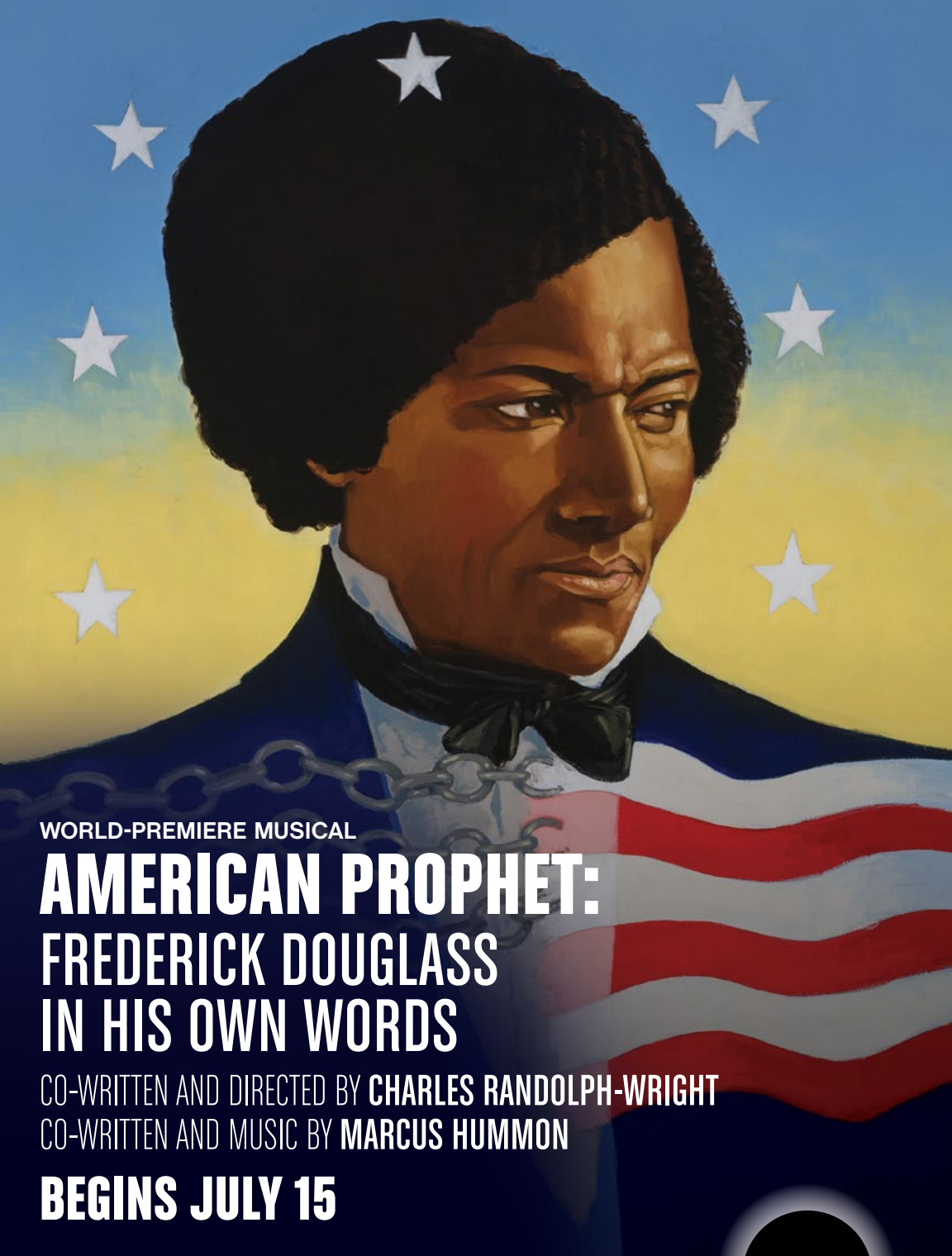




# CATCH ME IF YOU CAN THE MUSICAL

2021/22 SEASON

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WORLD-PREMIERE MUSICAL

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CO-WRITTEN AND MUSIC BY **MARCUS HUMMON**

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# CATCH ME IF YOU CAN

## THE MUSICAL

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*Catch Me If You Can* Program Book  
Published March 4, 2022

Cover Illustration by Owen Smith

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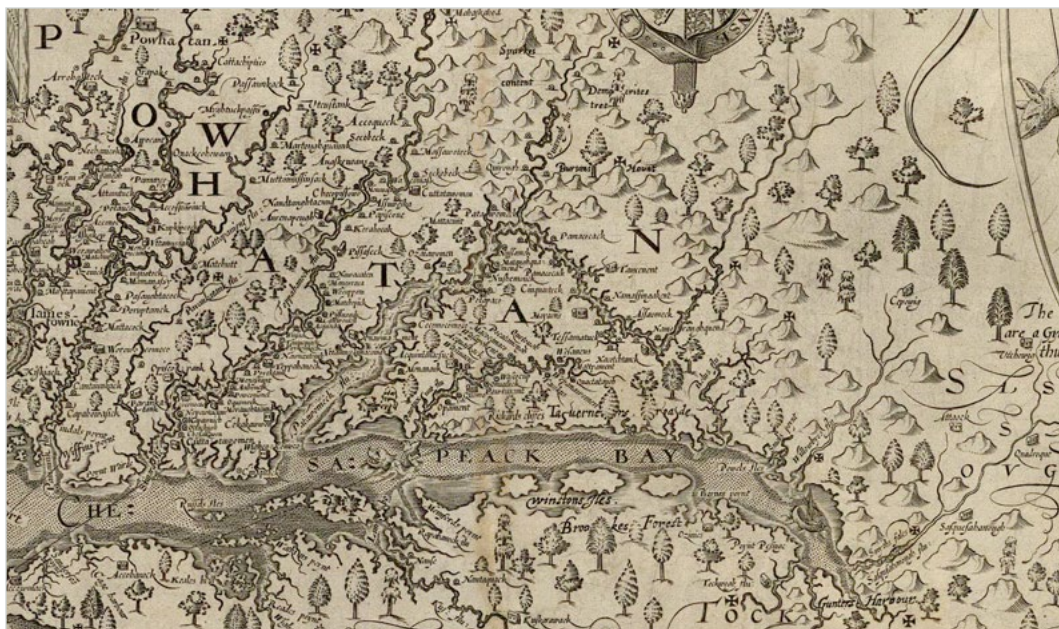




The cast of Disney's Newsies. Photo by Margot Schulman.



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Arena Stage is built on the land of the Piscataway people of the Algonquin-speaking tribes, as well as the lands of the Native American people of the greater Anacostia, Potomac and Tidewater regions.



In *Catch Me If You Can*, con men are rampant and the 1960s are roaring. I am absolutely delighted to be directing this musical story about con artists and being conned, which speaks to our time through humor, music and dance. The art of the con may have changed since the 1960s, but the scammers and cons are still out there—now more than ever—and this musical takes us on a journey to see through the con and to the people at the heart of it all. I think this musical can bring a tremendous amount of joy and light and pleasure into our lives, which we all need right now.

The beating heart of the story is the relationship between fathers and sons, both biological and created. As you may have heard, I and Arena's creative team collaborated with the writers—Marc Shaiman, Scott Wittman and for Terrence McNally, Tom Kirdahy (Terrence's husband and manager of the estate, and a renowned producer in his own right)—in creating a new version of the musical. It started with myself and choreographer Parker Esse, looking for new ways to activate the musical, and senior dramaturg Jocelyn Clarke worked with me to review different versions of the book and music.

With the blessing of Tom Kirdahy, we have a never-before performed book from Terrence McNally, sadly nearly two years after his passing. Terrence McNally was a theatrical groundbreaker and a five-time Tony Award winner with a career spanning six decades. Marc Shaiman and Scott Wittman were open to considering songs that were not included in the Broadway version (there are always more songs written for a musical than end up being included) and we were able to rediscover some true gems. The dynamic and visceral music takes us to the swinging '60s with a wink towards today. The artistry of Shaiman and Wittman harkens back to the golden age of musical theater. Their work is infectious, joyful and always driven by character.

