife Grinder, Night Watchman, Long Song Seller, Hussar, Workhouse Boys, Fagin's Gang Members), Kyle Schliefer (The Artful Dodger), Dorea Schmidt (Nancy), Stephen Gregory Smith (Mr. Bumble, Second Man, Mr. Brownlow), Tom Story (Fagin), Ethan Van Slyke (Oliver Twist), Kyle Vaughn (Bill Sykes), Lara Zinn (Bet).

MUSICIANS

| | |
|---|--------------------|
| Musical Director / Conductor..... | PAUL SPORTELLI |
| Keyboard / Assistant Musical Director..... | BRAD GARDNER |
| Flute / Piccolo..... | GEORGE HUMMEL |
| Oboe / English Horn | ELAINE BAUGHMAN |
| Clarinet / Bass Clarinet / Music Contractor | RITA EGGERT |
| Bassoon | ERIC DIRCKSEN |
| Horn | JUSTIN DREW |
| Trombone..... | PETER FRANCIS |
| Violin | BRUNO NASTA |
| Cello..... | DEBORAH M. BRUDVIG |
| Bass | DAN HALL |
| Percussion 1..... | DANNY VILLANUEVA |
| Percussion 2..... | MARK CARSON |

FOR THIS PRODUCTION

| | |
|---|---|
| Children’s Consultant..... | ERIN WEAVER |
| Youth Company Supervisor | EMILY MARSH |
| Assistant Choreographer | TONY NEIDENBACH |
| Technical Director | SCOTT SCHRECK |
| Properties Director..... | CHUCK FOX |
| Costume Director..... | JOSEPH P. SALASOVICH |
| Master Electrician | CHRISTOPHER V. LEWTON |
| Sound Director | TIMOTHY M. THOMPSON |
| Directing Assistant..... | JECAMIAH YBAÑEZ |
| Production Assistant | LEIGH ROBINETTE |
| Stage Management Fellow..... | ELLE BOLIN |
| Show Carpenters..... | SEAN MALARKEY, ALICIA SELLS, MOLLIE WELLBORN |
| Overhire Carpenters | JESSICA BITTORF, MATT GRISDELA, SEAN JEFFRIES, PHILIP KANTOR, NIUSHA NAWAB, DAVID PHILIP |
| Overhire Scenic Artist..... | SANDRA REINHART |
| Props | MARION HAMPTON DUBE |
| Assistant to the Costume Designer..... | KITT CRESCENZO |
| Overhire First Hand..... | RAYNA C. RICHARDSON |
| Overhire Stitchers..... | KELLY MARSHALL HOWLAND |
| Wardrobe Supervisor..... | ALICE HAWFIELD |
| Wardrobe | GERRI FORD, ALINA GERALL, ADELLE GRESOCK |
| Wigs, Hair & Make-Up Supervisor | VINCENT HILL |
| Light Board Operator | PAUL VILLALOVOZ |
| Assistant to the Lighting Designer..... | KELLY RUDOLPH |
| Follow Spot Operators..... | CURTIS JONES, DAMIAN PERCELL KELSEY SWANSON, JOHN WALTERS |
| Sound Engineer | LORRAINE RHODEN |
| Second Audio | JEFF GOLDGEIER |
| Rehearsal Accompanist | JACOB BREMKAMP |
| Board Intern..... | TERRY PEEL |



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ACT ONE

| | |
|----------------------------------|--|
| Overture and Opening Scene | ORCHESTRA |
| Food, Glorious Food | OLIVER, WORKHOUSE BOYS, CHORUS |
| Oliver | MR. BUMBLE, WIDOW CORNEY, WORKHOUSE BOYS, CHORUS |
| I Shall Scream..... | MR. BUMBLE, WIDOW CORNEY |
| Boy for Sale | MR. BUMBLE |
| That's Your Funeral | MR. SOWERBERRY, MRS. SOWERBERRY, MR. BUMBLE |
| Where is Love? | OLIVER |
| Consider Yourself..... | THE ARTFUL DODGER, OLIVER, CHORUS |
| Pick a Pocket or Two | FAGIN, FAGIN'S GANG |
| It's a Fine Life..... | NANCY, BET, FAGIN'S GANG |
| I'd Do Anything..... | THE ARTFUL DODGER, NANCY, OLIVER, BET, FAGIN, FAGIN'S GANG |
| Be Back Soon | FAGIN, THE ARTFUL DODGER, FAGIN'S GANG |
| Capture of Oliver | ORCHESTRA |

ACT TWO

| | |
|---------------------------------------|---|
| Oom-Pah-Pah | NANCY, CHORUS |
| My Name | BILL SYKES |
| As Long As He Needs Me..... | NANCY |
| Reprise: Where is Love?..... | MRS. BEDWIN |
| Who Will Buy? | OLIVER, STREET CRIERS, CHORUS |
| Reprise: It's a Fine Life..... | NANCY, BILL SYKES, FAGIN, THE ARTFUL DODGER |
| Reviewing the Situation..... | FAGIN |
| Reprise: Oliver..... | WIDOW CORNEY, MR. BUMBLE |
| Reprise: As Long As He Needs Me | NANCY |
| London Bridge..... | ORCHESTRA |

There will be one 15-minute intermission.

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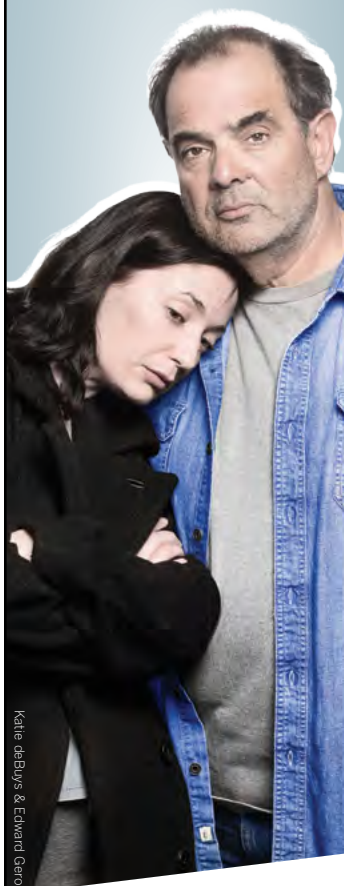
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CAST



JANE BUNTING (*Female Swing*) is excited to be back in D.C. after being seen as a mersister in Olney's *The Little Mermaid* last fall. New York/regional credits include *Les Misérables* (Eponine), *Evita* (Mistress, u/s Eva), *Jekyll & Hyde* (u/s Lucy - performed), *The Threepenny Opera* (Polly Peachum), *Much Ado About Nothing* (Hero), *The Secret Garden* and *Legend of the Word*. Jane will make her Kennedy Center debut in February 2016 in the Washington National Opera production of *Lost in the Stars*. She holds a BM in Musical Theatre from Oklahoma City University and hails from Houston, Texas. For HHR.



