DIVE IN TO THE 2016/17 SEASON

Gold-Standard Musical

RODGEERS AND HAMMERSTEIN’S
CAROUSEL

MUSIC BY RICHARD RODGERS
BOOK AND LYRICS BY OSCAR HAMMERSTEIN II
DIRECTED BY MOLLY SMITH
CHOREOGRAPHED BY PARKER ESSE
MUSIC DIRECTION BY PAUL SPORTELLI
OCTOBER 28 – DECEMBER 24, 2016

LOOKINGGLASS THEATRE COMPANY’S
MOBY DICK

ADAPTED AND DIRECTED BY DAVID CATLIN
FROM THE BOOK BY HERMAN MELVILLE
NOVEMBER 18 – DECEMBER 24, 2016

World-Premiere Drama

ROE

BY LISA LOOMER
DIRECTED BY BILL RAUCH
JANUARY 12 – FEBRUARY 19, 2017

Part of the Lillian Hellman Festival

WATCH ON THE RHINE

BY LILLIAN HELLMAN
DIRECTED BY JACKIE MAXWELL
FEBRUARY 3 – MARCH 5, 2017

World-Premiere Political Thriller

INTELLIGENCE

BY JACQUELINE E. LAWTON
DIRECTED BY DANIELLA TOPOL
FEBRUARY 24 – APRIL 2, 2017

Beloved American Classic

A RAISIN IN THE SUN

BY LORRAINE HANSBERRY
DIRECTED BY TAZEWELL THOMPSON
MARCH 31 – APRIL 30, 2017

Insightful Comedy-Drama

SMART PEOPLE

BY LYDIA R. DIAMOND
DIRECTED BY SEEMA SUEKO
APRIL 14 – MAY 21, 2017

Photo of Anthony Fleming III, Christopher Donahue and Emma Cadd in Moby Dick by Liz Lauren.

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Carousel is a legend. A myth, a fable. It’s a story writ large for all to see. Carousel asks the question: Do we deserve a chance to redeem ourselves? Is there grace on the other side of life? The glory of this story is that there is — we human beings in all our complicated, messy, human doings — can be forgiven.

After their major success with Oklahoma!, Richard Rodgers and Oscar Hammerstein III weren’t sure what to write next. The Hungarian play Liliom by Ferenc Molnár came to them from Theresa Helburn of the Theatre Guild and initially they rejected it. But when Rodgers thought about adapting it to a sea coast town in Maine, that excited them.

Remember this was created right after World War II, a time of devastation, joy and fear for the whole country and somehow I think this musical was a healing act for those who had lost so many friends and family. The reason why Rodgers and Hammerstein have lasted so long is because their stories are about something meaningful — South Pacific attacked racism; Oklahoma! tackled the fears and triumphs of forging a new state from a territory; and Carousel is about personal redemption and the wrongs we do each other. It is a story with spirituality and morality in the center of it.

I love this story because it’s real. Billy and Julie are complex. We don’t always understand their motivations even when we root for them. Don’t we know many in our own lives we don’t completely understand? We all have people in our lives we spend years trying to figure out — and Billy and Julie are two of these people.

I have long been a fan of the gold-standard musical — those musicals that have stood the test of time, Rodgers and Hammerstein are at the top of the skyscraper as far as I’m concerned, with all other musical theater teams falling below. I feel fortunate to be working with some of my favorite collaborators: Parker Esse with his dynamic choreography; Paul Sportelli who has created a new arrangement for 12 expert musicians; and Todd Rosenthal who has given us a mythic Maine seacoast town.

I was inspired by Thornton Wilder’s Our Town to use mime in the entire show to wake up our imaginations. Somehow it feels right with the mythic nature of the story — and to remind us this isn’t reality TV. Longtime collaborator David Leong is our mime and fight expert. The text is juicy because of its origin and Anita Maynard-Losh is our Text Director. Ilona Somogyi and Keith Parham are new to this team and I look forward to sharing their work with you.

And, oh, the actors. Thanks to each of you for pouring your hearts into the creation of this Carousel for today. Welcome to you, our audiences — our final collaborators!

Now we’ll see the world through your eyes.

Best,

Molly Smith, Artistic Director
Like a state or county fair, or even a traveling carnival, Arena has become a place where members and leaders of every community come together to enjoy theater and to share ideas. This bountiful exchange is fostered by several community partnerships and collaborations that strengthen Arena as an institution by qualifying us as a gathering place for community intervention in Southwest. It goes without saying that the beautiful vision of architect Bing Thom designed a space that lends itself to welcoming the many facets of our D.C. community. With Bing’s recent passing, his spirit and creativity will be terribly missed. I’d like to take this time to highlight some of our wonderful community partnerships.

Our relationship with the Southwest Business Improvement District (SWBID) keeps us actively engaged in the changing face of the Southwest community. The SWBID is tracking 39 various development projects including hotels, museums and 1,200 residential units. The SWBID Clean Team brightens the face of our neighborhood. They are an advocate for critical issues that face Southwest as we experience exponential growth.

Arena’s collaboration with Martha’s Table, “Martha’s Table Feeds the Mind,” is a means to give children resources to develop a love of language and storytelling. Since last season, the theater accepts donations of gently used books, and also has a selection of age appropriate books for sale at Visitor Services, in the event patrons would like to purchase one to donate onsite. Last year we collected an amazing 2,477 books!

The D.C. Career Fair is an ongoing partnership with the offices of Councilmember Charles Allen and Councilmember Elissa Silverman. Beginning in 2013 as a job fair and now blossomed into a Career Fair, the program is an innovative and collaborative effort to focus on giving job-seekers valuable guidance and connecting them to employers. The lobbies are packed with hiring organizations and professional development facilitators ready to find great employees.

A generous gift from Trustee Andrew Ammerman made a meaningful partnership possible with Georgetown University. Entering its 10th season, this unique partnership involves a sharing of information and resources. Arena Stage artistic staff and visiting professional artists participate in master classes and convenings at Georgetown University, and likewise Georgetown Theater and Performance Studies faculty provide cross-disciplinary expertise related to productions as applicable for post-show discussions and dramaturgical insight for Arena Stage.

Our work in-house and in the community shapes Arena both as an arts organization and as a public institution. Being a welcoming presence in the community makes us a better resident theatre. I’m excited to continue shaping current relationships and embracing new partnerships on the horizon. The doors are open!

All best,

Edgar Dobie, Executive Director
In the late 90s, under the direction of Molly Smith, Arena Stage began to reinvent itself and in 2000, Bing Thom — founder of Bing Thom Architects (BTA) — won the commission to redesign Arena Stage. Considering the rich history of the property, BTA was faced with the challenge of maintaining the original listed historic structures while effectively doubling the size of the overall facilities, improving the acoustics and creating an innovative design that lived up to the strength of the original.

