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Photo of Jack Willis in *All The Way* by Stan Barouh

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THE PAJAMA GAME

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ARTISTICALLY SPEAKING



I love producing a show from Broadway's "Golden Age" during the holiday season — it gives our audiences a chance to relax, laugh and breathe during these hectic months and to introduce family to the beauty of this most American form of theater. Americans created musical theater and continue to innovate in breathtaking fashion whether with *Hamilton* or *Dear Evan Hansen*.

It is my pleasure to welcome back Alan Paul to Arena Stage to direct *The Pajama Game*. Alan assisted me on a production of *Cabaret* that I directed here during the 2006/07 season — his first job out of college. He has gone on to rack up an impressive resume of directing credits both in his role as Associate Artistic Director at Shakespeare Theatre Company, and with companies across the United States — you will love his take on this feisty and playful American musical comedy. He is joined by Parker Esse (Choreographer) and James Cunningham (Music Director), as well as a powerhouse cast, crew, orchestra and design team.

This is a musical that was written in 1954 and contains fantastic music and great dance numbers. The musical also carries with it a level of sexism we'd be surprised to see in today's society. Or are we experiencing some of it right now? When audiences saw this production in the 50s my guess is they only saw a romantic story — now we see the inherent and obvious sexism in some of the relationships on stage. The brilliance of American musical theater is its ability to underscore ideas that echo through the decades and reminds us where we've come from and points to where society is going. In *The Pajama Game*, the threat of unionization for a 7 ½ cent raise drives a rift between sweethearts Sid and Babe, providing a surprisingly resonate story about how far we are willing to let our differences keep us from true love. Try substituting the wage increase that compromises the relationship of the principal characters, with political party affiliation — can you imagine anything more divisive in 2017.

In my 20 seasons at Arena, I have had the opportunity to direct 10 musicals from America's golden age. From *South Pacific* (2002/03) to *Carousel* (2016/17), each production has introduced themes such as race, class distinction and morality through their own unique lens — from a shtetl in Annatevka to River City, Iowa. With each production we have seen how the composers, lyricists and book writers have the ability to use the microcosm of the world they examine to speak to the human experience in America today.

Later this season I have the great fortune to direct a new musical at Arena. Based on Eowyn Ivey's novel, *Snow Child* brings together a unique blend of Alaskan backcountry string band traditions and contemporary musical theater. The story looks at the experiences of a couple and a mysterious child in the Alaskan wilderness in the 1920's to weave a story of resilience, mystery and transformation. What a treat it is to continue the tradition of Arena's history with the great American musical by producing this world premiere for our audiences right here in D.C.

Tonight we welcome you to Cedar Rapids, Iowa and the Sleep-Tite Pajama Factory. Enjoy discovering how resonant the American musical is and continues to be.

All best,

A handwritten signature in cursive script that reads "Molly".

Molly Smith, Artistic Director

FROM THE EXECUTIVE DIRECTOR



Over the summer I had a chance to see Manhattan Theatre Club's production of *Prince of Broadway*, a revue that celebrated the work of legendary producer and director, Hal Prince. With a career spanning six decades in New York, he has racked up a record-breaking 21 Tony Awards — the first of which was won as a co-producer on *The Pajama Game*. It is clear that between his body of work and his numerous accolades, he has cemented his reputation as one of the finest theater makers of our time — a true embodiment of excellence.

Here at Arena Stage, one of the core values of our mission statement is to “pursue excellence in all aspects of our endeavor.” This season I have tasked myself to further unpack these core values and try and define the ways in which Arena Stage embraces these ideas.

While the desire to pursue the finest work at all levels in an organization is a fairly ubiquitous value for an organization, I would wager that you are not aware of all the ways Arena Stage has been externally commended for our commitment to excellence:

Arena Stage was the first theater to win the Regional Theater Tony Award. Presented in 1976, this marked the first award given by the American Theatre Wing (the group that administers the Tony Awards) to a theater company outside of the New York City area. This past June, we were pleased to add a second Tony Award to our shelf for our work as a Producer on *Dear Evan Hansen*, a production that had its start here in Washington, D.C. during the summer of 2015. All in all, 22 productions that have been performed at Arena Stage have gone on to have commercial productions on Broadway.

Our organization has garnered over 100 Helen Hayes Awards, two Mayor's Arts Awards, and one award from the *Washington Post* for our “Innovative Leadership in the Theatre Community”. Our Community Engagement department has their own list of accolades, with both national and international recognition for our Voices of Now program.

I believe the award that best illustrates the extent of our excellence was presented in our 2009 Outstanding Box Office Award from Intix, the International Ticketing Association. This award recognized the skillful way in which our box office transitioned mid-season to our temporary location in Crystal City (while the Mead Center was being built) while retaining our audience base and ensuring the highest quality ticket buying experience.

Beyond honors and awards, Arena Stage truly commits itself to forging enduring and fruitful relationships with the artists that create work on our stages. We do everything in our power to ensure they have the tools they need to pursue their own excellence. This group includes Pulitzer Prize-winning playwrights, Tony Award-winning actors, directors, and designers, stage managers, technicians and (new in 2017) a mixed-reality artist. Their work has grown and been cultivated here before having life in productions at theaters across North America.

Tonight, you will see some of the artists from that group bring *The Pajama Game* to life. You are sure to see this excellence right before your eyes.

Warmly,

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

Edgar Doble, Executive Director
edgar@arenastage.org

MOLLY SMITH'S 20TH

BROADWAY BOUND

Under Molly Smith's 20-year tenure as Artistic Director, Arena Stage has played an important role in nurturing nine projects that went on to have a life on Broadway, including *Dear Evan Hansen*, winner of the 2017 Tony Award for Best Musical, and two recipients of the Pulitzer Prize for Drama — *Sweat* (2017) and *Next to Normal* (2010). Molly made her own Broadway debut in 2014 directing *The Velocity of Autumn*, following its critically-acclaimed run at Arena Stage. Enjoy her reflections on these special productions!



Photo of Greg Keller (background left), Mary Beth Peil, Don Amendolia and Susan Kellermann Ladenborger, by Scott Suchman.

33 VARIATIONS

"At a Sundance Theatre Lab, I experienced the beginning of *33 Variations*. I was moved by the bones of this remarkable story. We have had four detailed and revelatory workshops leading up to the premiere and were pleased to be part of its creation and development."



Molly's 20th Anniversary articles are joyously sponsored by Andrew R. Ammerman.



Photo of Aaron Tveit (top), Alice Ripley and Louis Hobson, by Joan Marcus.

NEXT TO NORMAL

"I was moved by the music, the storytelling and the actors in this contemporary musical. The collaborators wanted to have another chance. I believe a new musical or play only comes into its own by the second or third production. Only when a new play or musical is fully-produced in front of an audience can the collaborators actually know what they have."



Photo of Valerie Harper by Scott Suchman.

LOOPED

"Arena has a wonderful history of being a theater where first, second and third productions of new plays are able to continue their development process. Valerie Harper brings Tallulah Bankhead to life in Matthew Lombardo's outrageous comedy."