MOHAMMED BADAWI (*Workhouse Boy / Fagin's Gang*) is extremely happy to make his Arena Stage debut in *Oliver!* He was most recently seen as Zaid in the CBS drama *Madam Secretary*. Other credits include Romeo in *Romeo*

& *Juliet* and Geppetto in *Pinocchio* at the Westminster School. Mohammed's first play was *The Wizard of Oz* at age five as the Warlock, which is when he discovered his passion for acting and singing. An eighth-grader at the Westminster School, Mohammed lives in Falls Church, Virginia with his family. His favorite subjects are history and math, and he enjoys playing soccer and eating. Mohammed would like to thank his mom and dad for their love and support. He also wants to thank the entire *Oliver!* cast and director Molly Smith for allowing him to enjoy this valuable experience.



KYLE COFFMAN (*The Artful Dodger*) made his Broadway debut as an original cast member in the 2009 revival of *West Side Story* (A-rab), which first ran at The National Theatre in D.C. He was also seen in the original

Broadway casts of *Newsies* (Henry) and *The Mystery of Edwin Drood* (Christopher Lyon, u/s Deputy). Kyle was featured on the cast albums of all three shows and served as the original *Newsies* logo. He has appeared twice on the Tony Awards, as well as multiple performances on TV shows such as *Good Morning America* and *The View*. In 2012, he had a featured role in the film *Someday This Pain Will Be Useful*.

Kyle is thrilled to be playing his childhood hero in his first production at Arena Stage!



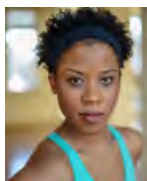
IAN ANTHONY COLEMAN (*Workhouse Boy / Fagin's Gang / Long Song Seller*) is elated to perform at Arena Stage for the first time. He was last seen in Keegan Theatre's *Dogfight*. D.C. credits include Keegan Theatre (Hud in

Hair!, Helen Hayes ensemble nomination; Lance Corporal Dawson in the Irish tour of *A Few Good Men*), Imagination Stage (Wiley in *Wiley and the Hairy Man*), Creative Cauldron (Daniel in *Once on This Island*), ATMTC (Teddy in first national tour of *Big Nate: The Musical*) and Capital Fringe Festival (*The 27 Club*). Ian holds a B.S. in International Relations and Politics from Carnegie Mellon University, graduated from the Overtures Summer Musical Theatre Institute at Signature Theatre and studied at Theatre Lab and Studio Theatre in D.C. He will next be seen in *Looking for Roberto Clemente* at Imagination Stage. www.ianthonycoleman.com, Instagram: @YungUptown



CATHERINE FLYE (*Old Sally / Rose Seller*) was last seen at Arena Stage playing Mrs. Higgins in *My Fair Lady*, a role she reprised this summer at the Cape Playhouse on Cape Cod. She graduated from London's

Guildhall School of Music and Drama, and since moving to the United States has worked extensively in the Washington, D.C. metropolitan area, writing, acting and directing. Acting credits include principal roles at Shakespeare Theatre Company, Folger Theatre, Ford's Theatre, Round House, Studio Theatre and the Kennedy Center. Favorite roles include Shirley in *Shirley Valentine*, Lettice in *Lettice and Lovage*, Mrs. Bennet in *Pride and Prejudice* and Joyce Grenfell in *George—Don't Do That!* Catherine has received 13 Helen Hayes Award nominations, and her production of *The Pirates of Penzance* won the Helen Hayes Award for Outstanding Musical.



ELEASHA GAMBLE (*Nancy*) is delighted to be back at Arena Stage, where she was last seen in *The Power of Two* and as Laurey in *Oklahoma!* (Helen Hayes nomination). D.C. credits include Arena Stage (*The*





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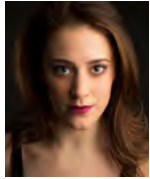
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Women of Brewster Place, Signature Theatre (*Chess, Into the Woods*), the Kennedy Center (*Broadway Three Generations*), Ford's Theatre (Helen Hayes Award for Outstanding Supporting Actress in a Musical for *Civil War; Little Shop of Horrors; A Christmas Carol*), Round House Theatre (*Once on This Island*, Helen Hayes nomination) and Toby's Dinner Theatre (*Ragtime*, Helen Hayes nomination). Eleasha made her Off-Broadway debut in the Kathie Lee Gifford musical *Under the Bridge* and performed in the national tour of *The Lion King*. Regional credits include *Dreamgirls* and *Big Fish*. Dedicated to Joe and Claretta.