Alexander Dodge's set design has created a game show (Frank's Game Show!) with everyone in the game, everyone being a con artist. The look of our show may remind you of pulp fiction illustrations from the 1960s, like James Bama. I know you will love Parker's sexy, ironic, grounded choreography, inspired by jazz greats Bob Fosse and Jack Cole. I have been so fortunate to work with Parker over the past few decades and his work is brilliant. Our musical director Laura Bergquist and her team have created a score just for the Arena version. The music is a beautiful mixture of big band and jazz infused with gospel and R&B: energetic, tuneful and fun, while tugging at the heartstrings. Costume design by Alejo Vietti gives us pizzazz with inventive styles of the '60s. Nicole Pierce's brilliant lighting design evokes the ever-present game show. Sound design in the round is a wonderful challenge and Danny Erdberg knows how to make those beautiful voices and instruments pop.

Creating this musical with the whole creative team has been a distinct pleasure and thrill. This has been a wonderful experience with an absolutely fantastic cast. This moment is a perfect time to dive into a musical about a young con man who gets caught. Fathers, sons, mistakes, redemption—Enjoy!

A stylized, handwritten signature of Molly Smith in black ink.

**Molly Smith**  
Artistic Director



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# FROM THE EXECUTIVE PRODUCER



The great American musical. Musical theater is truly America's gift to the art form and has become dominant, to the point where some people say non-musicals, rather than plays. Arena Stage has a long and storied history with the musical, with several notable premieres or important productions. Previous Artistic Director Douglas C. Wager had a love and talent for the musical, and as you all probably know well, Molly Smith is a master.

The musical can connect us to the broadest audiences, appealing to all ages and backgrounds, but also often require the greatest allocation of resources both human and financial. I'm going to highlight a couple of shows from Arena's history.

For every premiere, imagine full-on, all trains running to put together a wonderful experience. There is a piece of Arena lore that there was an expense battle between repairing the building's chiller (pre-Mead Center) versus expenses for costumes in *Merrily We Roll Along* (a 1990 revival of the Sondheim/Furth adaptation of the Kaufman and Hart play), and the costumes won. For me personally, with my background as a producer on six Broadway musicals, I have been on the front line of the hard work with its great payoff and equally resounding (albeit sadder) let-down.

Lee Breuer and Bob Telson's Pulitzer Prize-winning *Gospel at Colonus* had its second production at Arena Stage in 1984. Quoting from our own *The Arena Adventure* (a book compiled and written by Laurence Maslon celebrating Arena's 40th Anniversary with a studious look at Arena's production history): "Director Lee Breuer and composer Bob Telson presented their thrilling hybrid of gospel music and Greek Tragedy in the Arena [now Fichandler]. The 57-person cast helped re-enact the story of the blinded Oedipus and his exile, narrated by a Pentecostal preacher played by Morgan Freeman. Clarence Fountain and the Five Blind Boys of Alabama joined in, making the show a force of power that threatened to lift the roof off the Arena. An enthusiastic devotee praised it as 'a play that turns you inside out, steam cleans and presses you, and leaves you purified and delighted, if exhausted.'" Like the folks in *Gospel*, in my career I was "baptized by the fire" and hooked for life on the impossibility of it all.

Arena played a major role with the Flying Karamozov Brothers revival and adaptation of the Marx Brothers' musical (and film) *Animal Crackers* in 1982. The Flying Karamozov Brothers had their own shows, highlighting their amazing juggling abilities, and took on the characters of the Marx Brothers and added their own flair to the mad-cap comedy. This was also the year of *K2*, for those of you that may remember — not a musical, but another important play in Arena's history. These two productions opened next to each other (Fichandler and Kreeger) and culminated in packed houses. Again from *The Arena Adventure*, "The American Theater Critics Association holds a conference in DC during these runs, which leads to national press coverage, including this comment by Sylvie Drake of the *Los Angeles Times*, 'If intelligent diversity is a measure of a theater's creative genius, the Arena Stage has got it all.'"

Molly says this best, but her personal journey started with a love of musicals that sparked her early interest in theater, to many years feeling the form was not "serious" theater, to a beautiful awakening directing her first musical, *South Pacific*, at Arena Stage in 2002. The performance you are seeing now, *Catch Me If You Can*, is a fabulous example of Molly's brilliance with the art form and with keeping classic musicals relevant to the modern age.

I am also guessing today's audiences are already familiar with a success in recent years, *Dear Evan Hansen*, which had its premiere at Arena in 2015 launching the show to huge success on Broadway and now a film. Arena is proud to have premiered many musicals over the years that have gone on to wonderful success on and off Broadway. Thank you for being with us now and enjoy the show!

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

**Edgar Dobie**  
Executive Producer  
President of the Corporation

# THEATER CHANGES HEARTS

— Terrence McNally

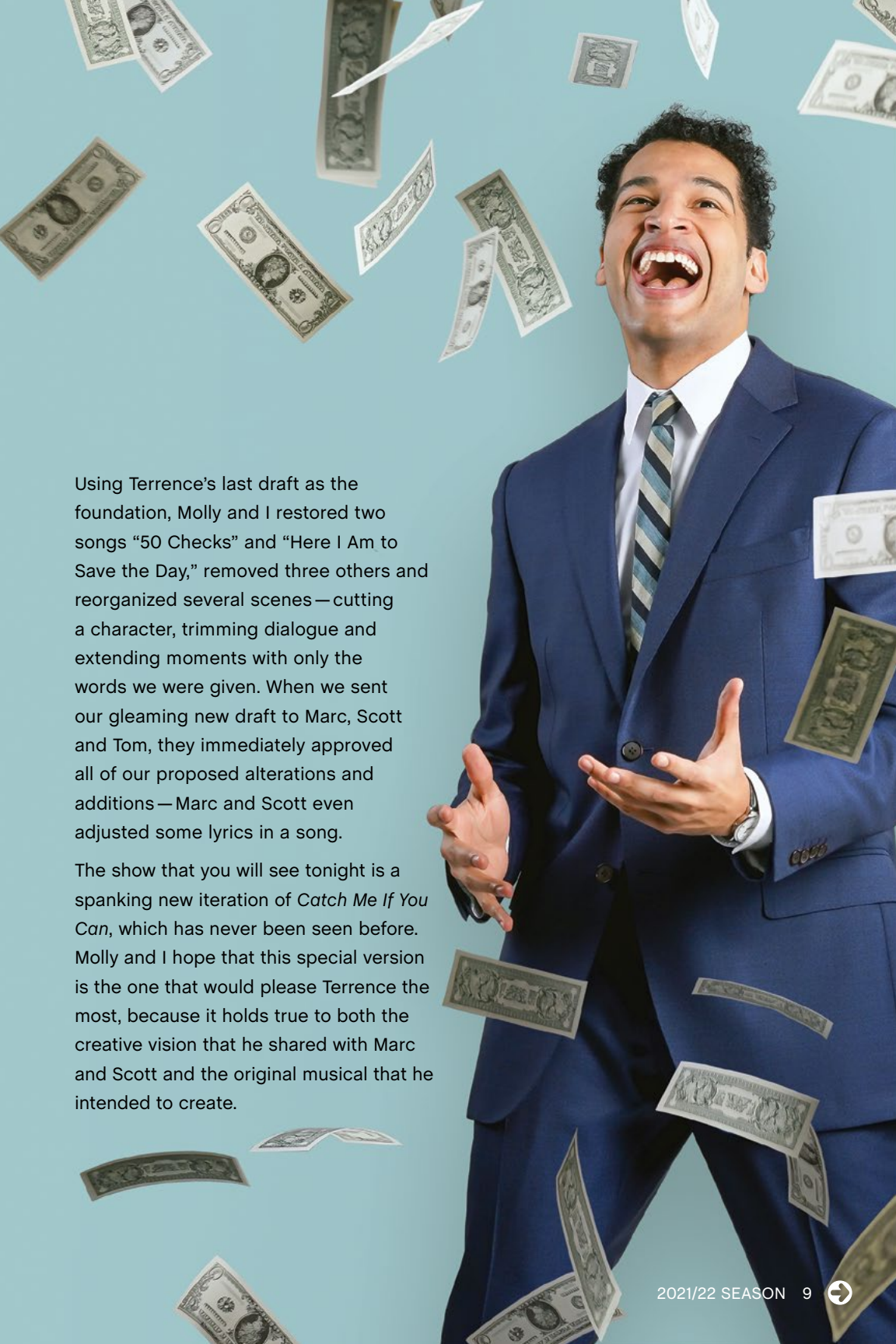
The core difference between film and theater is that one is fixed and the other is fleeting. Of course, if you are in a theater making out with your date, it has no effect on what happens on a screen, but on a stage the actors will stop and stare. The film *Catch Me If You Can* is unchanging until Steven Spielberg releases a new Director's Cut. But the musical *Catch Me If You Can* changes with every new production, with every new cast and creative team and with every new audience in different spaces and times.