Photo of Carrie Coon, Tracy Letts, Madison Dirks and Amy Morton by Michael Brosilow.

WHO'S AFRAID OF VIRGINIA WOOLF?

"Edward Albee's words started conversations, stirred up debates and paved the road for future playwrights."

ANNIVERSARY SEASON



Photo of Sebastian Arcelus, Evan Thompson and Hugh Nees by Joan Marcus.

A TIME TO KILL

"John Grisham is a household name. With the first stage production of *A Time to Kill*, Producer Daryl Roth and Arena Stage have widened this audience even further."



Photo of Mary Bridget Davies and Sabrina Elayne Carten by Jim Cox.

A NIGHT WITH JANIS JOPLIN

(originally *One Night with Janis Joplin* at Arena Stage)

"The beauty and the power of Janis Joplin is her complete lack of fear. She went to the edge every time she opened her mouth."



Photo of Stephen Spinella and Estelle Parsons by Teresa Wood.

THE VELOCITY OF AUTUMN

"There is electricity between these two people, and one that you often find between mother and son because of their deep similarities and their even deeper differences. Giving this play the magical third production was an easy decision to make."



Photo of Kimberly Scott and Johanna Day by C. Stanley Photography.

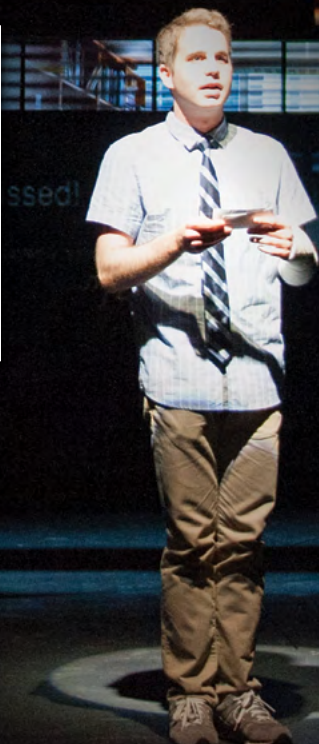
SWEAT

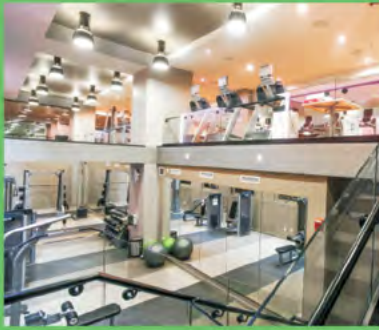
"In the midst of a national conversation about unions and their function in our country, *Sweat* explodes with vitality and power particularly for our audience here in D.C., America's most political city."

DEAR EVAN HANSEN

"Artists come to Arena and feel the very architecture of the Mead Center demands that they reach further and explore more. Benj Pasek, Justin Paul, Steven Levenson, Michael Greif and producer Stacey Mindich were looking for a home, a haven if you will, to allow the first audiences to respond to their work and Arena is happy to give them the freedom to soar."

Photo of Ben Platt and the cast by Margot Schulman.





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IN CONVERSATION WITH DIRECTOR ALAN PAUL

The Pajama Game was first produced in 1954, directed by George Abbott and Jerome Robbins, with choreography by Bob Fosse. It has since delighted audiences for decades, including the well-received 1957 film starring Doris Day, and the 1973 Broadway Revival starring Hal Linden, who appeared in *The Price* at Arena Stage this fall. With catchy tunes and sexy dance numbers, *The Pajama Game* also covers pertinent themes of protest and inequality in the workplace. Here, we converse with director Alan Paul about this production of *The Pajama Game*.

Can you tell us a bit about your relationship with Arena Stage and Molly Smith?

ALAN PAUL: I am from Potomac, Maryland and grew up seeing shows at Arena Stage. I have vivid memories of going to *Guys and Dolls*, *The Great White Hope*, *Orpheus Descending* and many other shows. So, Arena Stage literally shaped my understanding of what great theater is. When I was a senior in college, I met Molly Smith and she asked me to be her Assistant Director on *Cabaret*. That happy break brought me back to Washington, and I've been here 11 years since! Molly has always been a friend and a mentor to me, so this is a full-circle moment.

What excites you about directing *The Pajama Game* in 2017?

AP: *The Pajama Game* is many things: joyful, sexy, sly and entertaining. But along with all the fun, there's a serious idea at its core: it's about fighting for what you believe in, both at work and in relationships.

The fight for "seven and a half cents" speaks directly to our moment because protest is, once again, a daily part of our world. In *The Pajama Game*, this fight brings value and purpose to the lives of the main characters. I'm also excited to tell a story



about two people on the opposite sides of a philosophical debate who happen to fall in love. Sparks of all sorts fly between Babe and Sid, and seeing how they navigate their way through conflict is one of the most interesting, and sexiest aspects of the show.

What is the most challenging aspect of this show?

AP: *The Pajama Game* is one of the best musicals of "the golden age", and that means it needs to explode with warmth, personality and charm. Finding the frisky heart of this musical is a director's dream, and a journey I can't wait to share with the audience. If the cast has a good time, the audience will too — so I am working hard to make rehearsals as fun and free as possible!

CONTINUE THE CONVERSATION

Join us for a post-show
conversation with the artists on:

NOVEMBER 14, 2017 – 7:30 P.M.
NOVEMBER 15, 2017 – 12:00 P.M.
NOVEMBER 29, 2017 – 12:00 P.M.
NOVEMBER 30, 2017 – 8:00 P.M.
DECEMBER 5, 2017 – 12:00 P.M.
DECEMBER 13, 2017 – 12:00 P.M.



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

PRESENTS

THE PAJAMA GAME

BOOK BY **GEORGE ABBOTT** AND **RICHARD BISSELL**
MUSIC AND LYRICS BY **RICHARD ADLER** AND **JERRY ROSS**
BASED ON THE *NOVEL 7½ CENTS* BY **RICHARD BISSELL**
DIRECTED BY **ALAN PAUL**

CHOREOGRAPHED BY
PARKER ESSE

MUSIC DIRECTION BY
JAMES CUNNINGHAM

DANCE MUSIC BY
MICHAEL DANSICKER

SET DESIGNER
JAMES NOONE

COSTUME DESIGNER
ALEJO VIETTI

LIGHTING DESIGNER
ROBERT WIERZEL

SOUND DESIGNER
DANIEL ERDBERG

WIG DESIGNER
ANNE NESMITH

FIGHT DIRECTOR
ROBB HUNTER

ASSOCIATE MUSIC DIRECTOR
VICTOR SIMONSON

ASSISTANT CHOREOGRAPHER
TONY NEIDENBACH


VOCAL COACH
LYNN WATSON

CASTING DIRECTOR
VICTOR VAZQUEZ

NEW YORK CASTING
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STAGE MANAGER
KURT HALL*

ASSISTANT STAGE MANAGER
ANTHONY O. BULLOCK*

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Sheila Stampfli and **GEICO**. Choreography is sponsored by **Virginia McGehee Friend**.

The Pajama Game is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI. www.MTIshows.com

SETTING

Cedar Rapids, Iowa, 1954.