LAUREN GEMELLI (*Old Lady / Milk Maid*) is delighted to be making her Arena Stage and D.C.-area debut. Originally from southeastern MA, Lauren now calls NYC home. NYC credits include *Gypsy of the Year 2012, Easter Bonnet 2015* and six productions of *Broadway Bares*, all benefiting Broadway Cares/Equity Fights AIDS. Regional highlights include Trinity Rep's *Oliver!* (Sowerberry/Bet); NBFT's *Mary Poppins* (Winifred Banks) and *A Chorus Line* (Diana); Theatre-by-the-Sea's *The Sound of Music* (Elsa, u/s Maria); the Tampa sit-down of *Forbidden Broadway; Man of La Mancha* (Aldonza/Dulcinea); Lyric Stage's *On the Town* (Ivy); and Metro Stage's *Chicago* (Velma). Tours include *The Drowsy Chaperone, The Phantom of the Opera* and *42nd Street*. Training: Boston Ballet, Manhattanville College. She thanks Irene @ DDO Artists Agency and to everyone at Arena for inviting her to come play. Happy holidays! www.laurengemelli.com

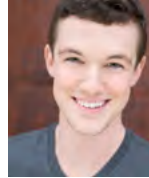


SEBASTIAN GERVASE (*Workhouse Boy / Fagin's Gang*) is over-the-moon to be making his professional debut at Arena Stage, where he was featured on video in last season's *Our War* reading the Gettysburg Address. Sebastian is a fifth-grader at Maret School and recently turned green to play Young Shrek in its production of *Shrek the Musical*. He has been a member of the Foundry UMC Children's Choir and the Children's Chorus of Washington, with concerts in several venues including the French Embassy. He has enjoyed attending Camp Arena Stage, appearing in shows at Adventure Theater MTC and taking lessons in piano (Levine School, Adam Edison), dance (Joy of Motion, Heather Parcells/BAA)

and voice (Lisa Shaw, Amanda Bean). Sebastian thanks his Papa and Daddy, brother Michael, family, teachers and friends for encouraging his creative spirit.



RAYANNE GONZALES (*Widow Corney / Strawberry Seller*) happily returns to Arena Stage following her appearances in *Destiny of Desire, Mother Courage and Her Children, My Fair Lady, The Music Man, Damn Yankees* and *Señor Discretion Himself*. She was also recently in *Man of La Mancha* at Shakespeare Theatre Company. Broadway credits include *The Phantom of the Opera* and *Hands on a Hardbody*. Additional credits include *South Pacific* (North Carolina Theatre and Casa Mañana), *Porgy & Bess* (Natchez Festival), the first national tour of *In the Heights* and NBC's *The Sound of Music Live!* An alumna of Boston University, Longy School of Music and The Banff Centre, her honors include the National Federation of Music Clubs, Metropolitan Opera Auditions and Plácido Domingo's Operalia. With warmest thanks to my family, CGF Talent and Paloma, smart and beautiful. Credo.



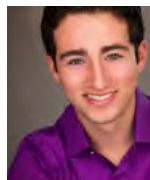
CHAZ JACKSON (*Charley Bates*) is excited to make his Arena Stage debut. New York/Off-Broadway credits include *Carnival!* with Musicals Tonight (ensemble) and *The Brady Bunch* (Bobby Brady). Regional credits include *A Christmas Carol* with Arkansas Repertory Theatre, *A Chorus Line* (Mark) and *Hairspray* (IQ) with Lyric Theatre Oklahoma. Additional favorite credits in *Big River* (Huck Finn), *High School Musical* (Ryan) and *Hello, Dolly!* (Barnaby Tucker). B.M. in Musical Theatre, OCU. Follow Chaz on Instagram and Twitter @CJack4.



IAN LASSITER (*Bill Sykes*) was seen on Broadway in *War Horse* (Lincoln Center). Off-Broadway credits include *An Octaroon* (Theater for a New Audience), *Antony and Cleopatra* (Public Theater, RSC Swan Theatre, UK), *Natasha Pierre and the Great Comet of 1812* (Kazino) and *Mission Drift* (co-writer/performer, Connelly Theater). New York/regional credits include *The Comedy of Errors* (Shakespeare & Co), *An Iliad: Guerrillas at Troy* (Continuum Company, Florence, Italy), *Henry V* (Two River Theater), *Ash Girl* (Connelly Theater), *Martian*



Chronicles (Fordham Alumni Co), *Land O' Fire* (Wings Theater), *September 12th* (Nuyorican Poets' Café) and *Fitz and Walloughs Get it in the End* (NYC Fringe). Ian wrote and produced his first short film, *Mixed Up*, which is being submitted to the festival circuit, and is currently writing two original feature films. Ian earned his MFA from NYU Tisch, Graduate Acting Program. www.ianlassiter.com, Facebook: [IanLassiterNYC](https://www.facebook.com/IanLassiterNYC)



JIMMY MAVRIKES (*Male Swing*) is incredibly happy to be back at Arena Stage after performing as Yussel in last year's *Fiddler on the Roof*. Other Washington credits include *Cabaret* at Signature Theatre; *Bat Boy* (Edgar, Helen Hayes nomination for Best Actor) at 1st Stage; *Petite Rouge* at Adventure Theatre; *Spamalot* and *Into the Woods* (Jack) at Toby's Dinner Theatre; and *The Pirates of Penzance* with Washington Savoyards. Regionally he has performed with Infinity Theatre Company (Arpad in *She Loves Me*, *Sisters of Swing* and

Stories: Live and in Person!). Proud B.M. Musical Theatre graduate from CUA. Much love and thanks to Molly, Parker, Paul and Sue. He will appear next in *James* and *the Giant Peach* at Adventure Theatre.



JEFF MCCARTHY (*Fagin*) happily returns to Arena Stage, where he was last seen in *You, Nero*. Other D.C. appearances include the world premiere of *Fox on the Fairway* at Signature Theatre and *Mame* at the Kennedy

Center. Jeff has enjoyed a theater, TV, film and recording career that has taken him to Asia, Europe and Africa. Leading roles in New York include *Chicago*, *Urinetown*, *Side show*, *Southern Comfort*, *Zorba*, *Sympathetic Magic*, *Dream True*, *Smile* and *How the Grinch Stole Christmas*. Regional credits include *The Front Page*, *Kunstler*, *Sweeney Todd*, *The Price*, *Follies*, *All My Sons*, *The Underpants* and hundreds more. TV credits include *The Good Wife*, *Schweitzer: Called to Africa* (title role), *Star Trek: The Next Generation*, *Designing Women*,



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Law & Order and *Cheers*. Film credits include *Starting Out in the Evening*, *Robocop 2*, *Consent*, *Eve of Destruction* and *Cliffhanger*.