As a dramaturg, I often drive theater artists crazy by reminding them that their world premiere, to which they always give their blood, sweat and tears, is just the *first* iteration of their play or musical. There will be other iterations in the future and their work will evolve with every iteration because a play or a musical is never really *done*. Theater artists are like most people, they want things *done*, but in the theater, nothing is ever done. Theater is only ever doing.

When Molly Smith and I began discussing *Catch Me If You Can*, she had a very clear image for her new production, for how it would look and move in the Fichandler Stage. She also had a very strong sense of the emotional truth of the story and the psychological reality of the characters in Terrence McNally's book, Marc Shaiman's music and in his and Scott Wittman's lyrics. But we also realized that there were certain dramaturgical decisions in the 2009 Broadway iteration, which tangled up the three collaborators' intentions and diffused the dramatic urgency of their musical.

Molly approached Marc, Scott and Terrence's husband Tom Kirdahy — "the bard of the American Theater" and a great American playwright, Terrence had untimely passed in 2020. She asked them for previous drafts of the musical and their permission to propose any new changes. Marc and Scott sent us different drafts of their songs, and Tom found the very last draft of the book Terrence wrote before the Broadway iteration.



A man with dark curly hair, wearing a blue suit, white shirt, and striped tie, is laughing joyfully with his mouth wide open. He is surrounded by numerous US dollar bills of various denominations (one, two, five, and ten dollars) that appear to be falling or floating in the air around him. The background is a solid light blue. The man's hands are open and gesturing outwards. The overall mood is one of triumph and happiness.

Using Terrence's last draft as the foundation, Molly and I restored two songs "50 Checks" and "Here I Am to Save the Day," removed three others and reorganized several scenes—cutting a character, trimming dialogue and extending moments with only the words we were given. When we sent our gleaming new draft to Marc, Scott and Tom, they immediately approved all of our proposed alterations and additions—Marc and Scott even adjusted some lyrics in a song.

The show that you will see tonight is a spanking new iteration of *Catch Me If You Can*, which has never been seen before. Molly and I hope that this special version is the one that would please Terrence the most, because it holds true to both the creative vision that he shared with Marc and Scott and the original musical that he intended to create.



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

PRESENTS

# CATCH ME IF YOU CAN THE MUSICAL

BASED ON THE DREAMWORKS MOTION PICTURE

BOOK BY  
**TERRENCE MCNALLY**

MUSIC BY  
**MARC SHAIMAN**

LYRICS BY  
**SCOTT WITTMAN**  
AND **MARC SHAIMAN**

DIRECTED BY  
**MOLLY SMITH**

CHOREOGRAPHED BY  
**PARKER ESSE**

MUSIC DIRECTION BY  
**LAURA BERGQUIST**

SET DESIGNER  
**ALEXANDER DODGE**

COSTUME DESIGNER  
**ALEJO VIETTI**

LIGHTING DESIGNER  
**NICOLE PEARCE**

SOUND DESIGNER  
**DANIEL ERDBERG**

WIG DESIGNER  
**CHARLES G. LAPOINTE**

ASSOCIATE DIRECTOR AND TEXT DIRECTOR  
**ANITA MAYNARD-LOSH**

ASSOCIATE MUSIC DIRECTOR  
**WILLIAM YANESH**

ASSISTANT CHOREOGRAPHER  
**KRISTIN YANCY**

FIGHT DIRECTOR  
**ROBB HUNTER**

INTIMACY CONSULTANT  
**JENNY MALE**

DIALECT AND VOCAL COACH  
**LISA NATHANS**

DRAMATURG  
**JOCELYN CLARKE**

CASTING  
**JZ CASTING/GEOFF JOSSELSO, C.S.A.**  
AND **KATJA ZAROLINSKI, C.S.A.**

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AND **HETHYR (RED) VERHOEF\***

ASSISTANT STAGE MANAGER  
**MARNE ANDERSON\***

ASSISTANT STAGE MANAGER  
**EMILY ANN MELLON\***

ARRANGEMENTS BY  
**MARC SHAIMAN**

ORCHESTRATIONS BY  
**MARC SHAIMAN**  
AND **LARRY BLANK**

ARRANGEMENTS AND ORCHESTRATIONS  
ADAPTED FOR THIS PRODUCTION BY  
**LAURA BERGQUIST**




The music of *Catch Me If You Can*  
is generously sponsored by  
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for *Catch Me If You Can* is  
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Originally produced on Broadway by  
Margo Lion Hal Luftig

Stacey Mindich Yasuhiro Kawana  
Scott & Brian Zeilinger The Rialto Group  
The Araca Group Michael Watt  
Barbara & Buddy Freitag  
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Joan Stein/Jon Murray

The World Premiere of  
CATCH ME IF YOU CAN was produced by  
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Producer and Artistic Director; Bernadine Griffin,  
Managing Director; Bill Berry, Producing Director



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SETTING

1960s.

CAST *(in alphabetical order)*

Swing .....	GILLIAN BOZAJIAN
Player .....	CARA ROSE DIPIETRO*
Carol Strong/Player .....	ALEXANDRA FROHLINGER*
Player .....	JEREMIAH GINN*
Agent Cod/Player .....	BRETT-MARCO GLAUSER*
Roger Strong/Agent Branton/Jack Barnes/Player .....	RHETT GUTER*
Player .....	CANDICE HATAKEYAMA*
Carl Hanratty .....	NEHAL JOSHI*
Player .....	RYAN LAMBERT*
Swing .....	BRIANNA LATRASH*
Frank Abagnale, Sr. ....	JEFF MCCARTHY*
Swing .....	BRYAN CHARLES MOORE*
Swing .....	SHILOH ORR
Brenda Strong .....	HAYLEY PODSCHUN*
Paula Abagnale .....	STEPHANIE POPE LOFGREN*
Agent Dollar/Player .....	JODY REYNARD*
Player .....	KYRA SMITH*
Frank Abagnale, Jr. ....	CHRISTIAN THOMPSON*
Player/Dance Captain .....	KRISTIN YANCY*

*\*Member of Actors' Equity Association.*

UNDERSTUDIES

Cara Rose DiPietro (Brenda Strong), Jeremiah Ginn (Roger Strong),  
Brett-Marco Glauser (Frank Abagnale, Jr.), Rhett Guter (Carl Hanratty),  
Brianna Latrash (Carol Strong), Jody Reynard (Frank Abagnale, Sr.),  
Kristin Yancy (Paula Abagnale)

FRANK W. ABAGNALE ... TODAY

**FRANK W. ABAGNALE** is one of the world's leading authorities on secure documents, fraud and embezzlement. He has been associated with the FBI for more than four decades. Abagnale has been married for over 45 years, is the father of three sons and has seven grandchildren. He is the author of several books on crime, including his most recent book, *Scam Me If You Can*, and is a world-renown public speaker who has keynoted more than 3,000 events in over 45 years on the lecture circuit.

Steven Spielberg said it best in 2002: "I didn't immortalize Frank Abagnale on film because of what he did 40 years ago as a teenager. I chose to immortalize him on film because of what he's done for his country for more than 30 years."