CAST LIST (in order of appearance)

Vernon Hines	EDDIE KORBICH*
Ensemble: Carmen	CASEY WENGER-SCHULMAN
Ensemble: Sandra	ALEXANDRA FROHLINGER*
Ensemble: Doris	BRIDGET RILEY*
Ensemble: Virginia	HEIDI KERSHAW QUICK*
Mae	GABI STAPULA*
Brenda / Ensemble	MAGGIE DONNELLY*
Ensemble: Poopsie	KARA-TAMEIKA WATKINS*
Ensemble: Joe / Helper	BEN GUNDERSON*
Ensemble: Max / Salesman	PAUL SCANLAN*
Ensemble: Eddie	JAY ADRIEL*
Ensemble: Anderson / Dance Captain	TONY NEIDENBACH*
Ensemble: Boris / Helper	PHIL YOUNG*
Ensemble: Charley	VICTOR WISEHART*
Prez	BLAKELY SLAYBAUGH*
Hasler	EDWARD GERO*
Gladys Hotchkiss	NANCY ANDERSON*
Mabel	DONNA McKECHNIE*
Sid Sorokin	TIM ROGAN*
Babe Williams	BRITNEY COLEMAN*
Pop / Ensemble	ELLIOT DASH*
Swing	KATIE ARTHUR
Swing	TYLER ROBERTS

**Member of Actors' Equity Association*

UNDERSTUDIES

Jay Adriel (Pop), Katie Arthur (Brenda), Maggie Donnelly (Babe), Ben Gunderson (Hines, Max),
Bridget Riley (Mae), Paul Scanlan (Sid), Gabi Stapula (Gladys), Kara-Tameika Watkins (Babe, Mabel),
Victor Wisehart (Pop, Hasler), Phil Young (Prez, Steam Heat Boy)

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MUSICIANS / FOR THIS PRODUCTION

MUSICIANS

Music Director / Conductor.....	JAMES CUNNINGHAM
Reed 1 Piccolo / Flute / Clarinet / Alto Sax	ANDREW AXELRAD
Reed 2 Clarinet / English Horn / Alto Sax / Contractor	RITA EGGERT
Reed 3 Tenor Sax / Clarinet.....	SCOTT SILBERT
Reed 4 Clarinet / Bass Clarinet / Bassoon / Baritone Sax	SCOTT VAN DOMELN
Trumpet 1.....	BRENT MADSEN
Trumpet 2 / Flugelhorn	DENNIS FERRY
Trombone 1.....	PETER FRANCIS
Trombone 2.....	JEFF HARRIGAN
Acoustic / Electric Guitar / Banjo	GERRY KUNKEL
Keyboard / Assistant Music Director.....	VICTOR SIMONSON
Bass	DANIEL HALL
Drumset / Percussion	DANNY VILLANUEVA

FOR THIS PRODUCTION

Technical Director	NATALIE BELL
Properties Director.....	MONIQUE WALKER
Costume Director.....	JOSEPH P. SALASOVICH
Master Electrician	CHRISTOPHER V. LEWTON
Sound Director	TIMOTHY M. THOMPSON
Music Copying.....	SCOTT SILBERT
Directing Fellow	SELENE BETANCOURT
Production Assistant.....	EMILY ANN MELLON
Second Production Assistant.....	ALASKA HARRIS
Stage Management Fellows	LUCIA RUPPERT, DAYNE SUNDMAN
Rehearsal Pianist.....	ALEX TANG
Show Carpenters.....	MICK COUGHLAN, SEAN MALARKEY
Deck Carpenter.....	HANNAH MARTIN
Props Crew	MARION HAMPTON DUBÉ, MOLLIE WELLBORN
Associate Lighting Designer	CHRIS THIELKING
Light Board Operator	BRIAN FLORY
Follow Spot Operators.....	LEVERN HAMER, KELSEY SWANSON, ALAN WALTERS, JOHN WALTERS
Assistant to the Lighting Designer	SYDNEY BECKER
Sound Engineer	ADAM W. JOHNSON
Second Audio.....	MELANIE NEHRKORN
Wardrobe Supervisor.....	ALICE HAWFIELD
Wardrobe	CHARLOTTE BROOKS, GERRI FORD
Hair and Makeup Supervisor / Assistant Wig Designer	LASHAWN MELTON
Hair and Makeup	DENEEN FREEMAN, KRISTINA MARTIN
Costume Design Assistant.....	KITT CRESCENZO
Additional Costumes and Tailoring by	SHANA ALBERY, ALL-STITCH, SEAMS UNLIMITED, DAWSON TAILORS
Stitchers.....	ANDREW CUTLER, SETH GILBERT, NATALIE KURCZEWSKI, MICHELE MACADAEG, RAYNA C. RICHARDSON, SANDRA SMOKER-DURAÉS, RÉ TEAGUE
Overhire Costume Crafts.....	ADELLE GRESOCK
Custom Fabric Layout.....	DAVID SUNSHINE
SDCF Observer	PAIGE PARKHILL
Board Interns	MICHELE BERMAN, LARRY FRANKS, TERRY PEEL

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BOOK BY
CRAIG LUCAS

DIRECTED AND CHOREOGRAPHED BY
CHRISTOPHER WHEELDON

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MUSICAL NUMBERS

ACT I

The Pajama Game Opening	HINES
Racing With the Clock	HINES, FACTORY WORKERS
A New Town is a Blue Town	SID
Racing With the Clock (Reprise)	HINES, FACTORY GIRLS
I'm Not At All In Love	BABE, FACTORY GIRLS
I'll Never Be Jealous Again	HINES, MABEL
Hey There	SID
Her Is	PREZ, GLADYS
Sleep Tite	COMPANY
Once A Year Day	SID, BABE, COMPANY
Her Is (Reprise)	PREZ, MAE
Small Talk	SID, BABE
There Once Was A Man	SID, BABE
Slow Down	FACTORY GIRLS
Act I Finale/Hey There (Reprise)	SID

ACT II

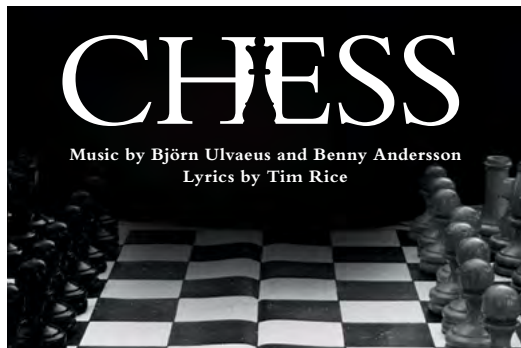
Steam Heat	GLADYS, TWO BOYS
Hey There (Reprise)	BABE
Think of the Time I Save	HINES, FACTORY GIRLS
Hernando's Hideaway	GLADYS, COMPANY
Seven-and-a-half Cents	PREZ, BABE, FACTORY WORKERS
There Once Was A Man (Reprise)	SID, BABE
The Pajama Game Closing	COMPANY