BTA devised an ingenious plan that saved and reused the two original, historic theater buildings, while adding the Arlene and Robert Kogod Cradle. The new complex completely reconsidered the building typology and inverted many of the typical assumptions of theater design. By wrapping all three buildings in a 45-foot-high insulated glass skin and topping them with a heroic cantilevered roof, BTA combined the old and new to create an imaginative and forceful theatrical compound that has become a catalyst for the revitalization of Southwest Washington, D.C.

We will be forever grateful to Bing for his vision and dedication to Arena Stage.
Artistic Director Molly Smith is a lover and advocate of the American gold-standard musical. Read more to learn why she was inspired to bring Rodgers and Hammerstein’s Carousel to Arena Stage audiences.

**WHAT ATTRACTION YOU TO DIRECTING CAROUSEL TODAY?**
I’ve known for years that I wanted to direct Carousel, and finally this is the right time to do it. I have a particular affinity for Rodgers and Hammerstein, and this is the Hamlet of American musicals. It is complex in all the best ways. It’s redemptive and full of illumination at the same time. So it’s a perfect musical to ask ourselves the question: “Do I deserve a second chance? In life or in the afterlife? Are we fated to continue the cycles that we experience within our families?” We see the full circle of life in the play, hitting all the rites of passage: death, birth, weddings, even a graduation. I think Carousel is actually a very hopeful story about being a human being in all our messiness.

**HOW DO YOU FIND THE HOPE IN THIS STORY?**
I think life is complicated. I think people who tell you that life is easy probably are living in a superficial way or they’re living an unexamined life. Carousel is thought-provoking. It starts with the wildness of a carnival in the middle of a little town on the edge of Maine where people are in mundane factory jobs. Then they’re thrown into this carnival, which is radical and extreme and the town experiences an explosion of joy. Part two is like a Winslow Homer painting: a watery world that takes us to the clambake and the lives of fishermen and sailors and whalers. Then the story moves into an area which is quite dark and tragic: purgatory. I think we live in some version of heaven, earth and purgatory every day. One moment I’m in heaven, and the next I get pulled into purgatory. I’m always operating between these three states of mind, and I think Carousel is an uncanny musical because it takes us into all three states of being.

**WHAT IS THE EFFECT OF DIRECTING CAROUSEL IN THE ROUND?**
Directing the show in the round causes you to re-think everything because the gold-standard musicals were written decades ago for proscenium stages. Because we are in the round, you’re never more than nine rows away from the actor, so intimacy is a powerful tool. Because Carousel is really an investigation into the hearts of human beings, I think this is an ideal space for this great musical. In fact, Carousel might be the perfect play to be directed in the round, as the architecture of the Fichandler itself extends the metaphor of the carousel representing the circle and cycle of life.

**HAVE YOU EVER BEEN TO A CLAM BAKE?**
Oh yeah! But the kind of clam bakes I’ve been to have been in Alaska. We would dig clams with a shovel at low tide in the moonlight when it was freezing cold and then go home to a fire and make clam chowder and steamers. I’d say that’s a clam bake, but not quite the New England kind.

**CONTINUE THE CONVERSATION**
Join us for a post-show conversation with the artists on:

- November 15 at 12:00 p.m.
- November 16 at 12:00 p.m.
- November 22 at 7:30 p.m.
- December 1 at 8:00 p.m.
- December 14 at 12:00 p.m.
- December 21 at 12:00 p.m.
Rodgers and Hammerstein's Carousel is generously sponsored by Hank Schlosberg in memory of his wife, Charlotte; George and Duffy Fтикas; GEICO and AT&T.

Choreography is sponsored by Virginia McGhee Friend. Anonymous support is also provided for Rodgers and Hammerstein's Carousel. Carousel is presented through special arrangement with R&H Theatricals: www.rnh.com.
LOCATION
Coastal Maine

CAST (in order of appearance)
Carrie Pipperidge...................................................................................................................KATE ROCKWELL*
Julie Jordan............................................................................................................................BETSY MORGAN*
Mrs. Mullin ............................................................................................................................E. FAYE BUTLER*
Billy Bigelow / Fight Captain............................................................................................NICHOLAS RODRIGUEZ*
David Bascombe / Ensemble..............................................................................................THOMAS ADRIAN SIMPSON*
Nettie Fowler............................................................................................................................ANN ARVIA*
Enoch Snow / Ensemble...........................................................................................................KURT BOEHM*
Jigger Craigin / Ensemble.................................................................................................KYLE SCHLIEFER*
Captain / Ensemble...............................................................................................................STEPHAWN STEPHENS*
Heavenly Friend / Ensemble................................................................................................NICOLE WILDY
Starkeeper / Ensemble...........................................................................................................JOSHUA OTTEN
Louise Bigelow / Ensemble..................................................................................................SKYE MATTOX*
Carnival Boy / Ensemble....................................................................................................MICHAEL GRACEFFA*
Enoch Snow, Jr. / Ensemble..................................................................................................RAYANNE GONZALES*
Mrs. Bascombe / Ensemble..................................................................................................TONY NEIDENBACH*
Ensemble...............................................................................................................................JACOB BEASLEY*
Ensemble...............................................................................................................................DANIELLE SUE JORDAN*
Ensemble...............................................................................................................................ETHAN KASNETT*
Ensemble...............................................................................................................................EMMA SOPHIE MOORE
Ensemble...............................................................................................................................BRIDGET RILEY*
Ensemble...............................................................................................................................PAUL SCANLAN*
Ensemble...............................................................................................................................PHIL YOUNG
Female Swing........................................................................................................................KATIE ARTHUR
Male Swing..............................................................................................................................JAY WESTIN*
Heavenly Friend and Starkeeper Understudy......................................................................ISABELLA BRODY

*Member of Actors’ Equity Association

UNDERSTUDIES
Rayanne Gonzales (Nettie Fowler), Gracie Jones (Julie Jordan), Danielle Sue Jordan (Carrie Pipperidge), Ethan Kasnett (Jigger Craigin), Tony Neidenbach (Carnival Boy), Bridget Riley (Mrs. Mullin), Paul Scanlan (Billy Bigelow), Stephawn Stephens (David Bascombe), Jessica Wu (Louise), Phil Young (Enoch Snow)

Rodgers and Hammerstein’s Carousel runs with one intermission.
The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.
Please turn off all electronic devices.
MUSCINANS, FOR THIS PRODUCTION

MUSCINANS

Musical Director / Conductor............................................................. PAUL SPORTELLI
Keyboard / Associate Musical Director.............................................. WILLIAM YANESH
Flute / Piccolo.................................................................................. GEORGE HUMMEL
Clarinet / Bass Clarinet / Music Contractor.................................... RITA EGGERT
Oboe / English Horn......................................................................... ELAINE BAUGHMAN
French Horn...................................................................................... JUSTIN DREW
Trumpet............................................................................................ BRENT MADSEN
Violin............................................................................................... BRUNO NASTA
Viola................................................................................................. JENNIFER RIES
Cello................................................................................................. DEBORAH M. BRUDVIG
Harp................................................................................................. ERIC SABATINO
Bass................................................................................................. DAN HALL
Drums / Percussion......................................................................... DANNY VILLANUEVA

