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THE PAJAMA GAME

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The Pajama Game Program Book
Published October 27, 2017

Cover Illustration by Paul Rogers
Program Book Staff
Anna Russell, Director of Publications
Shawn Helm, Graphic Designer
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,

Molly Smith, Artistic 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,

Edgar Dobie, 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!

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.”

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.”

LOOSED

“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.”

WHO’S AFRAID OF VIRGINIA WOOLF?

“Edward Albee’s words started conversations, stirred up debates and paved the road for future playwrights.”

Molly’s 20th Anniversary articles are joyously sponsored by Andrew R. Ammerman.
ANNIVERSARY SEASON

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.”

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.”

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.”
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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 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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THE PAJAMA GAME

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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 GEOFF JOSSELSON, C.S.A.

STAGE MANAGER KURT HALL*
ASSISTANT STAGE MANAGER ANTHONY O. BULLOCK*

The Pajama Game is generously sponsored by AT&T. Additional support is provided by Hubert (Hank) Schlosberg, George and Duffy Fikas, 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)

Photography and the video and/or audio recording of this performance by any means whatsoever is strictly prohibited.
Please turn off all electronic devices.
MUSICIANS / FOR THIS PRODUCTION

MUSICIANS

Music Director / 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 DOMELEN
Trumpet 1 ................................................................................. BRENT MADSSEN
Trumpet 2 / Flugelhorn ................................................................. DENNIS MADSEN
Trombone 1 ................................................................................ PETER FRANCIS
Trombone 2 ................................................................................ JEFF HARRIGAN
Acoustic / Electric Guitar / Banjo .................................................. GERRY KUNKEL
Keyboard / Assistant Music Director .............................................. VICTOR SIMONSON
Bass ...................................................................................... DANIEL VILLANUEVA
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 ................................................................................ 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 ....................... KITT CRESCENZO
Hair and Makeup ............................................................................ DENEEN FREEMAN, KRISTINA MARTIN
Costume Design Assistant ............................................................... SHANA ALBERY, ALL-STITCH,
Additional Costumes and Tailoring by ............................................ SEAMS UNLIMITED, DAWSON TAILORS
Stitchers .......................................................................................... ANDREW CUTLER, SETH GILBERT, NATALIE KURCZEWSKI,
MICHÈLE MACADAEG, RAYNA C. RICHARDSON,
SANDRA SMOKE-DURÂÈS, RÉ TEAGUE
Overhire Costume Crafts ...................................................................... ADELLE GRESOCK
Custom Fabric Layout ....................................................................... DAVID SUNSHINE
SDCF Observer ................................................................................ PAIGE PARKHILL
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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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Big business means big laughs in this delightfully clever lampoon of life on the corporate ladder. A tune-filled comic gem boasting an exhilarating score, the Best Musical Tony® winner follows the rise of J. Pierrepont Finch, who climbs from lowly window washer to high-powered executive.

June 6–10, 2018

The pawns in this drama form a love triangle: the loutish American chess star, the earnest Russian champion, and the assistant who is torn between them. From Bangkok to Budapest, the players, lovers, politicians, and spies are manipulated to the pulse of a monumental rock score.

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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 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 McSweeny’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 McIntyre. 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

ELLIO..T 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.
“It’s not always about the extra walks, snuggle time and massages. Sometimes it’s a room with a view, a television tuned to Animal Planet and a camera so pet parents can keep tabs on their fur friends.”

- The New York Times
2017/18 SEASON

(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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202-817-3055   HANKSOYSTERBAR.COM   @HanksOysterBar
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

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 Pecheurs 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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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. 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 Glorious 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); Orphie 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: @victoooooorius 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 7 ½ 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
WHO’S WHO

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 (Encore!); 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 Liaisons 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 Ella. 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), Cosi fan tutte (Nishinomiya, 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 JOSSELSON, 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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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.

The scenic, costume, lighting and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.

The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

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