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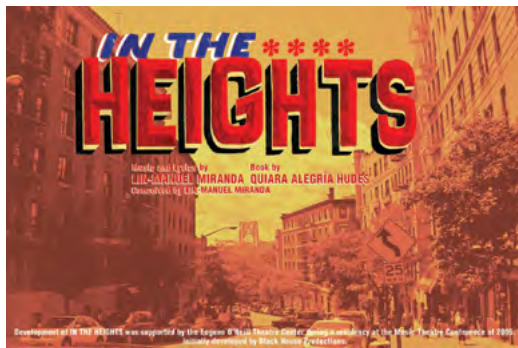
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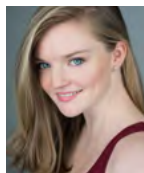
CAST (in alphabetical order)



JAY ADRIEL (*Eddie*) appeared at Arena Stage in *Smokey Joe's Café*. D.C. credits include *Man of La Mancha* and *Kiss Me, Kate* (Shakespeare Theatre Company) and *Best Little Whore House in Texas* and *Dreamgirls* (Signature Theatre). TV credits include *House of Cards*, *House Hunters* and *For My Man*. Jay is a fitness instructor and Certified Personal Trainer. He is a former educator in the Prince George's County Public School system. Jay received a B.A. in dance and theater performance from Winthrop University and has a M.Ed. from Strayer University in Leadership and Supervision. Facebook / Twitter / Instagram: @JayAdriel.



NANCY ANDERSON (*Gladys Hotchkiss*) makes her Arena Stage debut! Broadway shows include *A Class Act*, *Wonderful Town* and understudy to Glenn Close in the revival of *Sunset Boulevard*. She starred as Lois/Bianca in the national tour and West End premiere of *Kiss Me, Kate* (Helen Hayes and Olivier Award nominations). This year, Nancy received her third Drama Desk nomination for best solo performance in the Off-Broadway premiere of *The Pen*. Nancy received a Helen Hayes nomination for *Side By Side By Sondheim* (Signature Theatre), and performed in and music directed Ethan McSweeney's productions of *A Midsummer Night's Dream* and *The Tempest* (Shakespeare Theatre Company). Nancy appeared on *Madame Secretary* last year, and is featured on PBS/Great Performances broadcasts of *Kiss Me, Kate* and *South Pacific* starring Reba McEntyre. www.nancyanderson.name



KATIE ARTHUR (*Swing*) returns to Arena Stage after appearing in *Carousel*. She was recently a resident actress at Charleston Stage where she starred as Audrey in *Little Shop of Horrors* and performed featured roles in *Mary Poppins* and *The Producers*. Katie is a proud grad from James Madison University where she earned a degree in theater and dance, with a concentration in musical theater. Her favorite roles in school include Charity in *Sweet Charity*, Olive in *The 25th Annual Putnam County Spelling Bee* and Gloria in *Boeing Boeing*. She thanks her husband and all loved ones for their support.



BRITNEY COLEMAN (*Babe Williams*) is thrilled to make her Arena Stage debut. She recently appeared on Broadway as Lucille in *Beautiful: The Carole King Musical*; the revival of *Sunset Boulevard*, starring Glenn Close; and performed with the first national tour of *Beautiful: The Carole King Musical*. Regional credits include *Guenevere* in David Lee and Steve Orich's eight-person adaptation of *Camelot* (Two River Theater and Westport Country Playhouse) opposite Robert Sean Leonard; and appearances at The Old Globe, Theater Under the Stars, Marriott Lincolnshire and North Shore Music Theater. She performed in *A Very Potter... Musical/Sequel/Senior Year* featuring Darren Criss and her fellow Starkids. Britney received her B.F.A. from the University of Michigan. She sends her love and thanks to the Fam, HCA and this fabulous team! www.britneycoleman.com



ELLIOT DASH (*Pop*) makes his Arena Stage debut. Regional credits include *The Voice of The Plant* in *Little Shop of Horrors* (Ford's Theatre, Lyceum Theatre, Northern Lights Playhouse); Hoke in *Driving Miss Daisy* (Lyceum Theatre, Wayside Theatre); Tee Tot in *Hank Williams: Lost Highway*

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- THE NEW YORK TIMES

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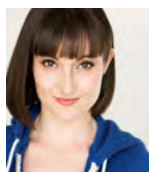
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WHO'S WHO

(Riverside Center, Totem Pole Playhouse, Lyceum Theatre, Riverside Theatre); King Triton in *The Little Mermaid* (Olney, Gretna Theatre); *Othello* (Wayside Theatre); *The Civil War* (Ford's Theatre); *Elizabeth the Queen* (Folger Theatre); and *Kiss Me, Kate*, *As You Like It*, *Hamlet* and *Henry V* (Shakespeare Theatre Company).



MAGGIE DONNELLY (Brenda) is thrilled to be making her Arena Stage debut. Recent credits include *The Girl in the Red Corner* (The Welders); *Floyd Collins* (1st Stage, Helen Hayes nomination); *Rosencrantz and Guildenstern are Dead* (Folger Theatre); *Flowers Stink* and *The Gift of Nothing* (Kennedy Center); *Godspell*, *Spring Awakening* and *How to Succeed in Business...* (Olney); *The 25th Annual Putnam County Spelling Bee* (Ford's Theatre); and *The Crucible* (Barrington Stage Company). She attended Northwestern University. All my love to the barre tribe, the Parthenon, the Goldmans, the Griffins and Maw and Paw. www.maggiedonnelly.com



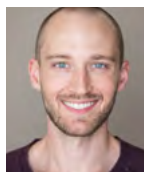
ALEXANDRA FROHLINGER (Sandra) is thrilled to make her Arena Stage debut. She was a member of the original Broadway cast of *Soul Doctor*. Off-Broadway, Alexandra

played Sadie in *Amerike: The Golden Land* at the National Yiddish Theater. She traveled the U.S., Canada and Japan as Anybodys on the first national tour of *West Side Story*, and toured with the first national company of *Rodgers + Hammerstein's Cinderella*. Alexandra was featured as a top 10 finalist on the Canadian Broadcasting Corporation's reality TV show *Triple Sensation*. She trained at the Royal Winnipeg Ballet School, and has a B.F.A. in musical theater from The Boston Conservatory. She thanks *The Pajama Game* team, Josh and her family for their constant love and support.



EDWARD GERO (Hasler)'s Arena Stage credits include Justice Antonin Scalia in *The Originalist*, Benjamin Hubbard in *The Little Foxes* and Mark Rothko in *Red*. He is a four-

time Helen Hayes Award winner and 15-time nominee. Regional credits include *The Originalist* (Asolo Repertory, Pasadena Playhouse, Court Theatre); *Red and King Lear* (Goodman); *Nixon's Nixon* and *Night Alive* (Round House); *Sweeney Todd* (Signature Theatre); *Scrooge* in *A Christmas Carol* (Ford's Theatre); and *American Buffalo*, *Shining City* and *Skylight* (Studio Theatre). In 32 seasons with Shakespeare Theatre Company, his 70+ roles include *Henry IV*, *Richard II* and *Macbeth*. Film / TV credits include *House of Cards*, *TURN: Washington's Spies*, *Die Hard 2*, *Striking Distance* and narrations for Discovery Channel and PBS. He is a Ten Chimneys 2015 Lunt-Fontanne Fellow and associate professor of theater at George Mason University.