FOR THIS PRODUCTION

Technical Director........................................................................... SCOTT SCHRECK
Properties Director.......................................................................... MONIQUE WALKER
Costume Director............................................................................ JOSEPH P. SALASOVICH
Master Electrician............................................................................ CHRISTOPHER V. LEWTON
Sound Director................................................................................ TIMOTHY M. THOMPSON
Directing Fellow............................................................................ MIRANDA HAYMON
Production Assistant...................................................................... ELLE BOLIN
Stage Management Fellow............................................................. NIEW BHARYAGUNTRA
Youth Company Supervisor.............................................................. JENNA MURPHY
Assistant to the Choreographer...................................................... RACHEL LEIGH DOLAN
Automation Technician.................................................................... MICK COUGHLAN
Deck Carpenter................................................................................ KELSEY SWANSON
Props.............................................................................................. MARION HAMPTON DUBÉ
Wardrobe Supervisor...................................................................... ALICE HAWFIELD
Wardrobe........................................................................................ ANDREW CUTLER, GERRI FORD, CARISSA GILSON, ADELLE GRESOCK
Wigs, Hair and Make-Up Supervisor.............................................. LASHAWN MELTON
Wigs, Hair and Make-Up................................................................ ADELLE GRESOCK, KELLY ANNE JOHNS
Costume Design Assistant.............................................................. KITT CRESCENZO
Assistant to the Costume Designer................................................ FABIAN FIDEAL AGUILAR
Additional Costumes and Tailoring by........................................... ALL-STITCH, DAWSON TAILORS, CARMEL DUNDON, KROSTYNE STUDIOS, PAUL CHANG CUSTOM TAILOR

Overhire Drapers.............................................................................. DENISE AITCHISON, LAUREL DUNAYER, SETH GILBERT, JULIANNE WALLACE
Overhire Stitchers............................................................................ NATALIE R. FLANGO, CARISSA GILSON, KELLY MARSHALL HOWLAND, NATAELIE KURCZEWSKI, MICHELE MACADAEG, STELLA PIVNIK, RAYNA C. RICHARDSON, SANDRA SMOKER-DURAEIS, RE TEAGUE, RANDI YOUNG

Overhire Costume Crafts................................................................ SYDNEY GALLAS, ADELLE GRESOCK, CSILLA SOMOGYI

Knitting by....................................................................................... KOZY KITTEN KUSTOM KNITTERY
Dance Shoes by............................................................................... LADUCA, WORLD TONE DANCE
Light Board Operator......................................................................... PAUL VILLALOVOZ
Sound Engineer............................................................................... LORRAINE RHODEN
Assistant to the Lighting Designer................................................... TYLER D. DUBUC
Second Audio.................................................................................. MOLLIE WELLBORN
Keyboard Programming.................................................................... JOSE SIMBULAN, WAYNE GWILLIM
Organ Sample Library....................................................................... SONOKINETIC
Rehearsal Accompanist................................................................... JACOB KIDDER
Boad Interns..................................................................................... DEBBIE DRIESMAN, BETH NEWBURGER SCHWARTZ, TERRY R. PEEL
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**ACT I**

Prologue (The Carousel Waltz) ................................................................. THE COMPANY
Mister Snow ................................................................................................. CARRIE AND JULIE
If I Loved You ................................................................................................ BILLY AND JULIE
June is Bustin’ Out All Over ......................................................................... NETTIE, CARRIE AND THE CHORUS
Encore: June is Bustin’ Out All Over ......................................................... NETTIE AND THE CHORUS
Reprise: Mister Snow ................................................................................... CARRIE, ENOCH AND THE GIRLS
When the Children are Asleep ..................................................................... ENOCH AND CARRIE
Blow High, Blow Low ................................................................................ JIGGER, BILLY AND THE MEN
Soliloquy ......................................................................................................... BILLY
Finale Act I ................................................................................................... NETTIE AND THE COMPANY

**ACT II**

A Real Nice Clambake ................................................................................ NETTIE, JULIE, CARRIE, ENOCH AND THE CHORUS
Geraniums in the Winder ......................................................................... ENOCH
Stonecutters Cut It on Stone ...................................................................... JIGGER AND THE CHORUS
What’s the Use of Wond’rin ....................................................................... JULIE AND THE GIRLS
You’ll Never Walk Alone ........................................................................... JULIE AND NETTIE
The Highest Judge of All ........................................................................... BILLY
Ballet ........................................................................................................... LOUISE, CARNIVAL BOY, ENOCH, THE SNOW CHILDREN AND THE DANCERS
Reprise: If I Loved You ............................................................................... BILLY
Finale Ultimo ............................................................................................... THE COMPANY
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CAST

KATIE ARTHUR (Female Swing) makes her Arena Stage debut. She recently worked as a resident actress with Charleston Stage where she starred as Audrey in Little Shop of Horrors and played featured roles in Mary Poppins and The Producers. Katie is a recent grad from James Madison University where she earned a degree in theater and dance, with a concentration in musical theater. She thanks her loved ones for all their support. Go Dukes! Instagram: @katiearthur28. www.katiearthur.net

ANN ARVIA (Nettie Fowler) was last seen at Arena Stage as Golde in Fiddler on the Roof. Washington audiences also saw her in Les Misérables (National Theatre). On Broadway, she played the iconic Bird Woman in Mary Poppins, Madame Thenardier in Les Misérables and appeared in Beauty and the Beast. Off-Broadway saw her in the New York premiere of Time and Again (Manhattan Theatre Club). She also toured extensively in both Les Misérables and Ragtime. Regional credits include Meg in Damn Yankees and Marie in The Most Happy Fella (Goodspeed) and Mrs. Paroo in The Music Man (Cape Playhouse). Ann will kick off 2017 with the Off-Broadway premiere of the new Kander/Pierce musical Kid Victory. www.annarvia.net

JACOB BEASLEY (Enoch Snow, Jr. / Ensemble) makes his Arena Stage debut. D.C. credits include Jet/Shark swing for West Side Story (Helen Hayes nomination, Signature Theatre). Additional credits include Peter and the Starcatcher, The Little Mermaid, The Secret Garden, Sister Act, Mary Poppins, Les Misérables and Tarzan (Alluvion Stage Company). He received a B.A. in theater arts performance from Liberty University in the spring of 2015.

KURT BOEHM (Enoch Snow / Ensemble) most recently appeared in Born for This at Alliance Theatre and Arena Stage. Previous Arena credits include Fiddler on the Roof, My Fair Lady, Oklahoma! and She Loves Me. Additional D.C. credits include West Side Story, Cabaret, Les Misérables and Kiss of the Spider Woman (Signature Theatre); A Chorus Line, Godspell, How to Succeed in Business Without Really Trying and The Producers (Olney Theatre Center); Little Shop of Horrors (Ford’s Theatre); The Full Monty (Keegan Theatre); The Last Five Years (Red Branch Theatre); and The Phantom Tollbooth and Latino Inaugural Gala honoring Chita Rivera and Rita Moreno (Kennedy Center). He holds a B.M. from Catholic University. Kurt sends his love and gratitude to Molly, Parker and Paul for this opportunity.