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ACT I

Live in Living Color .....	FRANK JR. AND PLAYERS
Fifty Checks .....	FRANK SR. AND PLAYERS
Someone Else's Skin .....	FRANK JR. AND PLAYERS
Here I Am to Save the Day .....	HANRATTY
Jet Set .....	STEWARDESSES, PILOTS AND FRANK JR.
Don't Break the Rules .....	HANRATTY AND AGENTS
Butter Outta Cream .....	FRANK JR. AND FRANK SR.
My Favorite Time of Year .....	HANRATTY, FRANK JR., FRANK SR. AND PAULA

ACT II

Doctor's Orders .....	NURSES AND DOCTORS
Don't Be a Stranger .....	PAULA AND FRANK SR.
Little Boy, Be a Man .....	FRANK SR. AND HANRATTY
Seven Wonders .....	FRANK JR. AND BRENDA
Our Family Tree .....	CAROL, ROGER, BRENDA, FRANK JR. AND STRONG FAMILY SINGERS
Fly, Fly Away .....	BRENDA AND PLAYERS
Goodbye .....	FRANK JR.
Strange But True .....	HANRATTY, FRANK JR. AND PLAYERS

MUSICIANS

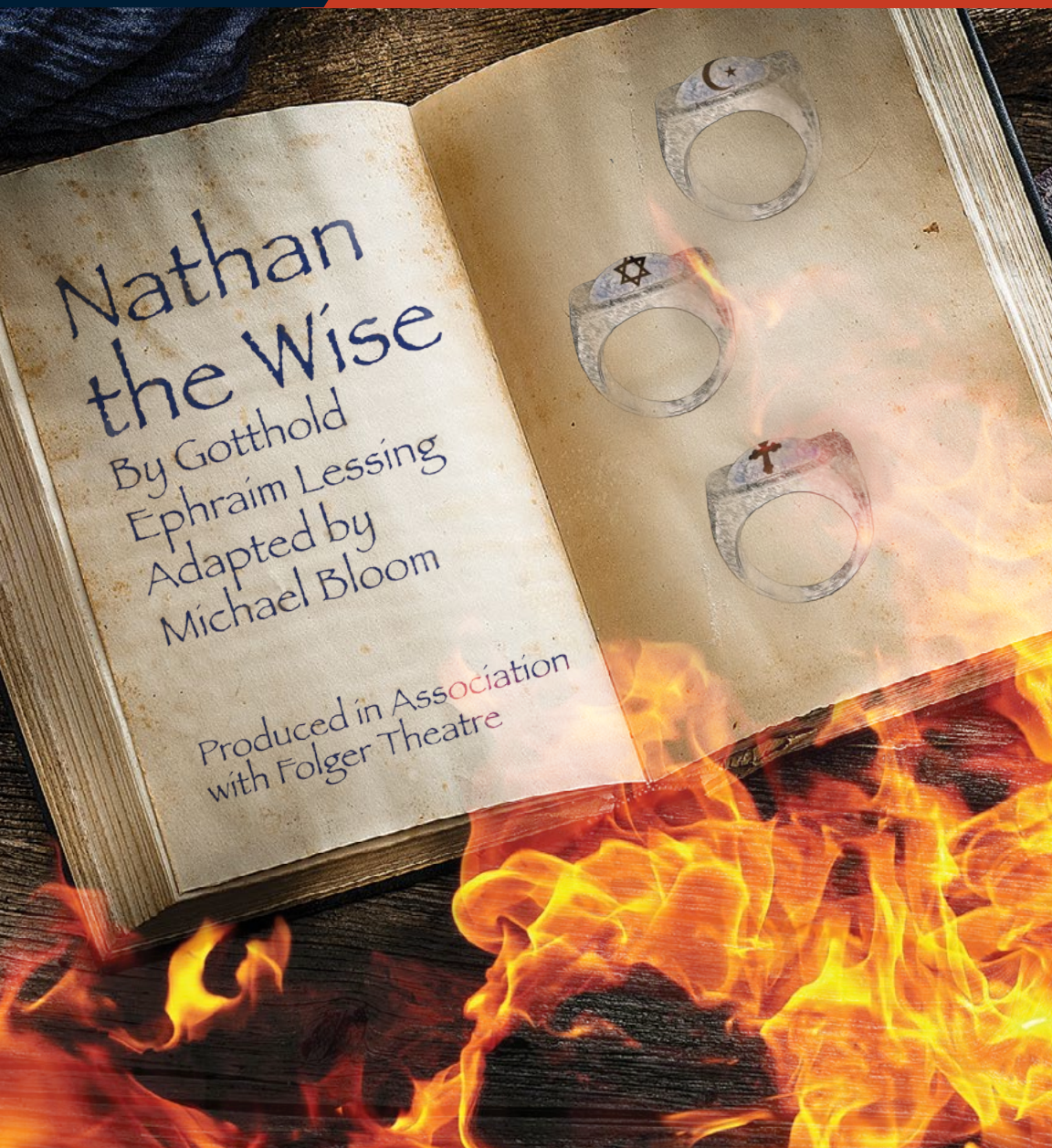
Music Director/Conductor .....	LAURA BERGQUIST
Associate Music Director/Keyboard 1 .....	WILLIAM YANESH
Keyboard 2 .....	LEIGH DELANO
Trumpet/Flugelhorn 1 .....	CRAIG TAYLOR
Trumpet/Flugelhorn 2 .....	KENNY RITTENHOUSE
Trombone .....	JOE JACKSON
Reed 1: Flute/Alto Flute/Alto/Soprano Sax/Clarinet .....	ANDREW AXELRAD
Reed 2: Clarinet/Flute/Oboe/Tenor Saxophone .....	KEITH DAUDELIN
Reed 3: Baritone Saxophone/Bass Clarinet/Clarinet/Flute .....	SCOTT VAN DOMELEN
Acoustic/Electric Guitar/Banjo .....	GERRY KUNKEL
Acoustic/Electric Bass .....	CHRIS CHLUMSKY
AFM Musical Contractor/Drums/Percussion .....	DANNY VILLANUEVA



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Associate Lighting Designer .....	CATHERINE GIRARDI
Associate Wig Designer .....	FREDERICK C. WAGGONER
Assistant Director .....	EDWARD GERO
Assistant Lighting Designer .....	DEANNA HOWARD
Music Assistant .....	LEIGH DELANO
Keyboard Programmer .....	MICHAEL BORTH
Production Assistant .....	DAYNE SUNDMAN
COVID-19 Compliance Officers .....	JOSSIE VAN DONGEN, REBECCA TALISMAN
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Light Board Operator .....	BRIAN FLORY
Followspot Operators .....	KELSEY SWANSON, STEFANIE DEHART, WILLIAM NOLAN, DELILAH SCHWEITZER
Audio Engineer .....	ALEXANDER CLOUD
Second Audio .....	ALYSSA FOY
Wardrobe Supervisor .....	ALICE HAWFIELD
Wardrobe .....	ANNA FEINERMAN, FELICIA HECKER, EMILY MCCORT
Wigs, Hair and Make-Up Supervisor .....	JAIME BAGLEY
Hair and Make-Up .....	ADELLE GRESOCK

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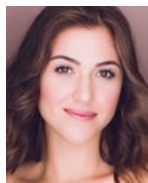
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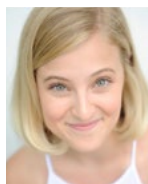
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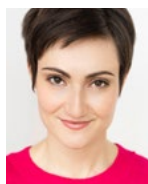
## CAST



**GILLIAN BOZAJIAN** (*Swing*) is to thrilled to be making her Arena Stage debut! Regional credits include *42nd Street* (Peggy Sawyer, 3-D Theatricals), *Mamma Mia!* (La Mirada Theatre), *Elf The Musical* (Tuacahn Center for the Arts), *Sweet Charity* (LA's Reprise 2.0, directed by Kathleen Marshall), *Nice Work If You Can Get It* (Musical Theatre West), *The Producers* (Peterborough Players) and *The Little Mermaid* (Cabrillo Music Theatre). National tours include *Rudolph the Red-Nosed Reindeer: The Musical* (McCoy Rigby Entertainment). Gillian is a proud graduate of UCLA's School of Theater, Film and Television. Huge thank you to GTA, my family and everyone at Arena Stage. Instagram: @gillianbozajian