JAKE HESTON MILLER (*Oliver Twist*) is thrilled to be making his Arena Stage debut as Oliver. He was previously seen as Tiny Tim in the original cast of *Scrooge No More* at Busch Gardens in Williamsburg, Virginia and as a special guest singer at the US Open Tennis Tournament in Flushing, New York. In addition to performing, Jake is a straight-A student in the fourth grade and likes to play tennis. Jake would like to thank his mom and dad, Jordyn, Jackson and his family and friends for their love and support. A special thank you to his manager Colette Palmerio of CP Talent, his agent Michelle Thompson of Avalon Artists and Elysabeth Muscat at the Peabody Institute for nurturing his voice. Follow @jakesings05.



HENRY NIEPOETTER (*Workhouse Boy / Fagin's Gang*) makes his Arena Stage debut. Other Washington appearances include *Oliver!* (orphan/thief/ensemble) at Adventure Theatre/MTC, presented at Round House Theatre, and two productions at Olney Theatre Center — *Carousel* (Starkeeper/Heavenly Friend 2) and *The King and I* (Louis Leonowens). At Constellation Theatre Company, Henry portrayed Itys in *The Love of the Nightingale*, and as a member of the Washington Opera Children's Chorus he sang in *La Bohème* and *The Little Prince* at the Kennedy Center. He appeared as Wolfie in *Signs of Life* at the American Stage Theatre Company in St. Petersburg, Florida and Young John Alex in the film *Of Dice and Men*. Henry is a company member of the pre-professional program at Adventure Theatre/MTC.



JESSE PALMER (*Bet / Dance Captain*) is excited to be back "home" at Arena Stage. She is a proud graduate of Catholic University and a Maryland native. Credits include Arena Stage's *Fiddler on the Roof* (swing/dance captain) and *My Fair Lady* (ensemble); national tour of *Spamalot* (ensemble); Signature Theatre's *The Visit* (u/s Young Claire), Washington Savoyards' *The Music Man* (Zaneeta) and Toby's Dinner Theatre's *Grease* (Frenchie). Much love and

gratitude to her big ol' family, friends and mentors. To Elise; to Jamie, Justin and everyone at Clear Talent, as well as her wonderful, supportive fiancé! Always inspired by LAA, JPT, SAB, JAW and PJP. Thank you to Molly, Parker and Paul for always being a source of inspiration. It is an absolute privilege to be working with you again! Jesse is also the co-founder of Motivated Movers. www.jessekpalmer.com



KYLE SCHLIEFER (*Noah Claypole*) is thrilled to be back at Arena Stage, where his credits include *Fiddler on the Roof* (Sasha) and *A House of Glass* (Kip Kiernan) as part of the Kogod Cradle Series. D.C. credits include

Olney Theatre's *A Chorus Line* (Mike, Helen Hayes nomination) and *Peter Pan* (Nibs, u/s Peter Pan); Theater J's *Lost in Yonkers* (Jay); Ford's Theatre's *The Member of the Wedding* (Barney Mackean); Folger Theatre's *Arcadia* and Round House Theatre's *Lord of the Flies* (Eric). NY credits include *Songs for a New World* (Off-Broadway), Alchemical Theatre's *Sing to Me Through Open Windows* (Andrew Linden) and The Actors Fund's *Always, The Young Strangers* (Billy). Film/TV credits include Trident Gum's "Anthem" national commercial and CBS' *The Good Wife*. Kyle can be seen next on the second season of Showtime's *The Affair*. Kyle is a graduate of Marymount Manhattan College. www.kyleschliefer.com



DOREA SCHMIDT (*Mrs. Sowerberry / Mrs. Bedwin*) is overjoyed to return to Arena Stage after performing as Tzeitel in *Fiddler on the Roof*. Other D.C. credits include Olney Theatre Center's *Carousel* (Carrie); No Rules

Theatre Company's *The Fantasticks* (Luisa), *Black Comedy* (Clea) and *The Last 5 Years* (Cathy); Constellation Theatre Company's *The Love of the Nightingale* (Procne); and Adventure Theatre's *Goodnight Moon*. Regional credits include The Cape Playhouse's *My Fair Lady*; Everyman Theatre's *Crimes of the Heart* (Babe) and *The Beaux' Stratagem* (Cherry); Open Stage of Harrisburg's [title of show] (Heidi) and *Doubt* (Sister James); and Fulton Theatre/Maltz Jupiter Theatre's *The Sound of Music*. Education: Messiah College, National Theatre Institute and the William Esper Studio. Dorea is a proud company member of Only Make Believe. www.doreaschmidt.com





THOMAS ADRIAN SIMPSON

(*Mr. Brownlow*) returns to Arena Stage where he was last seen in *Fiddler on the Roof*. Other Arena appearances include Abraham Lincoln in *Mary T. & Lizzy K.*, Pickering in *My Fair Lady* and

Roy in *The Light in the Piazza*, among others. Tom's D.C. performances include Signature Theatre (*The Threepenny Opera*, *Company*), the Kennedy Center Family Theater (*Orphie and the Book of Heroes*), Ford's Theatre (1776, *Liberty Smith*) and Shakespeare Theatre Company (*Candide*, *The Boys From Syracuse*). Regional credits include Goodman Theatre (*Candide*), The Wayside Theatre (Quixote in *Man of La Mancha*), The Riverside Center (9 to 5 with Sally Struthers, *Les Misérables*) and New Mexico's Fusion Theatre (*Outside Mullingar*). Tom is a graduate of the U.N.C. School of the Arts.



STEPHEN GREGORY SMITH

(*Dr. Grimwig* / *First Bowrunner*) was last seen at Arena Stage in *Damn Yankees*. Additional credits include Signature Theatre's *The Fix*, *Miss Saigon*, *Whorehouse*, *Brother Russia*

(Prince Felix), *Hairspray* (Corny Collins), *The Boy Detective Fails* (Billy Argo), *Sunset Boulevard*, *Les Misérables*, *Kiss of the Spider Woman*, *Into the Woods* (Jack), *Assassins* (Balladeer/Lee Harvey Oswald), *One Red Flower* (Billy) and *110 in the Shade* (Jimmy, Helen Hayes Award); DCAC's *High Fidelity* (Rob); Studio Theatre's *Adding Machine* (SHRDLU); MetroStage's *tick tick...BOOM!* (Jon); Ford's Theatre's *Freedom's Song*, *Violet*, *The Civil War* and *Meet John Doe*; the Kennedy Center's *My Fair Lady in Concert*, *First You Dream* and *Regina*; Wolf Trap's *Street Scene* (Dick) and Olney Theatre Center's *Avenue Q* (Nicky/Trekkie).