ISABELLA BRODY (Heavenly Friend and Starkeeper Understudy) is excited to make her Arena Stage debut. D.C.-area credits include Mary Lennox in The Secret Garden (NextStop Theatre), Nermal in the world premiere of Garfield the Musical (Adventure Theatre MTC), Hilary u/s in the east coast premiere of Moment (Studio Theatre) and Little Cee Cee in Beaches (workshop, Signature Theatre). She is an eighth-grader at Norwood School in Maryland, has trained with the pre-professional theater company at Adventure Theatre MTC and sings in her school choir. She has performed in company, school and camp productions since age six. She trains in ballet, jazz, tap and modern dance, plays field hockey and is an advanced downhill skier. Love and big hugs to her mom and dad, family, friends and teachers for their support and inspiration.

E. FAYE BUTLER (Mrs. Mullin)’s Arena Stage credits include King Hedley II, Smokey Joe’s Café, Pullman Porter Blues, Trouble in Mind, Oklahoma!, Crowns, Ain’t Misbehavin’, Polk County and Dinah Was. Recent credits include Follies (St. Louis Repertory) and Ghost (Fulton Theatre/Main State Music Theatre). Additional credits with the Kennedy Center, Paramount, Victory Gardens, Goodman Theatre, Signature Theatre, Center Stage, La Jolla, Court Theatre, Steppenwolf, Chicago Shakespeare Theater, Marriott, Dallas Theater Center, Northlight, Philadelphia Theatre Company, Yale Repertory and Pasadena Playhouse. She received the 2016 Guy Adkins Award and 2016 Rosetta LeNoir Award and was a 2012 Lunt-Fontanne Fellow. Additional awards include Jeff, Black Theater Alliance, Helen Hayes, After Dark, John Barrymore,
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RAYANNE GONZALES (Mrs. Bascombe / Ensemble) returns to Arena Stage following her appearances in Oliver!, 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 Anastasia at Hartford Stage and 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. Thanks to my family and Goddard/CGF Talent. For Paloma, almost 9 and ready to shine! In memory of Vincent.

MICHAEL GRACEFFA (Carnival Boy / Ensemble) makes his Arena Stage debut. After performing in Signature Theatre's West Side Story last winter, he is excited to be back in the D.C. area. Recently, Michael has been touring the country as Rudolpho in the first national Broadway tour of Matilda. Other career highlights include the first national tour of Catch Me If You Can, Chicago (North Shore Music Theatre) and Man of La Mancha (Pittsburgh CLO). He is a 2016 New York Musical Festival (NYMF) Award winner (individual performance) for the premiere of The Last Word. Proud Vassar Alum '14. Love to mom and dad.

GRACIE JONES (Ensemble)'s was last seen at Arena Stage in Born For This. D.C. credits include Betty Thorpe/Cynthia in Code Name: Cynthia (Pallas Theatre Collective); Carousel, The Little Mermaid, Thea in Spring Awakening, Cinderella and The Sound of Music (Olney Theatre Center); Teen CeCe Bloom in Beaches and The Threepenny Opera (Signature Theatre); and Dorothy in The Wizard of Oz and Hope in Anything Goes (Toby's Dinner Theatre). She received her B.A. in theater from the University of Maryland, College Park. www.grcjones89.wix.com/graciejones

DANIELLE SUE JORDAN (Ensemble) returns to Arena Stage after performing in the last two months of The Music Man. On Broadway, she was seen in the Kennedy Center's production of Follies, starring Bernadette Peters. Most recently she completed the two-year Broadway tour of Rodgers & Hammerstein's Cinderella. Other tours include the first national of Meredith Willson's The Music Man. Regionally she has performed at theaters including Paper Mill Playhouse, Ahmanson Theatre, Denver Center, Pioneer Theatre and Cape Playhouse. Always wanting to help others in the industry, she created the website www.gypsyslist.com, filled with many resources and articles for the new performing artist. Danielle thanks her family and friends for their constant support. www.daniellesuejordan.com

ETHAN KASNETT (Ensemble) is thrilled to make his Arena Stage debut. D.C.-area credits include Chantel in La Cage aux Folles (Signature Theatre) and Guys and Dolls, The Producers and Disney's The Little Mermaid (Olney Theatre Center). Regional credits include Bobby in A Chorus Line, The Music Man, The Drowsy Chaperone, Pirates of Penzance (dir. Terrence Mann), Man of La Mancha, My Fair Lady (choreo. Charlotte d'Amboise) and Guys and Dolls (Connecticut Repertory Theatre). Film/tv credits include PBS' The White House Celebrates the Music of Broadway. He received his B.F.A. in musical theater from the University of Miami. For Mom and Dad. Instagram: @ethankasnett.

SKYE MATTOX (Louise Bigelow / Ensemble) is thrilled to make her Arena Stage debut. She began her career when she moved to NYC at age 17. Her Broadway credits include West Side Story and On the Town, where she understudied the lead role of Ivy Smith. Other New York credits include American Dance Machine and numerous shows for New York City Center's Encores! series, including Little Me and Do I Hear a Waltz? She can also be seen on the second season of NBC's hit TV series Smash as a recurring cast member. In addition to performing, Sky is also passionate about teaching. She has been on the faculty for Broadway Dreams.
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WHO’S WHO

Emma Sophie Moore (Ensemble) returns to Arena Stage after understudying several roles in last season’s Akeelah and the Bee. Additional D.C. credits include Big, The Musical and A Little House Christmas (Adventure Theatre) and Colin in The Secret Garden, Dream Maria in West Side Story and Theo in Pippin (Theatre Lab). She performed as Alice in Alice in Wonderland (Disney Junior DVD series). Additional credits include Niki Harris in Curtains, Cinderella in Into the Woods, Connie in A Chorus Line and Mayzie in Seussical. As a dancer and violinist, Emma Sophie has performed in ballets and solo violin recitals at the Kennedy Center, National Gallery of Art, Warner Theatre and Carnegie Hall. She recently starred in the short film Tunnel Vision and performed the original score. Emma Sophie is a proud alumna of both Camp Arena Stage and the Arena Stage Academy’s Musical Theater Training Company.

Betsy Morgan (Julie Jordan) originated the roles of Tricia Nixon and Susan Ford in Michael John LaChiusa’s First Daughter Suite at The Public this past year and can be heard on the original cast recording. Also with LaChiusa, she originated the roles of Louisa in Rain and Leslie in Giant. She was a member of the original Broadway companies of The King and I (2019 revival), Les Misérables (2014 revival), A Little Night Music (2009 revival), The Little Mermaid and High Fidelity and the Off-Broadway companies of Found (Atlantic Theater Company), The Fantasticks (2006 revival) and Bernarda Alba (Lincoln Center). Betsy recreated the role of Fantine in the 25th anniversary tour of Les Misérables. She was seen on TV in Flight of the Conchords.