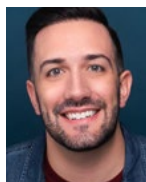


**CARA ROSE DIPIETRO** (*Player/Brenda Strong Understudy*) is thrilled to be making her Arena Stage debut! Regional: *The Pajama Game*, *Peter and the Starcatcher*, *Grease*, *Catch Me If You Can* (New London Barn Playhouse); *Little Women* (Quintessence Theatre); *Jesus Christ Superstar*, *Legally Blonde*, *Annie* (Timberlake Playhouse); *Oklahoma!*, *Gypsy* (The Prizery). Readings: *What A Wonderful World* (World Premiere, Timber Lake Playhouse). Education: Elon University (BFA Music Theatre, 2021). Forever and always, this is for you, Mom. She/Her, [www.cararosedipietro.com](http://www.cararosedipietro.com) Instagram: @cararoseDP99

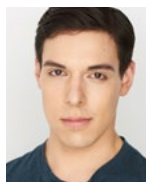


**ALEXANDRA FROHLINGER** (*Carol Strong/Player*) is thrilled to be back at Arena Stage, making live theater again! Arena Stage: *The Pajama Game*. Broadway: *Soul Doctor*. Off-Broadway: "Sadie" in Drama Desk-nominated *Amerike: The Golden Land* (National Yiddish Theatre Folksbiene). National Tours: *West Side Story* (Anybodys), *Hello, Dolly!* (starring Betty Buckley), Rodgers and Hammerstein's *Cinderella*. Regional Theater: Walnut Street, Broadway Sacramento. Film/TV: Stunt performer on: *Orphan: First Kill*; *Blood*; *The Craft: Legacy*. "Alex" is also a teaching artist and adjudicator. She has taught theater and dance from Dubai to Canada and all over the

U.S. She has a BFA in Musical Theater from The Boston Conservatory. All my love to Zaida, Mom, Dad, Joey, Becky and Josh: without you, I wouldn't be here. [www.alexandrafrohlinger.com](http://www.alexandrafrohlinger.com) Instagram: @alexfrohlinger



**JEREMIAH GINN** (*Player/Roger Strong Understudy*) is thrilled to be making his Arena Stage debut! In NYC, he was seen in the original Off-Broadway production of *Murder for Two* at Second Stage Theatre and as Billy in *Anything Goes* with Musicals Tonight. On the road, Jeremiah swung eight roles (and one keyboard) in the first National Tour of *Anastasia*, starred as "The Suspects" in *Murder for Two*, and as Zach in *A Chorus Line*. Favorite regional credits include the Goodspeed Opera House, The Muny, Cape Playhouse, Stages St. Louis, Gulf Shore Playhouse, North Shore Music Theatre and St. Michael's Playhouse. Jeremiah holds a BFA from Brigham Young University, and is the proud uncle to four nieces (who are way cuter than yours). Follow him at [www.jeremiahginn.com](http://www.jeremiahginn.com) and @jeremiahmginn



**BRETT-MARCO GLAUSER** (*Agent Cod/Player/Frank Abagnale, Jr. Understudy*) is over the moon to be back at Arena, after debuting in Disney's *Newsies* as a Swing in 2019. His other theatrical credits include *Anastasia* First National Tour, *Cats* on Royal Caribbean, *Mamma Mia!* at the Walnut Street Theatre, and many more. Brett-Marco holds a BFA in Commercial Dance from Pace University. He gives his endless thanks to everyone on the Arena and *Catch Me If You Can* teams, Penny and Jordan, the Wham-Bam Glauser Fam, and Brian. He'd like to dedicate this run to all artists who have been separated from their communities over the pandemic. He is so glad to be back.



**RHETT GUTER** (*Roger Strong/Agent Branton/Jack Barnes/Player/Carl Hanratty Understudy*) is debuting at Arena Stage. D.C. credits include Don Lockwood in *Singin' In the Rain* (Helen Hayes-nominated), Bert in *Mary Poppins* and Gabey in *On the Town* at the Olney Theatre Center. He toured as Action in the international tour of *West Side Story*, and received a Joseph Jefferson nomination for his



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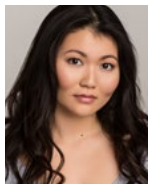
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choreography of the show at Drury Lane Theatre. At Goodspeed Opera House, the roles of Conrad in *Bye Bye Birdie* and Curly in *Oklahoma!* earned him a win and a nomination from Connecticut Critical Circle. Eight seasons at the Utah Shakespeare Festival include the Pirate King in *The Pirates of Penzance*, The Boy in *Peter and the Starcatcher* and Houdini in *Ragtime*. Rhett is also a professional magician. [rhettguter.com](http://rhettguter.com) Instagram: @rhettmagic



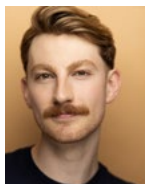
## CANDICE HATAKEYAMA (Player)

is thrilled to be making her Arena Stage debut! She was most recently seen in Rodgers and Hammerstein's *Cinderella* at Alabama Shakespeare Festival. Additional regional credits: Alice Ford in *The Merry Wives of Windsor*, Elizabeth Condell/Emilia Bassano in *The Book of Will* (Texas Shakespeare Festival); *Home for the Holidays*, Disney's *Beauty and the Beast* (Syracuse Stage); *Liat in South Pacific*, *All Shook Up* (Flat Rock Playhouse). Candice is originally from Honolulu, Hawaii, and now based in NYC. She recently graduated with a BFA from Syracuse University. Love and gratitude to my sister Caitlin, Molly, Parker, Ann and the whole production team for giving me the chance to fly! [www.candicehatakeyama.com](http://www.candicehatakeyama.com) Instagram: @canditheduck



## NEHAL JOSHI (Carl Hanratty)

considers Arena Stage one of his artistic homes. He has appeared in five productions at Arena, most memorably as Ali Hakim in *Oklahoma!* and Amir in *Disgraced*. He was born and raised in Northern Virginia and has appeared on stage at several local theaters. He has appeared on Broadway in *Flying Over Sunset*, *All My Sons*, *School of Rock*, *The Threepenny Opera*, *Gettin' the Band Back Together* and *Les Misérables* (Original Revival Cast). His Off-Broadway credits include *Cyrano*, *Falling for Eve*, *Working* (2008 revision) and *Grand Hotel* (Encores!). Regionally, he has worked at Actors Theatre of Louisville, Goodman Theatre, Dallas Theater Center, La Jolla Playhouse, Huntington Theatre, The Williamstown Theatre Festival and The Kennedy Center among others. His film/TV credits include *The Wire* (HBO), *Blackout* (BET), *Law & Order: SVU* (NBC) and *Search Party* (TBS). He is the voice of the Worgen Vendors on the hit video game *World of Warcraft: Cataclysm*.



## RYAN LAMBERT (Player)

is delighted to be making his Arena Stage debut! Regional credits include Goodspeed Opera House: *The Music Man*; Westchester Broadway Theatre: *An American in Paris*

(Understudy Henri); The Fulton Theatre: *42nd Street*; North Shore Music Theatre: *Mame*, *Jekyll & Hyde*; The Lexington Theatre Company: *Legally Blonde*; *The Musical*, *42nd Street*; Maine State Music Theatre and Music Theatre Wichita. Ryan also had the pleasure of performing in *Kristin Chenoweth: My Love Letter to Broadway* at The Lunt-Fontanne Theatre. Bachelors of Music: Music Theatre, Oklahoma City University. Endless thanks to the team here at Arena, Craig and the squad at Avalon Artists Group, my family and Jordan! [www.ryan-lambert.com](http://www.ryan-lambert.com) Instagram: @ryanjlambert



## BRIANNA LATRASH (Swing/Carol Strong Understudy)

is thrilled to be making her Arena Stage debut! National tours include *White Christmas* 2017-2019 (Ensemble, u/s Rhoda). Regional credits include