TOM STORY (*Mr. Sowerberry* / *Chairman* / *Second Bowrunner*) returns to Arena Stage after appearing in *The Book Club Play*. He is an affiliated artist with Shakespeare Theatre Company where he has

appeared in many productions. Additional appearances in the D.C. area include Round House Theatre, Ford's Theatre and Folger Theatre. At Studio Theatre, he has acted in numerous productions and directed two productions. Regional credits include Seattle

Repertory Theatre, Kansas City Repertory Theatre, Great Lakes Theater, Yale Repertory Theatre, McCarter Theatre and ten seasons at Berkshire Theatre Festival, where he most recently directed *Design for Living*. Tom is a graduate of Duke University and The Juilliard School where he studied with Michael Kahn. He also studied with Joy Zinoman at Studio Theatre. He has seven Helen Hayes nominations and is a recipient of a Fox Foundation Fellowship.



ETHAN VAN SLYKE (*Workhouse Boy* / *Fagin's Gang*) is honored to make his Arena Stage debut in *Oliver!* An eighth grader at Lunsford Middle School in Loudoun County, VA, he was last seen as Colin in *The Secret*

Garden (NextStop Theatre) and Gavroche in *Les Misérables* (RCP, WATCH Award nominee), in addition to performing in his school, community theater and professional productions. Ethan has performed with the ACDA Children's Honors Chorus at GMU and the VA All District 16 Band (percussion). He dances with Encore Performers, has studied piano for eight years, trains in gymnastics and plays lacrosse. Ethan would like to thank Raynor van der Merwe (ETAP), Evan Hoffmann (NextStop) and Zoe Dillard (Herndon Theatre) for their inspiration, and his family and friends for their love and support.



KYLE VAUGHN (*Pauper Asst.* / *Knife Grinder* / *Night Watchman*) is grateful to be back at Arena Stage after appearing in the critically acclaimed *Oklahoma!* as Dream Curl. D.C. credits include Ford's/Signature

Theatre's production of *Hello Dolly!* (Helen Hayes Award) and the Kennedy Center's Children of Eden concert. Favorite credits include world-premiere musicals *The Nutty Professor* and *Catch Me If You Can*. Regionally, he has performed at Santa Fe Opera, 5th Avenue Theatre, Avery Fisher Hall, TUTS, Seattle Opera, Arvada Center, North Shore Music Theatre, Music Theatre West, Opera Carolina, Grand Ole Opry and has performed in six musicals at the Paper Mill Playhouse. Touring credits include the first national tour of *All Shook Up!* (u/s Chad), *Fame* and internationally with Celtic Fusion. Special thanks to Molly, Parker, Paul and all his mentors, family and friends who constantly inspire him.



PAUL VOGT (*Mr. Bumble*) makes his Arena Stage debut. Broadway credits include *Amos Hart in Chicago* and *Edna Turnblad in Hairspray*, and he also replaced Harvey Fierstein in the Las Vegas production. He was Ursula in Disney's *The Little Mermaid* (The Muny). Regional credits include *Elf* and *A Funny Thing Happened... (Paper Mill)*, *Hairspray* (numerous productions) and *Minsky's* (Ahmanson). Audiences may know him from *MADtv*. On NBC's *The Rerun Show*, he played Mrs. Edna Garrett from *The Facts of Life*. Paul's voice can be heard in the films *Igor*, *Kung Fu Panda: Secrets of the Masters* and *Norm of the North*. Film credits include *Blonde Ambition*, *Good Boy*, *Princess Diaries 2*, *Valentine's Day* and *Lilo and Stitch 2*. Television credits include *Glee*, *Grey's Anatomy*, *Hannah Montana*, *Arrested Development*, *Reno 911* and *Maximum Bob*. www.paulcvogt.com, @Therealpaulvogt.



LARA ZINN (*Charlotte*) is ecstatic to make her Arena Stage debut. She was most recently seen as Ariel in Olney Theatre Center's *The Little Mermaid*. Previous credits include *Believe* (Mary Poppins), *Villains Tonight* (Evil Queen), *Toy Story: The Musical* (Bo Peep) and *Dreams* (Ariel) for Disney Cruise Line. She performed in *Les Misérables* (ensemble) and *Grease* (Sandy) at Toby's Dinner Theatre. University credits include *Cabaret* (Frauline Kost/Fritzie), *On the Town* (Claire DeLoone) and *Thoroughly Modern Millie* (Miss Dorothy). Education: BM in Musical Theatre from The Catholic University. @larazinn

CREATIVE TEAM

LIONEL BART (*Music, Lyrics and Book*) enjoyed an international reputation as a composer, lyricist and playwright that spanned more than four decades. He was born in London and educated in the East End. In 1956, he joined a skiffle group called "The Cavemen" featuring Tommy Steele. With Lionel's song "Rock with the Caveman," Steele launched his career. Lionel became a "disciple" of Joan Littlewood and fell in love with musical theater, leading to the stage shows *Lock Up Your Daughters* and *Fings Ain't Wot They Used t'Be*. 1960 opened with "Do You Mind," a chart topping single for

Anthony Newley. *Oliver!* opened at the New Theatre in 1960 before opening in New York in 1962, winning the Tony Award for its creator. The classic ballad "As Long As He Needs Me" provided a huge hit for Shirley Bassey. Lionel launched three further shows — *Blitz!* (1962), *Maggie May* (1964) and *Twang!!* (1965). He wrote "From Russia with Love" from the second Bond movie. In 1968, *Oliver!* was transformed into a feature film, collecting six Oscars, with the soundtrack album going gold. In 1989 he wrote and starred in the Abbey National Building Society TV advert with the accompanying single "Happy Endings." 1992-1994 saw the return of *Blitz!*, *Maggie May* and *Oliver!* to the West End. In 1994, Big Audio Dynamite revived "Rock With the Caveman," featured in *The Flintstones* movie soundtrack. Lionel was the first British composer to receive a Tony Award.