Tony Neidenbach (Ensemble / Dance Captain) served as assistant choreographer for Arena Stage’s Oliver! From Gainesville, Georgia, he is a New York-based performer. Regional credits include West Side Story (Signature Theatre), Theatre Under the Stars, The Muny, Northern Stage, Pioneer Theatre Company, Virginia Stage Company, Seaside Music Theater, Finger Lakes Musical Theatre Festival and Jacob’s Pillow. He toured nationally with Roundabout Theatre Company’s production of Anything Goes. New York credits include Off-Broadway, the Metropolitan Opera, 65th and 70th Annual Tony Awards, New York City Center’s Fall for Dance Festival and the HBO web series High Maintenance. He is a member of the critically acclaimed Liz Gerring Dance Company. Huge thanks to Molly, Parker, MSA and the fam.

Joshua Otten (Starkeeper / Ensemble) is delighted to make his Arena Stage debut. In 2014, he performed as Peter Cratchit in A Christmas Carol (Ford’s Theatre). He was chosen by Maestro Loren Maazel as boy soprano soloist for the 2014 Castleton Festival. His stage credits include understudying the role of Colin Craven in The Secret Garden (Center Stage) and playing Gavroche in Les Misérables, Kurt in The Sound of Music, JoJo in Seussical, Jr. and Charlie in Willy Wonka, Jr. (Riverside Center in Fredericksburg, Virginia). Screen credits include Nathaniel in the independent film Kidney Beans as well as appearances on History Channel’s The Men Who Built America and AMC’s Turn. Joshua is represented by Linda Townsend Management, Inc.

Bridget Riley (Ensemble) makes her Arena Stage Debut. She was seen Off-Broadway in Freckleface Strawberry and The Scarlet Letter. D.C.-area credits include 110 in the Shade and The Scarlet Letter. National tour credits include West Side Story and Seussical, international credits include Nine. Regional credits include West Side Story, The Producers, Les Misérables, All Shook Up, Spelling Bee, Bare, Cabaret and Into the Woods, among others. Film/TV credits include Nurse Jackie, Something Borrowed and East of Adin. Concerts at Ted Shawn/Jacob’s Pillow and at Carnegie Hall. Bridget received a BFA at Pace University and trained with Jacob’s Pillow School for Dance. Bloc Talent Agency. Thank you to the amazing Arena staff and the Carousel artistic team. Much love to Mom, Dad, Tom, Erin, Mave and Greg. Instagram:@missbridgetriley

www.bridgetrileyonline.com
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KATE ROCKWELL (Carrie Pipperidge) makes her Arena Stage debut. Broadway credits include Skylar in Bring It On: The Musical (original broadcast cast), Margot in Legally Blonde, Sherrie in Rock of Ages and Hair. She has travelled the country in three first national tours and performed regionally at The Muny, La Jolla Playhouse, Alliance Theatre, North Shore Music Theatre and others. Spot her on camera in Deadbeat and Sex and the City (film). Her solo show, Back to My Roots, debuted in New York in 2015. Represented by KMR and proud AEA member. Follow her on Twitter and Instagram: @KateRockwellNYC.

NICHOLAS RODRIGUEZ (Billy Bigelow / Fight Captain)/s Arena Stage credits include Destiny of Desire, Oklahoma! (Helen Hayes Award), Mother Courage and Her Children, My Fair Lady (Helen Hayes nomination), The Light in the Piazza and The Power of Two. Broadway’s Tarzan, Off-Broadway’s The Toxic Avenger, Almost Heaven, Death for Five Voices, Bajour, Colette Collage, Guys and Dolls (Carnegie Hall) and I Am Harvey Milk (Lincoln Center). Additionally, Jesus Christ Superstar, Evita and Hair (national tours), The Ten Commandments, Mothers and Sons, Les Misérables (B. Iden Payne Award), Love! Valour! Compassion!, Master Class, Beauty and the Beast, Tarzan, Wizard of Oz, Buddy Holly Story, Damn Yankees, Cinderella, South Pacific and The King and I. Screen credits: Sex and the City 2, Madam Secretary and One Life to Live (GLAAD Award). His debut album “The First Time...” is available on iTunes. www.thenickrod.com

PAUL SCANLAN (Ensemble) is thrilled to make his Arena Stage debut. D.C.-area credits include La Cage aux Folles, Simply Sondheim, Elmer Gantry, Sunday in the Park with George, The Threepenny Opera, Company, The Best Little Whorehouse in Texas and Really Really (Signature Theatre); The Laramie Project (Ford’s Theatre); Orphie and the Book of Heroes (Kennedy Center); The Rocky Horror Show (Studio Theatre); Hair, Emcee in Cabaret (Helen Hayes nomination), Moritz in Spring Awakening (Helen Hayes nomination, Keegan Theatre); Lost in the Stars (Washington National Opera), Fahrenheit 451 (Round House); By Jeeves (1st Stage); and Who’s Your Baghdaddy? (Capital Fringe Festival). Regional credits include My Fair Lady (The Muny). He received his B.M. from CUA. Twitter/Instagram: @PaulRScanlan. www.paul-scanlan.com

KYLE SCHLIEFER (Jigger Craigin / Ensemble)/s Arena Stage credits include Oliver! (Noah Claypole), Fiddler on the Roof (Sasha) and A House of Glass (Kip Kiernan). D.C. credits include A Chorus Line (Olney Theatre Center, Helen Hayes nomination), Lost in Yonkers (Theater J), The Member of the Wedding (Ford’s Theatre), Arcadia (Folger Theatre) and Lord of the Flies (Round House). New York credits include Off Broadway’s Songs for a New World, The 8th Fold (Fringe NYC), Sing to Me Through Open Windows (Alchemical Theatre) and Always the Young Strangers (Actors Fund). Film/TV credits include Trident Gum’s “Anthem” national commercial, CBS’s The Good Wife, ID Discovery Channel’s Who the (BLEEP) Did I Marry and Showtime’s The Affair. Kyle was featured on Masterclass.com with Kevin Spacey and is a graduate of Marymount Manhattan College. www.kyleschliefer.com

THOMAS ADRIAN SIMPSON (David Bascombe / Ensemble)/s Arena Stage credits include Oliver!, Fiddler on the Roof, Mary T. & Lizzy K., My Fair Lady and The Light in the Piazza, among credits include The Threepenny Opera and Company (Signature Theatre); Orphie and the Book of Heroes (Kennedy Center), 1776 and Liberty Smith (Ford’s Theatre) and Candide and The Boys from Syracuse (Shakespeare Theatre Company). Regional credits include Candide (Goodman), Quixote in Man of La Mancha (Wayside Theatre), 9 to 5 with Sally Struthers and Les Misérables (Riverside Center) and Outside Mullingar (New Mexico’s Fusion Theatre). Tom is a graduate of the U.N.C. School of the Arts.