Ogunquit Playhouse: *42nd Street*; Bucks County Playhouse: *42nd Street* (Lorraine); NOLA SLT: *Thoroughly Modern Millie* (Millie Dillmount); The Lexington Theatre Company: *Legally Blonde* (Brooke Wyndham), *42nd Street*; NYC Workshops: *House of Dreams* (Lola Albright). TV credits include Season 2 of *Dickinson* on Apple TV+. BFA: CCM. For Sara Hart and Matt Nall at MSA, my teachers for life! Instagram: @brilatrash



## JEFF MCCARTHY's (Frank Abagnale, Sr.)

Arena Stage credits include *Oliver!* and *You, Nero*. Broadway: *Chicago*, *Urinetown*, *The Pirate Queen*, *Side Show*, *Zorba*, *Beauty and the Beast*, *Smile*. L.A.: *Les*

*Misérables*, *The Three Sisters*, *A Little Night Music*, *City of Angels*. Off-Broadway: *Kunstler* (59E59), *Southern Comfort* (Public Theater), *Sympathetic Magic* (Second Stage), *Dream True* (Vineyard), *On the Twentieth Century* (York). Regional: *My Fair Lady*, *The Misanthrope* (Guthrie); *Mame* (The Kennedy Center); *The Underpants*, *The Price*, *The Front Page* (Long Wharf); *All My Sons*, *Sweeney Todd*, *Follies* (Barrington Stage); *Noises Off* (Cape Playhouse); *Henry IV* (Indiana Rep); *Arms and the Man*





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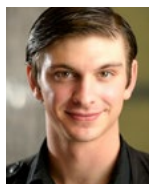
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(Huntington); *A Lie of the Mind* (Denver Center); *Buried Child*, *Pantegleize* (ACT/SF); *Sunday in the Park with George* (Seattle Rep). International: *Iphigenia in Aulis* (Greece tour), *Lady Be Good* (La Fenice, Italy). TV: *Elementary*, *Madam Secretary*, *The Good Wife*, *Schweitzer*, *Letterman*, *Star Trek: TNG* and *Voyager*, *Law & Order(s)*, *Cheers*, *Designing Women*, *L.A. Law*, *In the Heat of the Night* and others. Film: *Starting Out in the Evening*, *Consent*, *RoboCop 2*, *Eve of Destruction*, *Rapid Fire*, *Cliffhanger*. Jeff is the voice of Chuck Jones' creation, Michigan J. Frog.



**BRYAN CHARLES MOORE** (Swing) is a recent transplant to the D.C. area, and he's truly ecstatic to be making his Arena Stage debut. Credits include: *A Chorus Line* (Signature Theatre), Irving Berlin's *White Christmas* (National Tour), *The Radio City Christmas Spectacular* (National Tour), *West Side Story* (Ogunquit Playhouse, Ordway Center for Performing Arts, John W. Engeman Theater), *Beauty and the Beast* (Broadway at Music Circus), *Mary Poppins* (Theatre Under the Stars, Ogunquit Playhouse), *Rock of Ages* (Gateway Playhouse) and *Fiddler on the Roof* (Virginia Rep). So many thanks to the Luedtke Agency, and so much love to Steve and Bruce. Instagram: @bryancmoore



**SHILOH ORR** (Swing) is excited to be returning to Arena Stage for *Catch Me If You Can*. Previous credits include Arena's Disney's *Newsies* (Albert) and Olney Theatre's *Beauty and the Beast* (Swing). He is a graduate

of The Benjamin T. Rome School of music at The Catholic University of America.



**HAYLEY PODSCHUN** (Brenda Strong) is proud to make her Arena debut! Hayley's Broadway credits include: *Wicked* (Glinda, National Tour); *Hello, Dolly!*; *Something Rotten!*; *Chaplin* (Mildred Harris); *Anything Goes*;

*Pal Joey*; *Sunday in the Park with George*; *Hairspray* and *The Sound of Music*. Off-Broadway: *Freckleface Strawberry* (Freckleface, original cast). Regional highlights: *I Married An Angel* (Anna Murphy, NY City Center), *Holiday Inn* (Linda Mason, Paper Mill Playhouse/Lila Dixon, Goodspeed), *The Royal Family of Broadway* (Gwen, Barrington Stage), *Gypsy* (Dainty June,

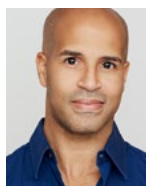
MUNY), *Smokey Joe's Café* (MUNY), *Peter Pan* (Peter Pan, ArtPark), *Legally Blonde* (Elle, Arvada Center). Film/TV: *Hairspray* (Tammy), *The Blacklist*, *Louie*. Hayley is also a guest host on QVC for Zodiac Shoes. Instagram: @hayley\_podschun



## STEPHANIE POPE LOFGREN

(Paula Abagnale) is a Broadway musical theater veteran with a career spanning over 35 years. Broadway and touring credits include *Chicago* (Velma Kelly), the revival of *Pippin* (Astaire

Award nomination, an ACCA Award and the beloved Legacy Robe), *Thoroughly Modern Millie* (Muzzy Van Hossmere), *Fosse* (Leading Player), *Smokey Joe's Café* (Brenda), *A Funny Thing Happened on the Way to the Forum* (Gymnasia), *Kiss of the Spider Woman* (Standby for Ms. Chita Rivera), *Jelly's Last Jam* (The Hunnies) and *The Will Rogers Follies*, to name a few. Stephanie was chosen by legendary director/choreographer Bob Fosse for her first two Broadway shows, the 1986 revival of *Sweet Charity* and Bob Fosse's *Big Deal*. She is one of a handful of performers sanctioned to teach Fosse Master Classes on behalf of The Verdon Fosse Legacy, LLC. As a director, writer and producer, Stephanie has several projects in development for the stage and her production of *Smokey Joe's Café*, which she directed for ACT of CT, was named one of the best musicals of 2021. Stephanie is thrilled to be returning to Arena Stage in this wonderful production of *Catch Me If You Can*. She sends love to her husband, Aarne Lofgren, and daughter, Mari. Proud member: AEA, SAG-AFTRA, SDC. [www.stephaniepope.com](http://www.stephaniepope.com)

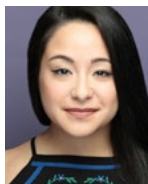


**JODY REYNARD** (Agent Dollar/ Player/Frank Abagnale, Sr. Understudy) has appeared on Broadway in *Summer: The Donna Summer Musical*; *Legally Blonde*; *Taboo*; *Saturday Night Fever* and *Fosse* and has toured in

*Chicago*; *Memphis*; *Kiss Me, Kate*; *Camelot* and *My Fair Lady*. Regionally, he's played Bernardo (*West Side Story*), Mitch Mahoney (*Spelling Bee*), Happiness (*Thoughts of a Colored Man*), Ken (*Smokey Joe's Café*) and Darren Lemming (*Take Me Out*). His film and TV credits include *The Late Show with Stephen Colbert*, *Hello Again* and *Show Business: The Road to Broadway*. Jody has also performed in concerts with the Omaha Symphony, the South Dakota Symphony and the New York Philharmonic Orchestras.