MOLLY SMITH (*Director*) has served as Artistic Director of Arena Stage 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 workshoped more than 100 productions, produced 29 world premieres, staged numerous second and third



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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. She was awarded honorary doctorates from American University and Towson University.

PARKER ESSE (*Choreographer*) is a three-time Helen Hayes nominee and 2010 Best Choreography winner for *Oklahoma!* at Arena Stage, where he also choreographed *Fiddler on the Roof*, *Smokey Joe's Café*, *The Music Man* and *The Light in the Piazza*. Parker had the honor of choreographing Sondheim and Marsalis' *A Bed and a Chair: A New York Love Affair*, directed by John Doyle for New York City Center *Encores!* and Jazz at Lincoln Center. This season he directed and choreographed Omaha Symphony's *Christmas Spectacular* and *West Side Story*, FLMTF, and choreographed *A Wonderful Life*, *Goodspeed*; *Bells Are Ringing*, Berkshire Theatre Festival; *Sweet Charity*, Canada's Shaw Festival; and *West Side Story*, Signature Theatre (upcoming). He was associate choreographer for Broadway's *Finian's Rainbow*, *A Tale of Two Cities* and five *Encores!* productions. Happy to be home! BC&BH

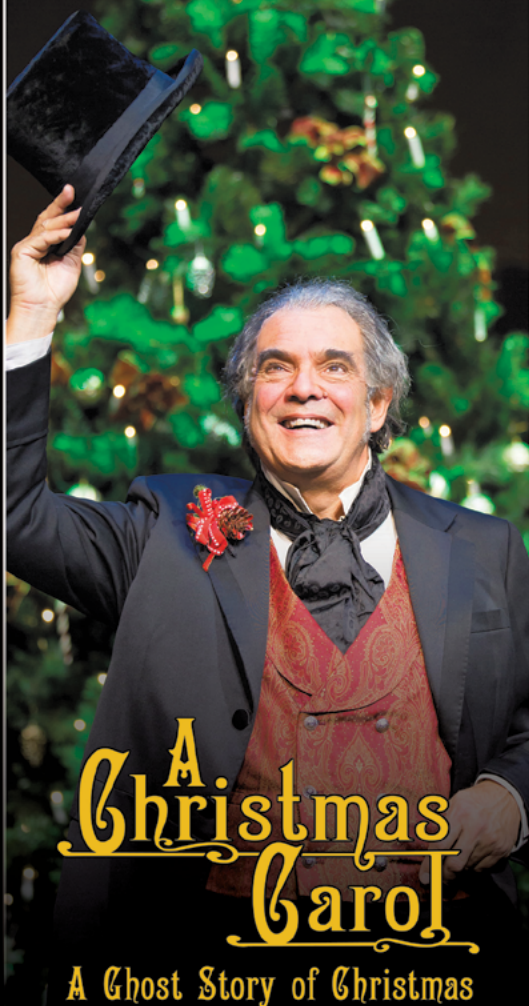
PAUL SPORTELLI (*Music Director*)'s Arena Stage credits include *Fiddler on the Roof*, *My Fair Lady* and *The Light in the Piazza* (Helen Hayes nomination). Originally from Bristol, Connecticut, Paul is thrilled to work with Molly Smith and in the USA again, after their collaboration on *My Fair Lady* and *Mack and Mabel* at Canada's Shaw Festival, where he has been the music director since 1998. Shaw Festival credits include *Merrily We Roll Along*, *Floyd Collins*, *Happy End* and *Sunday in the Park with George*. He made his conducting debut for Broadway's *Aspects of Love*. His touring credits include *Les Misérables* and Toronto credits include *Miss Saigon* and *Beauty and the Beast*. Paul is the co-writer of six musicals, two of which (*Tristan and Maria Severa*) premiered at Shaw and are available on iTunes. Other musicals Paul co-wrote include *Little Mercy's First Murder* (Tarragon Theatre, Toronto; winner of seven Dora Awards), *Oracle* (Summerworks, Toronto) and his latest work-in-progress 33-1/3, which was workshopped and presented at the Canadian Musical Theatre Project this fall. www.jaypaulproject.com.

ANITA MAYNARD-LOSH (*Associate Director*) is in her 12th season at Arena Stage. She directed the world premiere of last season's *Our War* and served as associate director on several productions, including this season's *Erma Bombeck: At Wit's End*. Anita trained and taught at the American Conservatory Theater in San Francisco, was on the faculty at Webster University in St. Louis, headed the theater department at the University of Alaska Southeast and was the associate artistic director of Perseverance Theatre in Juneau, Alaska. The Alaska Native-inspired production of *Macbeth* that Anita conceived and directed was performed in English and Tlingit at the National Museum of the American Indian in D.C. Through Arena Stage's devised theater program, Voices of Now, Anita has collaborated on creating and directing original plays with communities in India and Croatia.

TODD ROSENTHAL (*Set Designer*)'s Broadway credits include *August: Osage County* (Tony Award), *The Motherfucker with the Hat* (Tony nomination), *Who's Afraid of Virginia Woolf?* (Tony Award, Best Revival), *Of Mice and Men* (filmed by National Theatre Live), *This is Our Youth* and *Fish in the Dark*. Off-Broadway credits include *Red Light Winter*, Barrow Street; *Domesticated*, Lincoln Center; and *Qualms*, Playwrights Horizons. Set designer for six years for the Big Apple Circus. International credits include *August: Osage County* (National Theatre, London, Sydney Theater, Australia); and *The Beauty Queen of Leenane* (Theatre Royal, Ireland). Regional credits include Steppenwolf (33 productions), Goodman (artistic partner), Guthrie, Alliance, Mark Taper, ART, La Jolla Playhouse, Arena Stage, Berkeley Rep, Lyric Opera of Chicago, Oregon Shakespeare and many others. Select museum exhibitions (lead designer) include "Mythbusters: The Explosive Exhibition" and "The International Exhibition of Sherlock Holmes." Other awards: Olivier, Helen Hayes, Ovation, Back Stage Garland, Joseph Jefferson and Michael Merritt Award for Excellence in Design and Collaboration. Professor, Northwestern University. Graduate, Yale Drama.