STEPHAWN STEPHENS (Captain / Ensemble) returns to Arena Stage for the run of Carousel, where he was last seen in Smokey Joe’s Café. Most recent performances include 110 in the Shade (Ford’s Theatre), Bessie’s
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Blues (Metro Stage), Dreamgirls (Signature Theatre) and Little Shop of Horrors as the voice of Audrey II (Olney Theatre Center). He made his D.C. directorial debut with Theater Alliance’s holiday hit Black Nativity. Other regional credits include Once on This Island (Round House); Barrio Grrrl, Carmen Jones and Debbie Allen's Soul Possessed featuring Arturo Sandoval and Patti LaBelle (Kennedy Center); and Amen Corner and Spunk (African Continuum Theatre Company). He received formal training at Karamu House and Cleveland State University.

JAY WESTIN (Male Swing)’s D.C.-area credits include La Cage aux Folles (Signature Theatre); The Little Mermaid and A Chorus Line (Olney Theatre Center, 2014 Helen Hayes nomination); Spamatol, Legally Blonde; Joseph... Dreamcoat and Hairspray (Toby's Dinner Theatre, 2015 Helen Hayes nomination); Big Nate (Adventure Theatre MTC); and the 2013 Kennedy Center Honors. Regional credits include La Cage aux Folles (Ivoryton Playhouse). Educational credits include Sweet Charity, The Drowsy Chaperone, Finian's Rainbow, Cabaret, On the Town, Man of La Mancha and The Enchantress. He received his B.M. in musical theater from The Catholic University of America. www.jaywestin.com

NICOLE WILDY (Heavenly Friend /Ensemble)’s Arena Stage credits include Akeelah and the Bee (Akeelah understudy). D.C.-area appearances include Maretha in The Piano Lesson and Royal Child in The King and I (Olney Theatre Center); Want/School Girl in A Christmas Carol (Ford’s Theatre); and La Bohème and The Little Prince (Washington National Opera at the Kennedy Center). Off-Broadway she performed as Jemima in Dream Street (The Pearl) and Lyrics for Life (Symphony Space). Nicole appeared on TLC’s Broadway at The White House. She was a soloist at Broadway Night at the Apollo Theater and at the U.S. Open in Arthur Ashe Stadium. She is an award-winning competitive dancer at PowerUp Dance Center. An eighth-grader at Folly Quarter Middle School, Nicole enjoys trombone choir and jazz band. Instagram: @nikki.wildy. www.nicolewildy.com

JESSICA WU (Ensemble) returns to Arena Stage, where she was last seen in Oklahoma! and The Music Man. Other credits include Broadway’s A Chorus Line, The Radio City Spring Spectacular, Shakespeare in the Park’s The Comedy of Errors and productions at Lincoln Center, BAM, Signature Theatre, Paper Mill, Goodspeed, Sacramento Music Circus, TUTS, PCLO, Kansas City Starlight, The Muny and Center Stage, as well as the national tours of Tommy Tune’s Dr. Dolittle, The King and I, Miss Saigon, The Wizard of Oz and A Chorus Line. Jessica wrote the book, music and lyrics for Brass Heart the musical which is receiving an Off-Broadway lab this spring with the New American Theatre Company of New York. NYU Steinhardt alumni. Love and thanks to Parker, Molly, Danielle, Megs, Rosi and Ian. www.brassheartthemusical.com

PHIL YOUNG (Ensemble) makes his Arena Stage debut. D.C. credits include La Cage aux Folles (Signature Theatre). Recent credits include Oklahoma! and Hairspray (Paramount Theatre), Sophisticated Ladies with Jennifer Holliday (ZACH Theatre), and La Cage aux Folles with Lee Roy Reams (Wick Theatre). He is a NFAA YoungARTS Award Winner and has a BFA in Musical Theatre from Penn State University.
CREATIVE TEAM

RICHARD RODGERS (Music) and OSCAR HAMMERSTEIN II (Book & Lyrics) joined forces to create the most successful partnership in musical theater. Rodgers first collaborated with Lorenz Hart on On Your Toes, Babes in Arms, The Boys from Syracuse, I Married an Angel and Pal Joey. Hammerstein collaborated with Rudolf Friml, Sigmund Romberg, Vincent Youmans and Jerome Kern on The Desert Song, Rose-Marie, The New Moon and Show Boat. Oklahoma! was the first R&H musical, followed by Carousel, Allegro, South Pacific, The King and I, Me and Juliet, Pipe Dream, Flower Drum Song and The Sound of Music. R&H wrote one musical for film, State Fair, and one for TV, Cinderella. Collectively, their musicals earned two Pulitzer Prizes and 35 Tony, 15 Oscar, two Grammy and two Emmy Awards. After Hammerstein's death, Rodgers continued to write, producing No Strings, Do I Hear a Waltz?, Two by Two, Rex and I Remember Mama. In 1990, Broadway's 46th St. Theater was renamed in Rodgers' honor.

MOLLY SMITH (Director) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include Oliver!, 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, South Pacific, Agamemnon and His Daughters, All My Sons and How I Learned to Drive. She most recently directed Our Town at Canada's Shaw Festival. Her directorial work has also been seen at The Old Globe, Asolo Repertory, Berkeley Repertory, Trinity Repertory, Toronto's Tarragon Theatre, Montreal's Centaur Theatre and Perseverance Theater in Juneau, Alaska, which she founded and ran from 1979-1998. Molly has been a leader in new play development for over 30 years. She is a great believer in first, second and third productions of new work and has championed projects including How I Learned to Drive; Passion Play, a cycle; Next to Normal; and Dear Evan Hansen. 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 Meadow Center for American Theater and 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 39 world premieres, staged numerous second and third productions and been an important part of nurturing eight projects that went on to have a life on Broadway. In 2014, Molly made her Broadway debut directing The Velocity of Autumn, following its critically acclaimed run at Arena Stage. She was awarded honorary doctorates from American University and Towson University.

PARKER ESSE (Choreographer) is a five-time Helen Hayes nominee for Best Choreography. He received the award in 2010 for Arena Stage's Oklahoma! at Arena Stage, where he also choreographed Oliver!, Fiddler on the Roof, Smokey Joe's Café, The Music Man, The Light in the Piazza, The Mystery of Irma Vep and A Christmas Carol 1941. Parker directed and choreographed Crazy for You and West Side Story for the Finger Lakes Music Theatre Festival. Other choreography credits include Steven Sondheim and Wynton Marsalis’ A Bed and a Chair: A New York Love Affair (New York City Center’s ENCORES!); Seven Brides for Seven Brothers (Ogunquit Playhouse); A Wonderful Life, Fiddler on the Roof, The Most Happy Fella and Carousel (Goodspeed Opera House); West Side Story (Signature Theatre); Bells are Ringing and Little Shop of Horrors (Berkshire Theatre Group); and Sweet Charity and Guys and Dolls (Shaw Festival). He also served as Associate Choreographer for Broadway's Finian's Rainbow and A Tale of Two Cities, and was a featured performer in Fosse.