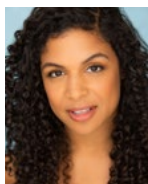


**KYRA SMITH** (*Player*) is so excited to be performing at Arena Stage! Previous credits include *Soft Power* at The Public, *Rock of Ages* at Pittsburgh Civic Light Opera and *Dames at Sea* (Ruby) at Freefall Theatre. She wants to thank her beautiful family for all of their support! Point Park University. The Price Group. Instagram: @kyra.l.smith



**CHRISTIAN THOMPSON** (*Frank Abagnale, Jr.*) is thrilled to be making his Arena debut! A mixed race, multi-hyphenated artist from Fort Lauderdale, FL, he recently saw to completion the Broadway run of *Ain't Too*

*Proud*, as Smokey Robinson/Damon Harris, a role he originated. Select other credits: *Passion in Thoughts of a Colored Man* (Broadway\*), *Dez in Skeleton Crew* (Marin Theatre/Theatreworks), *Benny and u/s Roger in Rent* (National Tour/ Japan), *Tap Brother 2 in After Midnight* (Inaugural Cast/NCL). BFA in Musical Theatre from Penn State. Selected playwright with *Fosters Residency*, and *Catalyst Content Festival*, both in 2021. Instagram: @christianthompsonactor



**KRISTIN YANCY** (*Assistant Choreographer/Player/ Dance Captain/ Paula Abagnale Understudy*) is thrilled to be making her Arena Stage debut! Some of her favorite theater credits include *The Cher Show*

(Broadway); *Summer: The Donna Summer Musical* (Broadway); *Queen of the Night* (Off-Broadway); *West Side Story* (National Tour, Guthrie Theater, The REV Theatre Co.); *The Who's Tommy* (Kennedy Center); *Evita* (Olney, Asolo Rep); *Seven Brides for Seven Brothers* (The Muny) and *Bliss* (5th Avenue Theatre, World Premiere). Kristin is an executive producer of MinuteZero, an immersive company that specializes in site-specific live performance. She is thrilled to be working with Parker Esse again and performing with this fabulous cast! Big thanks and love to Eric, her family, MSA, so many mentors, and the craziest, most wonderful community of friends. kristinyancy.com Instagram: @kristinyancy

## CREATIVE

**TERRENCE MCNALLY** (*Book*) had a remarkably far-ranging career, including a new work on Broadway in each of the last six decades. In 2018 he was inducted into the American Academy of Arts and Letters. He is a 2019 recipient of a Special Tony Award for Lifetime Achievement. He also received the Dramatists Guild Lifetime Achievement Award and the Lucille Lortel Lifetime Achievement Award. He won four Tony Awards for his plays *Love! Valour! Compassion!* and *Master Class* and his musical books for *Kiss of the Spider Woman* and *Ragtime*. He wrote a number of TV scripts, including *Andre's Mother*, for which he won an Emmy Award. He received two Guggenheim Fellowships, a Rockefeller Grant, four Drama Desk Awards, two Lucille Lortel Awards, two Obie Awards and three Hull-Warriner Awards from the Dramatists Guild. In 1996 he was inducted into the Theater Hall of Fame. He wrote the libretto for the operas *Great Scott* and *Dead Man Walking*, both with music by Jake Heggie. Other plays include *Mothers and Sons*; *Lips Together, Teeth Apart*; *The Lisbon Traviata*; *Frankie and Johnny in the Clair de Lune*; *A Perfect Ganesh*; *The Visit*; *The Full Monty*; *Corpus Christi*; *Bad Habits*; *Next*; *The Ritz*; *Anastasia*; *It's Only a Play*; *Where Has Tommy Flowers Gone?*; and *The Stendhal Syndrome*.

**MARC SHAIMAN** (*Music/Lyrics/Arrangements/Orchestrations*) has been writing music, lyrics, arrangements, orchestrations and very lengthy Emails since entering show business at the age of 16, at La Mama, in 1976. What has he done lately? Well, he and co-lyricist Scott Wittman have written the songs for director Rob Marshall and Disney's *Mary Poppins Returns*, the film sequel (not remake!!) to the classic film *Mary Poppins*. He received a Golden Globe and Oscar nomination for his score for the film. In addition, Mr. Shaiman and Mr. Wittman received an Oscar nomination for the song "The Place Where Lost Things Go," featured in the movie. And their West End/ Broadway musical *Charlie and the Chocolate Factory* is currently touring North America. Mr. Shaiman has been nominated for two Tony Awards (winning one for co-writing the score to *Hairspray* with co-lyricist Scott Wittman), four Grammy Awards (winning one for The Original Cast Recording of *Hairspray*), eleven Emmy Awards (winning one for his work on Billy



Crystal's Academy Award hosting) and if he hadn't lost each of his five Oscar nominations (for *Sleepless in Seattle*, *Patch Adams*, *The First Wives Club*, *The American President* and *South Park: Bigger, Longer and Uncut*), he could boast of being an EGOT. Till then, he remains a EGT. Mr. Shaiman's other film work includes *Beaches*, *When Harry Met Sally*, *City Slickers*, *The Addams Family*, *A Few Good Men*, *Sister Act* (1 & 2), *Hocus Pocus*, *The Bucket List* and *Parental Guidance*, to name a few. Millions of more titles are available upon request. Call him. He and Mr. Wittman were Executive Producers of the successful film adaptation (not remake!!) of their musical *Hairspray*. Besides *Hairspray*, his and Mr. Wittman's other original Broadway musicals are the Tony-nominated *Martin Short: Fame Becomes Me* and the Tony-winning *Catch Me If You Can*, while Off-Broadway productions include *The High-Heeled Women*, *Livin' Dolls* and *André De Shields' Haarlem Nocturne*. Broadway concert credits are "Peter Allen: Up In One," Bette Midler's "Divine Madness," Ellie Greenwich's "Leader Of The Pack" and "Patti LuPone On Broadway." Also, after a tremendously successful concert for The Actors Fund, his and Mr. Wittman's musical *Bombshell*, created as part of the television show *Smash*, is now being developed into a Broadway show. His television ventures, varied and many, include "The Sweeney Sisters" on *SNL*, countless award and talk show shows with Mr. Crystal, Neil Patrick Harris, Nathan Lane, Jennifer Hudson, Jack Black and Will Ferrell (among many others), Jenifer Lewis' *Jackie's Back*, the Emmy-winning "SNL 40th," the aforementioned *Smash* and his proudest achievement for television, his collaboration with Bette Midler for her Emmy-winning appearance as his final guest on Johnny Carson's penultimate *Tonight Show*. Other performers Marc has collaborated with in concert, cabaret, film and television include Kristin Chenoweth, Eric Clapton, Christine Ebersole, Kathy Griffin, Allison Janney, Jennifer Holliday, Diane Keaton, Steve Martin, John Mayer, Barbra Streisand, Rob Thomas, Queen Latifah, Raquel Welch, Robin Williams...the list is kind of endless... He has co-produced and/or arranged Grammy-winning recordings for (among others) Miss Midler, Harry Connick Jr. and Mariah Carey, including the Grammy-winning recordings "The Wind Beneath My Wings" and "From A Distance." He and Ms. Carey were nominated for a Golden Globe for their song "The Star" from the soundtrack to that animated film. And he is quite fond of his

online opus *Prop 8: The Musical*. Mr. Shaiman was happy to have his childhood piano teacher Miss Andrews when he and Mr. Wittman were celebrated in 2014 by the New York Pops with a spectacular concert at Carnegie Hall. And at the after-party for "SNL 40th," he jammed with Paul McCartney, Prince and Taylor Swift and completely lost his mind. Finally, Marc is overjoyed to report that four years ago he stopped reading online chat boards, and his life and well-being have improved drastically! He suggests you do the same.

**SCOTT WITTMAN** (Lyrics) co-wrote (with Marc Shaiman) the lyrics for the Olivier Award-winning musical *Hairspray*, for which the pair received Tony and Grammy Awards. He also served as an executive producer on the hit film starring John Travolta. They teamed up again on Broadway for *Martin Short: Fame Becomes Me*, which he also directed, and *Catch Me If You Can*, which received a Tony nomination for Best Musical. For their original songs on NBC's musical drama *Smash*, Scott and Marc were nominated for two Emmy Awards, a Grammy and a Golden Globe. On *Smash* they have composed songs for Jennifer Hudson, Uma Thurman, Bernadette Peters and Liza Minnelli. Their original score for the Marilyn Monroe musical *Bombshell* was released on Sony Records. Scott co-wrote the lyrics to *Charlie and Chocolate Factory* directed by Sam Mendes, currently playing to sold-out houses at The Theatre Royal Drury Lane in London's West End. For Patti LuPone, Scott has created and directed two Broadway shows, three recordings and three sold-out Carnegie Hall concerts. At La Mama, Scott conceived and directed *Jukebox Jackie* starring Justin Vivian Bond, Cole Escola, Steel Burkhardt and Bridget Everett. He collaborated with Shaiman on new songs for Disney's *Mary Poppins Returns*, directed by Rob Marshall. He and Shaiman received an Oscar nomination for the song "The Place Where Lost Things Go," featured in the film.

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materials and dynamic theatrical resources to over 70,000 professional, community and school theatres in the US and in over 60 countries worldwide. MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students.