WADE LABOISSONNIERE (*Costume Designer*) designed for Broadway's *The Story of My Life*. Tour credits include Disney's *High School Musical* (U.S., Australia, Spain, West End) and *White Christmas*. Off-Broadway credits include *An Octoroon*, *The Outgoing Tide*, *Side Effects*,

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Edward Gero in the 2014 production of *A Christmas Carol*. Photo by Scott Suchman.

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COLIN K. BILLS (*Lighting Designer*) returns to Arena Stage after designing *The Originalist* and *Fiddler on the Roof*. He is a Woolly Mammoth company member, designing over 35 productions including *Stupid F*cking Bird*, *Clybourne Park* and *The Convert*. A conspirator with dog & pony dc, he has collaborated on *A Killing Game* and *Beertown*. He has worked with the Berkshire Theater Festival, Center Stage, Contemporary American Theatre Festival, Dallas Theater Center, Everyman Theatre, Ford's Theatre, Forum Theatre, Imagination Stage, Intiman Theatre, the Kennedy Center, Marin Theatre Company, Metro Stage, Olney Theatre Center, Opera Lafayette, Opéra Royal Versailles, Portland Center Stage, Round House, The Smithsonian, Signature Theatre, Studio Theatre, Syntetic Theatre, Theater J, Washington Revels, Wilma Theater and Williamstown Theatre Festival. Colin is the recipient of three Helen Hayes Awards and a Princess Grace Fellowship, and is a graduate of Dartmouth College.

JOSHUA HORVATH (*Sound Designer*) is a Bay area and Chicago award-winning sound designer/composer/music producer. He previously designed *Baskerville* at Arena Stage. His designs and music have been heard regionally at Long Wharf, Hartford Stage, Center Stage, The Alliance, Goodman Theatre, Steppenwolf, The Court, Lookingglass, Milwaukee Rep, McCarter, Cincinnati Playhouse in the Park, Kansas City Rep, The Lincoln Center, the Kennedy Center, The Mark Taper Forum and Oregon Shakespeare Festival. Joshua has taught sound design for theater and film at Northwestern University and DePaul University. He is a four-time Joseph Jefferson Award winner and an LA Ovation winner, company member of The House Theatre of Chicago, artistic associate at Lookingglass Theatre and collaborative partner with Goodman Theatre.

RAY NARDELLI (*Sound Designer*)'s Off Broadway credits include *Lookingglass Alice* at The New Victory Theatre. Regional theaters include Goodman Theatre, Steppenwolf Theatre, Guthrie Theater, Old Globe Theatre, The Arsht Theatre in Miami, Indiana Rep Theatre, Dallas Theatre Center, Oregon Shakespeare Festival, Auditorium Theatre, McCarter Theatre, Milwaukee Rep Theatre, Court Theatre, Hartford Stage, Alliance Theatre, Syracuse Stage, Alley Theatre, Chicago Shakespeare and many more. He has recorded, mixed and produced CD's for over ten new musicals. Over 400 film, TV, DVD and computer game credits worldwide. Four Chicago Jeff Awards. Pre-Broadway production work on *The Last Ship*, *Bring It On*, *Ann*, *The Adams Family*, *Light in the Piazza* (assistant designer), *All Shook Up*, *Death of a Salesman* and *Moonlight and Magnolias*.

ANNE NESMITH (*Wig Designer*) is pleased to return to Arena Stage, where her design credits include *Destiny of Desire*, *Fiddler on the Roof*, *Vanya and Sonia and Masha and Spike*, *The Blood Quilt*, *Guess Who's Coming to Dinner*, *Other Desert Cities* and *The Music Man*. Her recent work includes *Cabaret* at Signature Theatre, *Falstaff* for Saito Kinen Festival (Matsumoto, Japan) and *Ghosts of Versailles* and *Madama Butterfly* at Wolf Trap Opera. Anne was the resident wig/makeup designer for the Baltimore Opera and has constructed wigs for *Scooby Doo! Live* tour and the Asia tour of *42nd Street*. Her designs have been seen at the Kennedy Center, Opera Philadelphia, Signature Theatre, Shakespeare Theatre Company, Folger Theatre and Lyric Opera of Baltimore.

BRAD GARDNER (*Assistant Music Director*) is thrilled to be back at Arena Stage after being assistant music director for *Fiddler on the Roof* last season. He was also a part of *My Fair Lady* in 2012. In New York, he was on the music team for *The Addams Family* (rehearsal pianist), *Jasper in Deadland* (associate music director/conductor) and *Silence! The Musical* (sub-conductor/keyboards). Brad regularly works with Broadway Cares/Equity Fights AIDS, having been assistant music director and co-orchestrator for *Broadway Backwards* for multiple years. He has worked regionally on the Broadway-aimed *Sense & Sensibility* (Denver Center), Marvin Hamlisch's *The Nutty Professor* (TPAC), *The Noteworthy Life of Howard Barnes* (Goodspeed) and *9 to 5* (North Shore). Brad is the music director of several

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DAVID LEONG (*Fight Choreographer*)'s Arena Stage credits include *Fiddler on the Roof*, *Mother Courage and Her Children*, *A Time to Kill*, *Oklahoma!*, *A View from the Bridge*, *Death of a Salesman*, *The Mystery of Irma Vep*, *The Quality of Life*, *Legacy of Light*, *The Odyssey*, *I Am a Man and Coming of the Hurricane*. Broadway credits include *Fool for Love*, *Amazing Grace*, *Billy Elliott: The Musical*, *A Time to Kill*, *The Civil War*, *Carousel*, *Company*, *Hamlet*, *Macbeth*, *Ma Rainey's Black Bottom*, *King Hedley II*, *Picnic*, *Sex and Longing*, *The Rainmaker*, *A Delicate Balance*, *The Homecoming*, *Solitary Confinement* and *In the Summer House*. Off-Broadway credits include more than 70 productions for Lincoln Center, NYTW, MTC, Public, Playwrights Horizons and Second Stage. David's regional credits include Shakespeare Theatre Company, Mark Taper, Guthrie, Goodman, ART, ACT, Yale Rep, Long Wharf, Hartford Stage, Center Stage, Seattle Rep, Alley, Williamstown and many more. He is professor of theater at Virginia Commonwealth University.