BEN GUNDERSON (Joe / Helper) recently moved to D.C. and makes his Arena Stage debut. He was in the Broadway, Toronto and 25th Anniversary Tour companies

of *Les Misérables*. He recently appeared in *Still Life with Rocket* at Theater Alliance, and has worked in New York and regionally at theaters including Eugene O'Neill Theater Center, Prospect Theatre, York Theatre Company, the Engeman and Arts Center of Coastal Carolina. He appeared on the *Academy Awards*, the *Tony Awards* and *America's Got Talent*. In 2016, Ben founded OUTLIERS Theatre Co., with which he produced/directed *The Maids*, and developed *Pin** and *the Blue Fairy*. He trained with SITI Company, MICHA, Odin Teatret of Denmark and earned his B.F.A. from University of North Carolina School of the Arts. He is a Princess Grace Foundation scholar. #RESIST www.bengunderson.xyz



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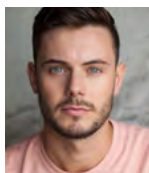
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EDDIE KORBICH (*Vernon Hines*) makes his Arena Stage debut. He was born in D.C. in 1960 at The Doctor's Hospital — some of you may remember — four years later it burned down — but between then and now he has appeared in 11 Broadway shows and nine Off-Broadway shows including the original cast of *Wicked*, *The Little Mermaid* as Scuttle, *A Christmas Story* as Santa, *The Drowsy Chaperone*, *A Gentleman's Guide to Love and Murder*, the revival of *Carousel* as Mr. Snow, and others. Film and TV credits include *Blue Bloods*, *Elementary*, *Law & Order* and *Deadbeat*. He has also provided voices for cartoon characters as a series regular on *Doug*, *PB&J Otter* and *Pinky Dinky Doo*. He is very happy to be back in D.C.



DONNA McKECHNIE (*Mabel*) makes her Arena Stage debut. Broadway credits include *A Chorus Line* (original company, Tony Award for Best Actress in a Musical), *How To Succeed in Business...*, *The Education of Hyman Kaplan*, choreographer / actress in *Sondheim: A Musical Tribute*, *Promises-Promises*, *Company*, *On The Town*, *State Fair* (Fred Astaire Award) and *The Visit*. Donna co-starred in *The Wild Party* (West End); starred in and choreographed productions in London, Tokyo and Paris; and was invited by Bob Fosse to lead the *Sweet Charity* national tour. Regional credits include *Follies*, *Mack and Mabel*, *Gypsy*, *The Glass Menagerie* and symphony orchestra appearances. Film / TV credits include *Fame*, *Cheers*, *Dark Shadows*, *Every Little Step* and *The Little Prince*. Donna released a memoir, *Time Steps: My Musical Comedy Life*, and is touring her one-woman show, *Same Place: Another Time*. www.donnamckechnie.com



TONY NEIDENBACH (*Anderson / Dance Captain*) is thrilled to return to Arena Stage after performing in *Carousel* and serving as assistant choreographer for *Oliver!*.

From Gainesville, Georgia, Tony is a New York-based performer. Regional credits include *West Side Story* (Signature Theatre), La Jolla Playhouse, Cleveland Playhouse, The Alley 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 *Anything Goes*. New York credits include Off-Broadway, 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 also a member of the critically acclaimed Liz Gerring Dance Company. Thanks to Alan, Parker, Migs and the Fam. Instagram: @ToeToe_A_gogo.



HEIDI KERSHAW QUICK (*Virginia*) is delighted to make her Arena Stage debut. She made her musical theater debut in the 50th Anniversary world tour of *West Side Story*, and later appeared as a principal dancer in *Showboat* (Washington National Opera), Kristine in *A Chorus Line* (Onley Theatre Center) and in the ensemble of *Kiss Me, Kate* (Shakespeare Theatre Company). Heidi has been privileged to have performed in 39 opera ballets including *The First Emperor* (Metropolitan Opera), Carmen / dance captain in *Faust* (Santa Fe Opera), soloist in *Les Pêcheurs de Perles* (Washington National Opera) and Candelas in *El Amor Brujo* (IN Series Opera). Heidi received her B.F.A. from George Mason University and is a Licensed Physical Therapist Assistant.



BRIDGET RILEY (*Doris*) returns to Arena Stage after appearing in *Carousel*. She was seen Off-Broadway in *Freckleface Strawberry* and *The Scarlet Letter*. D.C.-area

credits include *110 in the Shade* (Ford's Theatre). National tour credits include *West Side Story* and *Seussical*, international credits include *Nine*. Regional credits include *Peter Pan*, *West Side Story*, *The*

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WHO'S WHO

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 Eden*. 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. Thank you to the amazing Arena staff and *The Pajama Game* artistic team. Much love to Mom, Dad, Tom, Erin, Maeve and Greg. Instagram: @missbridgetriley.



TYLER ROBERTS (*Swing*) is ecstatic to be making his D.C. and Arena Stage debut. A born New Englander from Northford, Connecticut, Tyler is honored to be sharing the stage with such a wonderful cast and crew. Previous regional credits include *Beauty and the Beast* and *West Side Story* (North Shore Music Theatre); *Pepper* in *Mamma Mia* (The Fireside Theatre); *Ambrose* in *Hello, Dolly!* and *The Night the Music Died* (Texas Family Musicals). He received his B.A. in theater performance from Wagner College. He would like to thank Alan, Parker, James, casting and LDC Artist Representation for this wonderful opportunity. Much love to family and friends!



TIM ROGAN (*Sid Sorokin*) is beyond grateful to be home again in the D.C.-area for his Arena Stage debut. He first started working professionally in local theaters including Signature Theatre, Shakespeare Theatre Company, Theater J, Toby's Dinner Theatre, Washington Savoyards, No Rules Theatre Co., Olney, the Kennedy Center, Adventure Theatre and Studio Theatre. National tour credits include *Lancelot* in *Camelot* and *Gaston* in *Disney's Beauty and the Beast*. Regional credits include *Joseph* in *Joseph and the Amazing Technicolor Dreamcoat*, *Chad* in *All Shook Up*, *Miles Gloriosus* in *A Funny Thing Happened...*, *Trevor Graydon* in *Thoroughly Modern Millie* and *Tony Elliot* in *Billy Elliot*.

TV credits include *Younger* and *Shades of Blue*. He received his Bachelor of Music from Catholic University. Instagram: @tim_rogan.