PAUL SPORTELLI (Music Director)’s Arena Stage credits include Oliver!, Fiddler on the Roof, My Fair Lady and The Light in the Piazza (Helen Hayes nomination). He collaborated with Molly Smith on My Fair Lady and Mack and Mabel at Canada’s Shaw Festival, where he has been music director since 1998. Shaw Festival credits include Sweeney Todd, Floyd Collins and Happy End. Originally from Connecticut, Paul made his Broadway conducting debut with Aspects of Love. Other credits include Les Misérables (national tour) and Miss Saigon and Beauty and the Beast (Toronto). He is the co-writer of six musicals, including Tristan and Maria Severa (Shaw Festival premieres, available on iTunes), Little Mercy’s First Murder (Tarragon Theatre, seven Dora Awards) and 33-1/3 (Canadian Music Theatre Project, available on iTunes), Little Mercy’s First Murder (Tarragon Theatre, seven Dora Awards) and 33-1/3 (Canadian Music Theatre Project, available on iTunes).
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TODD ROSENTHAL (Set Designer)’s Broadway credits include August: Osage County (Tony Award), The Motherf***er with the Hat (Tony nomination), Who’s Afraid of Virginia Wool?, Of Mice and Men (filmed by National Theatre Live), This is Our Youth and Fish in the Dark. Upcoming Broadway, Roman Holiday and Mary Page Marlowe. Off-Broadway, Red Light Winter (Barrow Street), Domesticated (Lincoln Center) and Qualms (Playwrights Horizons). Designer for six years for Big Apple Circus. International credits, August: Osage County (London and Australia), The Beauty Queen of Leenane (Ireland) and Nice Fish (London). Regional work includes Steppenwolf, Goodman (artistic partner), Guthrie, Berkeley Repertory and many others. Museum exhibitions include “Mythbusters: The Explosive Exhibition” and “The International Exhibition of Sherlock Holmes.” Awards include Olivier, Helen Hayes, Ovation, Garland, Jefferson and Michael Merritt. Professor, Northwestern University. Graduate, Yale Drama.

ILONA SOMOGYI (Costume Designer)’s Arena Stage credits include King Hedley II, Smokey Joe’s Café, every tongue confess, The Quality of Life, A Delicate Balance, Gem of the Ocean, The Rainmaker, Anna in the Tropics, A Man’s a Man and Of Mice and Men. New York credits include the original and Broadway productions of Clybourne Park as well as Gloria, The World is Round, Dinner with Friends, Satchmo at the Waldorf; My Name is Asher Lev, A Small Fire, Jerry Springer: The Opera, Almost an Evening and Home. Regional credits Grey Gardens (Ahmanson Theatre), Anything Goes (Goodspeed) and many others at The Guthrie, Oregon Shakespeare Festival, Mark Taper Forum, Chicago Shakespeare Festival, Huntington, Berkeley Repertory, South Coast Repertory, Long Wharf, Hartford Stage and Yale Repertory. Ilona is on faculty at Yale School of Drama.

KEITH PARHAM (Lighting Designer)’s Broadway credits include Thérèse Raquin (Roundabout). Off-Broadway credits include The Purple Lights of Joppa Illinois and Between Riverside and Crazy (Atlantic Theater Company); The Model Apartment (Primary Stages); Tribes, Mistakes Were Made and Red Light Winter (Barrow Street Theatre); Stop the Virgins (Karen O at St. Ann’s Warehouse/Sydney Opera House; Ivanov and Three Sisters (CSC); A Minister’s Wife (Lincoln Center); and Adding Machine: A Musical (Minetta Lane). International credits include Homebody/Kabul (National Theatre of Belgrade, Serbia). Regional credits include TUTA, Goodman, Steppenwolf, Court Theatre, Mark Taper Forum and Arena Stage, among others. He is the recipient of Obie and Lucille Lortel Awards.

JOSHUA HORVATH (Sound Designer) previously designed Oliver! and Baskerville at Arena Stage. He is a Bay Area and Chicago award-winning sound designer/composer/music producer. His designs and music have been heard regionally at Long Wharf, Hartford Stage, Center Stage, Alliance Theatre, Goodman, Steppenwolf, Court Theatre, Lookingglass, Milwaukee Repertory, McCarter, Cincinnati Playhouse in the Park, Kansas City Repertory, Lincoln Center, Kennedy Center, Mark Taper Forum and Oregon Shakespeare. 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 House Theatre of Chicago, artistic associate at Lookingglass Theatre Company and collaborative partner with Goodman Theatre.

RAY NARDELLI (Sound Designer) previously designed Arena Stage’s Oliver! Off-Broadway credits include Lookingglass Alice (New Victory Theater). Regional credits include Goodman, Steppenwolf, The Guthrie, Old Globe, Adrienne Arsht Center (Miami), Indiana Repertory, Dallas Theater Center, Oregon Shakespeare, Auditorium Theatre, McCarter, Milwaukee Repertory, Court Theatre, Hartford Stage, Alliance Theatre, Syracuse Stage, Alley Theatre, Chicago Shakespeare and many more. He has recorded, mixed and produced CDs 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 Addams Family, Light in the Piazza (assistant designer), All Shook Up, Death of a Salesman and Moonlight and Magnolias.

ANNE NESMITH (Wig Designer) returns to Arena Stage, where her design credits include The Little Foxes, All the Way, Oliver!, Destiny of Desire, Fiddler on the Roof, Mother Courage and Her Children, Guess Who’s Coming to Dinner, Other Desert Cities and The Music Man. Her
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recent work includes La Cage aux Folles (Signature Theatre), La Boheme and L'Opera Seria (Wolf Trap), Cosi fan tutte (Nishinomiya, Japan) and 110 in the Shade (Ford's Theatre). Her designs have been seen at the Kennedy Center, Opera Philadelphia, Shakespeare Theatre Company, Washington Ballet and Saito Kinen Festival in Matsumoto, Japan. Anne was the resident wig/makeup designer for the Baltimore Opera and has created wigs for Smithsonian National Portrait Gallery programs, Investigation Discovery's Ice Cold Killers, Maryland Public Television and the U.S. Army's tour Spirit of America.

**DAVID LEONG** (Fight Choreography and Mime)'s Arena Stage credits include Oliver!, 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 and Legacy of Light. On Broadway, Fool for Love, Amazing Grace, Billy Elliot, A Time to Kill, The Civil War, Carousel, Company, Hamlet, Macbeth, Ma Rainey's..., 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 Lincoln Center, NYTW, MTC, The Public, Playwrights Horizons and Second Stage. Regional credits include Shakespeare Theatre, Mark Taper, Guthrie, Goodman, ART, ACT, Yale Repertory, Long Wharf, Hartford Stage, Center Stage, Seattle Repertory, Alley and Williamstown. Professor of theater at Virginia Commonwealth University.