LYNN WATSON (*Dialect and Vocal Coach*) is delighted to return to Arena Stage. She has worked extensively as a voice, speech and dialects specialist at leading regional theaters. Her first work at Arena Stage was on the 50th anniversary production of *The Great White Hope* in 2000. Since then she has coached many plays at Arena, including *Fiddler on the Roof*, *A Moon for the Misbegotten*, *The Misanthrope*, *M. Butterfly* and *A Time to Kill*. Other D.C. region productions include *The Glass Menagerie* and *Cat on a Hot Tin Roof* at the Kennedy Center, and plays at Ford's, Signature and Round House. She spent four seasons at South Coast Repertory in California. Other credits include critically-acclaimed productions of *A Streetcar Named Desire* at A.C.T. (San Francisco) and *Skylight* at the Mark Taper Forum in LA. In 2009, she founded a project to revive public domain plays by women. The first production was a podcast of Susanna Centlivre's Restoration play, *The Basset Table*. Other directing includes the world premiere of the short play *Milk and Water* by Tina Howe. Lynn is the current President of the Voice and Speech Trainers Association (vasta.org) and a professor of theater at UMBC.

SUSAN R. WHITE (*Stage Manager*) is thrilled to be a part of Arena's 66th season and to be working, once again, with Artistic Director Molly Smith. Susan is a proud member of Actors' Equity Association.

KRISTEN MARY HARRIS (*Assistant Stage Manager*) is thrilled to be part of this production of *Oliver!* at Arena Stage. Favorite Arena credits include *The Normal Heart*, *Red*, *Mother Courage and Her Children*, *Fiddler on the Roof* and *Oklahoma!* (Helen Hayes Award). Additional D.C. credits include *Kid Victory* (world premiere), *The Threepenny Opera*, *Miss Saigon* and *Crossing* (world premiere) at Signature Theatre; and *A Christmas Carol* at Ford's Theatre. Kristen holds a BFA in Theatre Production from University of Arizona and is a proud Actors' Equity Association member.

GEOFF JOSSELSO (*New York Casting*) returns to Arena Stage after having cast acclaimed productions of *The Blood Quilt*, *The Velocity of Autumn*, *Camp David*, *The Shoplifters*, *Fiddler on the Roof* and *King Hedley II*. New York productions include *The Velocity of Autumn* on Broadway, *Yank!*, *Enter Laughing*, *Southern Comfort*, *Altar Boyz*, *Septimus and Clarissa*, *Perfect Harmony*, *John and Jen* and *Pretty Filthy*. He has cast productions for the York Theatre Company, Bay Street Theatre, Barrington Stage, Denver Center, North Shore Music Theatre, Oregon Shakespeare Festival, Kansas City Starlight Theatre and Sharon Playhouse. In addition to his independent casting office, Geoff teaches master classes around the country and is on faculty at CAP21. www.geoffjosselson.com

ARENA STAGE LEADERSHIP



MOLLY SMITH (*Artistic Director*) See bio on page 22.





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,

founder 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*, Boubllil and Schönberg's *The Pirate Queen* and Dolly Parton's 9 to 5. He is a member of the Directors for theatreWashington and the Southwest Business Improvement District. Edgar, his good wife Tracy and their daughter

Greta Lee are all proud residents of Southwest Washington, D.C.

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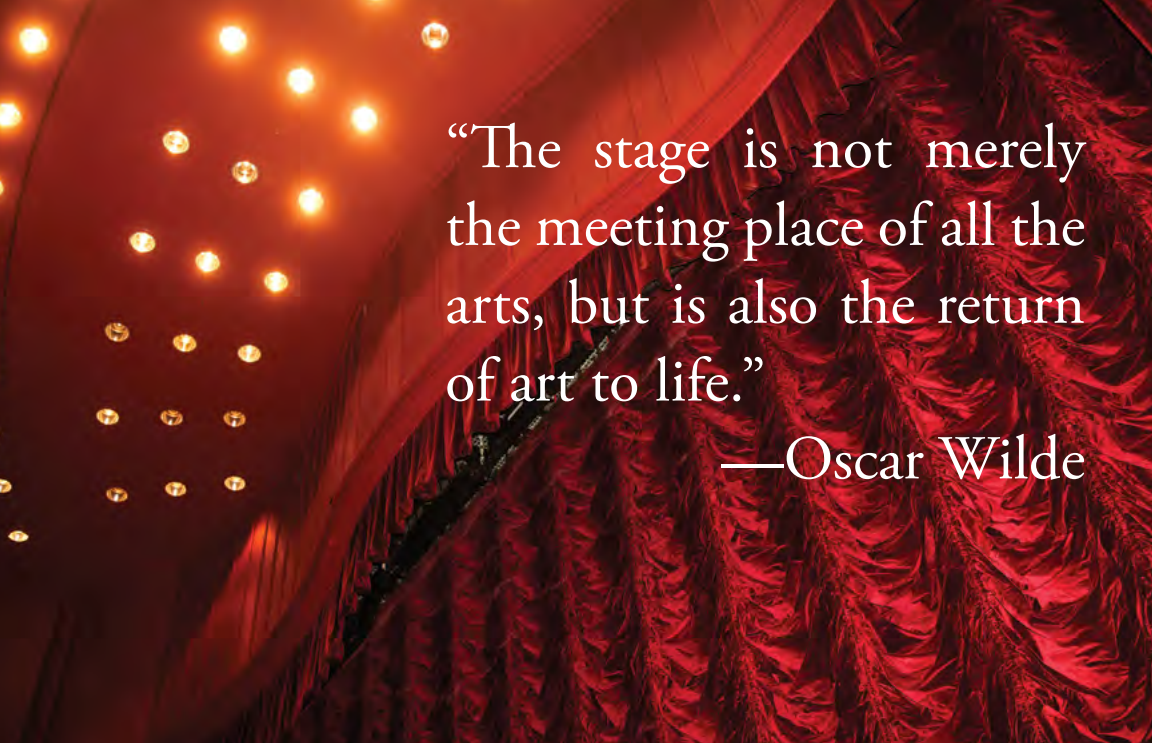
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