PAUL SCANLAN (*Max / Salesman*) was last seen at Arena Stage in *Carousel*. 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); *Orpheus and the Book of Heroes* (Kennedy Center); *The Rocky Horror Show* (Studio Theatre); *Hair*, *Cabaret*, *Spring Awakening* (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 *The Unsinkable Molly Brown* and *My Fair Lady* (The Muny). @PaulRScanlan. www.paulscanlan.net



BLAKELY SLAYBAUGH (*Prez*) makes his Arena Stage debut. Blakely was seen in D.C. in Shakespeare Theatre Company's *A Funny Thing Happened...* Earlier in the season he performed in the original Broadway cast of *Paramour*. Recent credits include *Benny Southstreet* in *Guys and Dolls* directed by Tony Award nominee Hunter Foster at Bucks County Playhouse and *Robertson Ay* in *Mary Poppins* at the Tony Award-winning Paper Mill Playhouse. He performed in the first national Broadway tours of *Shrek The Musical* as *Pinocchio* and *Rogers + Hammerstein's Cinderella* as the *Raccoon / Jean-Michel* understudy. Regional credits include *Slim* in *Oklahoma!*, *Wickersham* in *Seussical*, *Emcee* in *Cabaret* and *Eugene* in *Biloxi Blues*. Off stage, he can be found hiking and rock climbing with his partner in crime Beth. He received his B.F.A from CCM. Twitter/Instagram: @BSlaybs www.BlakelySlaybaugh.com



GABI STAPULA (*Mae*) is a Washington D.C.-area native and is ecstatic to make her Arena Stage debut. Regional theater credits include *The Unsinkable Molly Brown* and *Newsies* (The Muny); and *West Side Story*, *Oklahoma!*, *Crazy For You* and *Guys and Dolls* (Finger Lakes Musical Theater Festival). Gabi received her B.F.A from Pace University. She sends a huge thank you to Alan, Parker, James, MSA and her amazing family for their constant support! Instagram and Twitter: @astoldbygabi www.gabistapula.com



KARA-TAMEIKA WATKINS (*Poopsie*)'s Arena Stage credits include *Crowns* and *Smokey Joe's Café*. D.C.-area credits include *Dreamgirls*, *Hairspray*, *Jelly's Last Jam*, *Jesus Christ Superstar*, *Sunset Boulevard* and *A Funny Thing Happened on the Way to the Forum* (Signature Theatre); *Little Shop of Horrors* and *Children of Eden* (Ford's Theatre); *Caroline, or Change* (Studio Theatre, Creative Cauldron, Round House); *Once on This Island* (Round House); and *Carmen: An Afro-Cuban Musical* and *Peter Pan* (Olney). Regional credits include *Hairspray* at PCLO and Northshore Music Theatre and the Nevada productions of *Hairspray* and *Smokey Joe's Café*. She is a proud member of Actors' Equity Association.



CASEY WENGER-SCHULMAN (*Carmen*) is absolutely thrilled to make her Arena Stage debut. Regional theater credits include *Serena* in *Legally Blonde* and *Phyllis* in *42nd Street* (The Lexington Theatre Company); *Violet* in *Violet*, *Nora* in *Brighton Beach Memoirs* and *The Winter's Tale* (Festival 56); and *The Music Man* (Cincinnati Pops Orchestra). Casey recently received her B.F.A from CCM. Endless thanks to the entire *Pajama Game* team, DGRW, the Latrash crew and her wonderful family! www.caseywengerschulman.com



VICTOR WISEHART (*Charley*) returns to Arena Stage where he was last seen in *My Fair Lady*. Victor has performed in the original Broadway casts of *An American In Paris* as Mr. Z and *Holiday Inn The New Irving Berlin Musical* as Hollywood Director. He performed on the West End in *West Side Story*, and has performed Off-Broadway in the 25th Anniversary Concert of *Crazy for You* and Encore's *Pipe Dream*. Victor has toured with the first national tour of Lincoln Center's *South Pacific*, and all over the world with the 50th Anniversary World Tour of *West Side Story*. Regional credits include *Goodspeed*, *Huntington*, *Goodman*, *The MUNY* and *Music Theatre Wichita*. Victor's voice can be heard on the original Broadway cast recordings of *An American In Paris*, *Holiday Inn* and *Pipe Dream*. Instagram / Twitter: @victooooorius www.victorwisehart.com



PHIL YOUNG (*Boris / Helper*) was last seen at Arena Stage in *Carousel*. D.C. credits include *La Cage Aux Folles* (Signature Theatre) and *The Wiz* (Ford's Theatre). Recent credits include *Oklahoma!* and *Hairspray* (Paramount Theatre), *Sophisticated Ladies* with Jennifer Holliday (ZACH Theatre), *MEMPHIS* (Mason Street Warehouse) and *La Cage Aux Folles* with Lee Roy Reams (Wick Theatre). He is a NFAA YoungARTS Award Winner and has a B.F.A. in musical theatre from Penn State University. So much love and infinite light to his ebony round table.

CREATIVE

GEORGE ABBOTT (*Book*) had one of the most active and distinguished careers in the entire history of the American theater as an actor, director, writer and producer. He directed his first musical, Rodgers and Hart's *Jumbo*, in 1935 and other directorial highlights include *A Funny Thing Happened On the Way to the Forum*, *On Your Toes*, *The Boys From Syracuse*, *Pal Joey*, *On the Town*, *The Pajama Game*, *Damn Yankees* and *Once Upon a Mattress*. He received numerous awards, including a Pulitzer Prize for *Fiorello!*, a New York Drama Critics Circle Award, four Donaldson Awards, four Tony Awards, a Handel Medallion from the City of New York and he was a Kennedy Center honoree. He died in 1995 at the age of 107.

RICHARD BISSELL (*Book*) worked for H.B. Glover Company, the garment factory founded by his grandfather. Bissell then began writing about his experiences and had his stories published in journals such as *Atlantic Monthly*, *Colliers* and *Esquire*. His greatest success came when he wrote a humorous novel based on the activities at the garment factory called *7½ Cents*. He turned the book into a musical for Broadway, titled *The Pajama Game*, which was a smash and soon became a motion picture. This experience provided the fodder for his novel *Say, Darling*, which later became a Broadway musical. He also wrote 12 books and numerous articles over the course of his career.

RICHARD ADLER (*Music and Lyrics*) co-composed the music and lyrics for numerous musicals including *The Pajama Game* and *Damn Yankees*, both of which won Tony Awards for best musical and best score. His score for his musical *Kwamina* earned him a Tony Award nomination. Recordings of his biggest hit songs "You Gotta Have Heart," "Hey There," "Hernando's Hideaway," "Whatever Lola Wants," "Steam Heat," "Rags to Riches," "Another Time, Another Place" and "Everybody Loves a Lover", have sold over 30 million copies. Richard composed numerous symphonic works, four of which were Pulitzer Prize nominees. Awards and

honors include Donaldson Awards, Variety Critics Choice Awards, a *London Evening Standard* Award, the University of North Carolina Playmakers Lifetime Achievement Award and a National Parks Service Honorary Ranger Award. Richard is a member of the Songwriters' Hall of Fame.

JERRY ROSS (*Music and Lyrics*) died prematurely at age 29, but won Tony Awards for two of the best-loved musicals in Broadway history, *The Pajama Game* and *Damn Yankees* — both written with Richard Adler, his frequent collaborator. As a team, they put out a number of catchy songs including the number one hit "Rags to Riches" (sung by Tony Bennett), songs for the musical *Almanac* (a revue featuring Harry Belafonte, Hermione Gingold, Orson Bean and Polly Bergen) and of course *The Pajama Game*, an out-and-out hit, playing for 1,063 performances and winning several Tony Awards, including Best Musical and Best Choreography. *The Pajama Game* was made into a movie starring Doris Day. In 1955, Ross and Adler wrote *Damn Yankees* and won the Tony Award for Best Musical.