**LYNN WATSON** (Dialect Coach)'s Arena Stage credits include Oliver!, Fiddler on the Roof, Moon for the Misbegotten, The Misanthrope, M. Butterfly, A Time to Kill and The Great White Hope. She has worked extensively as a voice, speech and dialects specialist at leading regional theaters. D.C. credits include The Glass Menagerie and Cat on a Hot Tin Roof (Kennedy Center), Ford's Theatre, Signature Theatre, Olney and Round House. Other credits include four seasons at South Coast Repertory, A Streetcar Named Desire (A.C.T.) and Skylight (Mark Taper Forum). In 2009, she founded a project to revive public domain plays by women. Other directing includes the world premiere of Tina Howe's Milk and Water. Lynn is past president of the Voice and Speech Trainers Association (vasta.org) and professor of theater at UMBC.

**ANITA MAYNARD-LOSH** (Associate and Text Director) is in her 13th season at Arena Stage. She directed the world premiere of Our War and served as associate director on several productions, including Oliver! and Erma Bombeck: At Wit's End. Anita trained and taught at 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 Theater 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.

**WILLIAM YANESH** (Associate Music Director) makes his Arena Stage debut. He made his Off-Broadway debut last season as a music director, composer and lyricist with Caps for Sale (New Victory Theater). D.C.-area credits as music director include Floyd Collins (1st Stage), Oliver! (Adventure Theatre MTC), Ordinary Days (Round House) and The Last Five Years (Signature Theatre, Helen Hayes nomination for music direction). His orchestration and arranging credits include Man of La Mancha (Shakespeare Theatre Company) and Miss Nelson is Missing! (Adventure Theatre MTC). William conducted Elmer Gantry and was associate conductor for West Side Story. (Signature Theatre) He holds a music composition degree from Carnegie Mellon University.

**TONY NEIDENBACH** (Assistant Choreographer) See bio on page 19.

**GEOFF JOsselson** (New York Casting)’s previous Arena Stage credits include The Little Foxes, Disgraced, All the Way, Oliver!, The Blood Quilt, King Hedley II, Fiddler on the Roof, The Shoplifters, Camp David and The Velocity of Autumn. Broadway and Off-Broadway productions include The Velocity of Autumn; Southern Comfort; Yank!; Enter Laughing; Pretty Filthy; John and Jen, Himself and Nora; and Altar Boyz. Also productions for Actors Theatre of Louisville, Barrington Stage Company, Bay Street Theatre, Brooklyn Academy of Music, Cleveland Play House, Denver Center, Marriott Theatre, North Shore Music Theatre,
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Old Globe, Oregon Shakespeare Festival, The Public Theatre, San Francisco Symphony, Sharon Playhouse and the York Theatre Company. In addition to his independent casting office, Geoff teaches master classes around the country and is on faculty at CAP21. www.geoffjosselson.com

SUSAN R. WHITE (Stage Manager) is thrilled to be a part of Arena's 67th season and to be working, once again, with Artistic Director Molly Smith. Susan is a proud member of Actors' Equity Association. With deepest gratitude to Zel.

KURT HALL (Replacement Stage Manager) Arena Stage credits include The Year of Magical Thinking starring Kathleen Turner, Born for This, All the Way, Sweat, Destiny of Desire, The Blood Quilt, Our War, The Shoplifters, Smokey Joe's Café, Mother Courage and Her Children starring Kathleen Turner, Maurice Hines is Tappin' Thru Life, Good People, Red Hot Patriot: The Kick-Ass Wit of Molly Ivins starring Kathleen Turner, The Normal Heart, Red, Ruined, every tongue confess starring Phylicia Rashad, Duke Ellington's Sophisticated Ladies, Looped starring Valerie Harper, Next to Normal starring Alice Ripley, Awake and Sing! and The Goat, or Who is Sylvia. Additional regional credits at the Kennedy Center, Roundabout Theatre Company, McCarter Theatre Center, Shakespeare Theatre Company and Signature Theatre. Thanks to his family for all their support.

TREVOR A. RILEY (Assistant Stage Manager) returns to Arena Stage after having worked on Destiny of Desire and Our War. Other D.C.-area credits include Jack and Phil, Slayers of Giants-INC, A Year with Frog and Toad and Sinbad: The Untold Tale (Imagination Stage); The Diary of Anne Frank, Bakersfield Mist, Godspell and A Christmas Carol (Olney Theatre Center); and Just The Two of Each of Us, Appropriate, Detroit and The Elaborate Entrance of Chad Deity (Woolly Mammoth).

EDGAR DOBIE (Executive Director) continues to enjoy a career in public theater after nearly four decades. 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, Boublil 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. He also serves as a Tony Award nominator for the 2017 season. 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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Arena Stage is a constituent of the Theatre Communications Group (TCG), the national organization for the American theater.

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Executive Director .............................................Edgar Dobie
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(1915-97)

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Artistic Associate and Casting Director ............ Amelia Acosta Powell
Literary Associate .................. Catherine Rosenberg
Dramaturg ....................................................... Jocelyn Clarke
Resident Playwright ............ Ayad Akhtar
Directing Fellow ....................... Miranda Haymon*
Literary Fellow ............................. Paul Adolphsen*
Casting Fellow .................... David Olivarez*
Commissions Writers .................. Bob Banghart,
David Henry Hwang, Rajiv Joseph,
Jacqueline E. Lawton, Mary Kathryn Nagle,
Aaron Posner, Sarah Ruhl, Georgia Stitt,
John Strand, Cheryl L. West

Playwrights’ Arena Playwrights.....Steven A. Butler, Jr.,
Patricia Davis, Joshua Ford, Liz Maestri,
David Mitchell Robinson

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Company Manager .................. Clifford Hannon
Assistant Company Manager ............Ellen White
General Management Coordinator ..........Alicia Sells

PRODUCTION Manager ................. Joel M. Krause
Associate Production Manager ........Karen O. Mayhew

SCENIC
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Senior Carpenter ............................... Norman Lee
Charge Scenic Artist .................. Li Qiang
Carpenters ............. Mick Coughlan, Zachary Fullenkamp,
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John Rose-Caron, Paul Villalovoz
Lighting Fellows ................. Tyler Dubuc*, Alexa Zanikos*

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Drapers .................... Carol Ramsdell, Steven Simon
First Hands ..................... Lauren Allmeyer, Mallory Muffley
Master Stitcher ..................... Noel Borden
Craftsperson ..................... Deborah Nash
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Wigs, Hair and Makeup Supervisor...LaShawn Melton
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* Allen Lee Hughes Fellow
MOBY DICK

NOVEMBER 18 – DECEMBER 24, 2016

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(L to R) Photos of Monica West, Raymond Fox, Javen Ulambayar, Kareem Bandealy, Jamie Abelson, Anthony Fleming III, Jamie Abelson and Anthony Fleming III, Christopher Donahue and Emma Cadd by Liz Lauren. Illustration By Ricardo Martinez.

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