ALAN PAUL (*Director*) is the Associate Artistic Director of Shakespeare Theatre Company, where he has directed *Romeo and Juliet*, *Kiss Me, Kate*, *Man of La Mancha*, *A Funny Thing Happened on the Way to the Forum* (Helen Hayes Award for Best Director of a Musical), *The Boys from Syracuse* and revivals of *Twelfth Night* and *The Winter's Tale*. Local highlights include *Penny* (Washington National Opera); *I Am My Own Wife* (Signature Theatre); *Fully Committed* (MetroStage); *The Rocky Horror Show* and *Silence! The Musical* (Studio Theatre 2ndStage); and numerous collaborations with the National Symphony Orchestra. Opera credits include *The Pirates of Penzance* (Palm Beach Opera), *Man of La Mancha* (Portland Opera) and numerous operas for Urban Arias. Alan was a 2013 finalist for the European Opera Directing Prize in Vienna, Austria. Upcoming projects include *Camelot* (Shakespeare Theatre Company) and *Kiss Me Kate* (Seattle's 5th Avenue Theatre). www.AlanPaulDirector.com

PARKER ESSE (*Choreographer*) is a five-time Helen Hayes Best Choreography nominee and recipient for Arena Stage's *Oklahoma!* Director/choreographer credits include *Crazy for You* and *West Side Story* (Finger Lakes Music Theatre Festival). Choreographer credits include *A Bed and a Chair: A New York Love Affair* (Encores!); *Carousel*, *Oliver!*, *Fiddler on the Roof*, *Smokey Joe's Café*, *The Music Man* and *The Light in the Piazza* (Arena Stage); *A Wonderful Life*, *Fiddler on the Roof*, *The Most Happy Fella* and *Carousel* (Goodspeed); *Seven Brides for Seven Brothers* (Ogunquit Playhouse); *West Side Story* (Signature Theatre); *Bells are Ringing* and *Little Shop of Horrors* (Berkshire Theatre Group); and *Me and My Girl*, *Sweet Charity* and *Guys and Dolls* (Canada's Shaw Festival). Associate choreographer credits include Broadway's *Finian's Rainbow* and *A Tale of Two Cities*, and featured performer in *Fosse*.

JAMES CUNNINGHAM (*Music Director*)'s New York credits include *Avenue Q*; music director for *Bunnicula* (TheaterworksUSA and original cast recording); *Hot Mess in Manhattan* (The Araca Project); and *Happy Birthday* (TACT) for which he also provided original music. National tour credits include *White Christmas*, *Spamalot*, *Evita* and *Cats*. He recently completed his first season as music director for Pittsburgh CLO, which included productions of *In the Heights*, *Newsies*, *Mamma Mia* and *Million Dollar Quartet*. He has served as music director for over ten productions for Casa Mañana in Fort Worth, Texas and has conducted productions for North Carolina Theatre, Sharon Playhouse, Shakespeare Theatre Company, Engeman Theater, Paper Mill and The Muny. He holds degrees from Manhattan School of Music and NYU.

MICHAEL DANSICKER (*Dance Music*)'s D.C. credits include *Kiss Me Kate* (Shakespeare Theatre Company). Over 20 Broadway productions including *Piaf* and *Good* (RSC), *Les Liasons Dangereuses* (National), *Singin' in the Rain*, *Dance of the Vampires*, *The Times They Are a-Changin'* and *Little House on the Prairie*. Film credits include *Elf*, *Analyze That*, *Meet the Parents*, *Brain Donors* and *Garfield*. Concert Dance: Twyla Tharp,

Jerome Robbins, Agnes de Mille, ABT, Mikhail Baryshnikov and Kenny Ortega. Publications include *The Sixteen Bar Theatre Auditions* (8 Volumes) for Hal Leonard. He served as Supervisor for the launch of Disney Cruise Line. Michael is writing the songs for *Play Ball* (Lyrics by Martin Charnin) opening in Cooperstown, NY June '18. His songs have been performed by Gay Men's Chorus of Boston, San Francisco and Knoxville.

JAMES NOONE (*Set Designer*)'s Arena Stage credits include *The Mystery of Irma Vep*; *A Time to Kill*; *You, Nero*; and *At Home at the Zoo*. Other D.C. credits include work at Shakespeare Theatre Company, Washington National Opera, the Kennedy Center, Studio Theatre and Signature Theatre. Recent Broadway credits include *Sunset Boulevard*, *Lady Day at Emerson's Bar and Grill* and *A Time to Kill*. He has worked on numerous off-Broadway and regional productions, and his opera work includes Lyric Opera of Chicago, English National Opera and Glimmerglass. He has received a Drama Desk Award, LA Ovation Award and two Helen Hayes Awards.

ALEJO VIETTI (*Costume Designer*)'s Arena Stage credits include *Elia*. Broadway credits include *Holiday Inn*, *Allegiance* (Drama Desk nomination) and *Beautiful: The Carole King Musical* (also national tour and West End, Olivier Award nomination). Additional New York credits include *Encores!* At New York City Center, Radio City Music Hall Rockettes, MTC, Atlantic Theater Company, Irish Repertory and Primary Stages. Opera credits include New York City Opera, Lyric Opera of Chicago, Minnesota Opera, Wolf Trap and Donetsk Opera (Ukraine). Regional credits include Alley Theatre, Shakespeare Theatre Company, Ford's Theatre, Signature Theatre, Center Stage, Goodspeed, The Guthrie, Hartford Stage, Paper Mill, La Jolla and Old Globe. Other credits include Disney's *The Hunchback of Notre Dame* (Japan and Germany) and Ringling Bros. and Barnum & Bailey Circus. He received the 2010 TDF Irene Sharaff Young Master Award.



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ROBERT WIERZEL (*Lighting Designer*) has worked with artists from diverse disciplines and backgrounds on stages throughout the country and abroad. Broadway productions include *Lady Day at Emerson's Bar and Grill* starring Audra McDonald; *FELA!* (Tony Award nomination); and David Copperfield's *Dreams & Nightmares*. He has designed at most major regional theaters including American Conservatory Theatre, Chicago Shakespeare Theater, The Guthrie, Shakespeare Theatre Company, Goodman, Old Globe and Hartford Stage, among many others. He has designed for opera companies in New York, Paris, Tokyo, Norway, Toronto, Boston, Seattle, San Diego, Houston, Dallas, D.C., Virginia, Florida, Atlanta and Chicago, plus 28 years with Glimmerglass. His dance work includes 32 years with Bill T. Jones and the BTJ/AZ Company. Robert is also a creative partner at Spark Design Collaborative.

DANIEL ERDBERG (*Sound Designer*)'s work has appeared at Arena Stage in *Dear Evan Hansen* and *The Lion*. Daniel's designs have been heard at numerous New York theatres including The Public, Roundabout, New York City Center, 59E59, Atlantic Theater Company, Prospect and HERE. Highlights include the American premiere of Caryl Churchill's *Drunk Enough to Say I Love You*, Mike Daisey's *Last Cargo Cult* and *Time it Was* with Bill Irwin. Regional credits include Arena Stage, Milwaukee Repertory, Geffen Playhouse, ACT, Merrimack Repertory and Long Wharf, as well as productions in Korea, Japan, China, Canada and Cuba. He is a frequent Broadway associate designer, where credits include *Significant Other*, *Violet*, *The Glass Menagerie*, *A Streetcar Named Desire*, *The Heiress* and *The Nance*. Daniel is a faculty member at NYU and a graduate of Northwestern University.

ANNE NESMITH (*Wig Designer*) returns to Arena Stage, where her design credits include *Smart People*, *A Raisin in the Sun*, *Watch on the Rhine*, *Carousel*, *The Little Foxes*, *All the Way*, *Oliver!*, *Destiny of Desire*, *Fiddler on the Roof*, *Mother Courage and Her Children*, and *The Music Man*. Her recent work includes *Titanic* (Signature Theatre), *La Boheme* and *L'Opera Seria* (Wolf Trap), *Così fan tutte* (Nishinomiyaya, Japan) and *Who's Afraid of*

Virginia Woolf (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*.

ROBB HUNTER (*Fight Director*) is thrilled to be back at Arena Stage, having previously choreographed for *King Hedley II*, *Ruined*, *Stick Fly*, *Noises Off* and *Frankie & Johnny in the Claire de Lune* to name a few. Robb directs movement for a variety of area theaters including Shakespeare Theatre Company, Washington National Opera, Woolly Mammoth, Studio Theatre and Ford's Theatre and has received multiple Helen Hayes nominations for choreography. He is a member of SDC, AEA and SAG / AFTRA, and is one of only 30 Fight Directors in the world certified by the Society of American Fight Directors, for whom he is also a Certified Teacher. He is on faculty of the Shakespeare Theatre Company's Academy for Classical Acting and is Artist in Residence at American University, as well as a teaching artist at many other venues.

LYNN WATSON (*Vocal Coach*)'s Arena Stage credits include *Carousel*, *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). Current research includes an fMRI study on the cognitive effects of Fitzmaurice Voicework. She directed the world premiere of Tina Howe's *Milk and Water*, is a past president of the Voice and Speech Trainers Association and professor of theater at UMBC.

VICTOR SIMONSON (Associate Music Director)'s Arena Stage credits include *Smokey Joe's Café* and *Three Mo' Divas*. He was Composer for the ground breaking hip-hop opera, *STOMPING GROUNDS*. D.C. credits include *Ragtime*, *110 in the Shade*, *Freedom's Song* and *Violet* (Ford's Theatre); *Wicked*, *Addams Family* (Kennedy Center); national tours of *Memphis* and *The Color Purple*; and tour of *Three Mo' Tenors*. Regional credits include *A Civil War Christmas* and *The Wiz* (Center Stage); *Brooklyn*, *The Musical* (Denver Civic Theater). Film / TV credits include *Good Morning America*, *ABC Nightline* and *Rosie O'Donnell*. Other credits include *On My Journey Now*; *The McLurkin Project*; *Total Praise* (Grammy Award nominee); and *Victory*. He thanks God for this opportunity and gives God praise for everything, especially his wife Ciara and children Victoria Grace and Immanuel Justice. www.VictorSimonson.com.

TONY NIEDENBACH (Assistant Choreographer) See bio on page 21.

GEOFF JOSSELSO, CSA (New York Casting) is pleased to continue his association with Arena Stage. Broadway and Off-Broadway productions include *The Velocity of Autumn* starring Estelle Parsons; *Southern Comfort*; *Yank!*; *Enter Laughing*; *Pretty Filthy*; *John and Jen*, *Himself and Nora*; and *Altar Boyz*. He has also cast productions for Actors Theatre of Louisville, Arizona Theatre Company, Barrington Stage Company, Bay Street Theatre, Brooklyn Academy of Music, The Civilians, Cleveland Play House, Denver Center, Marriott Theatre, North Shore Music Theatre, Old Globe, Oregon Shakespeare Festival, The Public Theatre, San Francisco Symphony, and the York Theatre Company. For more information: www.geoffjosselson.com

KURT HALL (Stage Manager)'s Arena Stage credits include *Smart People*, *Watch on the Rhine*, *Carousel*, *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, Shakespeare Theatre Company and Signature Theatre. Thanks to his family for all their support.

ANTHONY O. BULLOCK (Assistant Stage Manager) makes his Arena Stage debut. Off-Broadway credits include *School for Lies* (Classic Stage Company). D.C./ Baltimore credits include *The Hard Problem*, *Cloud 9*, *Hedda Gabler*, *Moment*, *Between Riverside and Crazy*, *Chimerica*, *Jumpers for Goalposts* and *Laugh* (Studio Theatre) and *Twisted Melodies* (Center Stage). He toured with *The White Snake* by Mary Zimmerman in association with Goodman Theatre, and part of The Wuzhen Theatre Festival in Wuzhen, China. Select regional credits include McCarter, Barrington Stage Company, Williamstown Theatre Festival and Passage Theatre. He has also worked with Princeton University Dance Department. Anthony received his B.F.A. at Oklahoma City University. He is on the board of the Stage Managers' Association as the Eastern Regional Representative.

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ARENA STAGE LEADERSHIP

MOLLY SMITH (*Artistic Director*) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include *Carousel*, *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 Mead Center for American Theater and positioning Arena Stage as a national center for American artists. During her time with the company, Arena Stage has workshopped more than 100 productions, produced 39 world premieres, staged numerous second and third productions and been an important part of nurturing nine projects that went on to have a life on Broadway. In 2014, Molly made her Broadway debut directing *The Velocity of Autumn*, following its critically acclaimed run at Arena Stage. She was awarded honorary doctorates from American University and Towson University.

EDGAR DOBIE (*Executive Director*) Born in Vernon, British Columbia, a village next to the Rocky Mountains (three years before Arena had its first performance in 1950), I am one of five brothers raised by my Dad — Edgar, a mechanic and small businessman — and Mom — Connie, a telephone operator and union organizer. I am the only Dobie to make a career in theater. Luckily for me, drama was an arts elective I was offered at the tender age of 12, so I hung up my hockey skates and joined the drama class, led by teacher Paddy Malcolm and her fledgling Powerhouse Community Theater after school. By the time I graduated from high school, we volunteers had built ourselves a 200 seat fully-equipped theater on its own piece of land in the center of town and found a sell-out audience for the full season of plays we had to offer. That experience taught me so many lessons about the power of theater to foster collaboration and share meaningful stories, as well as the public values that attach themselves to building a safe place where everyone is welcome. All those lessons served me well as a managing leader and producer both sides of the border, and both sides of the commercial and non-profit theater divide. Arriving here at Arena in 2009 makes me feel like I am well-equipped for the best job in the world.

This theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association.



The actors and stage managers are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



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