**MOLLY SMITH** (Director) has served as artistic director since 1998. Her more than 30 directing credits at Arena Stage include large-scale musicals, like *Anything Goes*, *Disney's Newsies*, *Carousel*, *Fiddler on the Roof*, *Oklahoma!*, *My Fair Lady*, *The Music Man*, *Cabaret*, *South Pacific*; new plays, like *Sovereignty*, *The Originalist*, *Camp David*, *Legacy of Light*, *The Women of Brewster Place*, *How I Learned to Drive*; and classics like *Mother Courage and Her Children*, *A Moon for the Misbegotten*, *The Great White Hope* and *All My Sons*. Her directorial work has also been seen Off-Broadway at 59E59 in New York, Portland Center Stage, Canada's Shaw Festival, The Court Theatre, 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 40 years. She is a great believer in first, second and third productions of new work and has championed projects, including *Dear Evan Hansen*; *Next to Normal*; *Passion Play*, a cycle; and *How I Learned to Drive*. 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 through its artistic programming. 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. In 2018, she was honored as Person of the Year by the National Theatre Conference and inducted into the Washington DC Hall of Fame. In 2020,

she was awarded the Director of Distinction in Cairo, Egypt, from the Academy of Arts. During the COVID-19 pandemic in 2020, she developed the concept for two online films, *May 22, 2020* and *The 51st State*, overseeing the production direction as well as directing pieces within the films. She also spearheaded a variety of other new online content, including a weekly talk show *Molly's Salon*, during the live performance hiatus.

**PARKER ESSE** (Choreographer) is a multi-award-winning director/choreographer known for his inclusive, visionary, energetic and earnest story-driven work. After performing regionally, in national tours and as a featured performer on Broadway in the Tony Award-winning *Fosse*, he began collaborating on multiple regional and Broadway shows as associate director/choreographer, creating Broadway's Tony/Drama Desk/multi-award-winning productions of *Finian's Rainbow*, *A Tale of Two Cities* and *Follies*. Credits include five *Encores!* productions (NY City Center), and regional theatres including The Kennedy Center, Goodspeed, Paper Mill Playhouse, The Old Globe, Asolo Rep, Madison Square Garden and the feature film *Deception* starring Hugh Jackman and Ewan McGregor. As choreographer, Parker exploded with *Oklahoma!* 50th Anniversary and the grand reopening of Arena Stage, following with his "inventive and emotional" choreography for Stephen Sondheim and Wynton Marsalis' *A Bed and a Chair* directed by John Doyle (NYC Center *Encores!*). Parker directs/choreographs for numerous NYC, regional and international theatres and is a nine-time Helen Hayes nominee (four-time winner) for Best Choreography; Arena Stage's *Oklahoma!*, *The Pajama Game*, *Anything Goes* and *Disney's Newsies*. Some recent director and/or choreographer credits include: NBC Special Broadcast *Physician's Mutual Omaha Symphony Christmas Celebration* (director/choreographer); *Rags* (Goodspeed); *La Traviata* (The Kennedy Center's WNO); pre-Broadway Toronto engagement of *Jukebox Hero—Foreigner's Greatest Hits* (Ed Mirvish Theatre); pre-Broadway *Love And Other Fables*; *45 Minutes From Coontown* (York Theatre Co.); *Lyrics & Lyricists Celebrates Oklahoma! at 75* (92nd St. Y/Buck's County Playhouse); multiple Equity showcases, 29-hour readings, and new works including *Chasing Rainbows*, *Hazel Maid in America*, *Valentino*, and *Chéri* starring Vanessa Williams and Paulo Szot. Upcoming: NYC pre-Broadway workshop new musical *Valentino* and *Hazel Maid in America*. Graduate NYU TSOA.

**LAURA BERGQUIST** (*Music Director/Conductor*) conducted the acclaimed Arena production of Disney's *Newsies* in 2019. She is the first female to music direct/conduct at Arena and is thrilled to return to Arena's marvelous creative team, cast, staff, crew and orchestra. On Broadway she was the Music Director/Conductor for *Allegiance: A New Musical*, is featured in the documentary, *The Road to Allegiance*, and conducted the Broadway cast album and feature film. Laura conducted world premieres at The Old Globe (*Emma*, *Sense and Sensibility*, *Allegiance*), Chicago Shakespeare (*Sense and Sensibility*), Cincinnati Playhouse (*Emma*, *Daddy Long Legs*). As a composer/arranger, Laura has a large catalogue including *Not Another Christmas Letter: The Musical* which is produced around the US. She lives in New York City with her superb husband Joe, in addition to working with theater companies, and teaching master classes in universities and churches around the country. [www.laurabergquist.com](http://www.laurabergquist.com)

**ALEXANDER DODGE** (*Set Designer*) Arena credits: *Noises Off*, *On The Jump*. Broadway: *Anastasia* (Outer Critics Circle Nomination), *A Gentleman's Guide to Love and Murder* (Tony, Drama Desk and Outer Critics Circle Nominations), *Present Laughter* (Tony Nomination), *Old Acquaintance*, *Butley*, *Hedda Gabler*; Off-Broadway: 59E59: *Whisper House*; Vineyard/Minetta Lane: *Harry Clarke*; Manhattan Theatre Club: *Ripcord*; Second Stage: *Lips Together*, *Teeth Apart*; Playwrights Horizons: *Rapture Blister Burn*; Roundabout: *The Understudy*; Public: *Measure for Pleasure*, *Paris Commune*; Lincoln Center: *Observe the Sons of Ulster...* (Lortel Award). Tours: La Jolla/Paper Mill Playhouse/Japan/Germany: Disney's *The Hunchback of Notre Dame*. Opera: Metropolitan Opera: *Samson et Dalila*; Santa Fe: *The Thirteenth Child*; L.A. Opera: *The Ghosts of Versailles*; Minnesota Opera: *Dinner At Eight*; Deutsche Oper Berlin: *Il Trittico*. MFA: Yale. [@alexanderdodgedesign](mailto:@alexanderdodgedesign)

**ALEJO VIETTI** (*Costume Designer*)'s select Arena Stage credits include: *Ella*, *The Pajama Game*, *Anything Goes* (Helen Hayes Award) and Disney's *Newsies*. New York credits include: Broadway's *Holiday Inn*, *Allegiance* (Drama Desk nomination) and *Beautiful: The Carole King Musical* (U.S. tour, West End — Olivier Award nomination, Australia, Japan and UK tour). He has designed for City Center *Encores!*, Radio City Rockettes, Roundabout Theatre, Manhattan Theatre Club, Atlantic Theatre, among others. Opera credits

include New York City Opera, Chicago Lyric Opera, Minnesota Opera, Wolf Trap Opera and Donesk Opera (Ukraine). Selected regional work includes: Alley Theatre, Shakespeare Theatre, Ford's, Signature, Goodspeed, Guthrie, Hartford Stage, Paper Mill Playhouse and The Old Globe. Other credits include: Disney's *The Hunchback of Notre Dame* (US, Berlin and Tokyo), Ringling Brothers and Barnum & Bailey Circus. TDF Irene Sharaff Young Master Award recipient.

**NICOLE PEARCE** (*Lighting Designer*) is an international lighting designer for dance, theater and opera based out of Queens, New York. Her work has been seen across the United States, Europe, Siberia, Japan, Korea, New Zealand and Cuba. New York credits include: The Playwrights Realm, The Play Company, The Asia Society and The Mint Theater Company. Regional credits include: Long Wharf, McCarter Theater, Hartford Stage, Philadelphia Theater Company, Williamstown Theater Festival, Resident Ensemble Players and Pittsburgh Public Theater. Selected dance credits include: Joffrey Ballet, Houston Ballet, Hubbard Street, Mark Morris Dance Group, Jessica Lang Dance, Alvin Ailey American Dance Theater, Nederland's Dance Theater, Malpasos and American Ballet Theater. Opera credits include: Arizona Opera, L.A. Opera, The Juilliard School, Opera de Montreal and Minnesota Opera. Nicole's installation of 1,000 paintings entitled *Tiny Paintings for Big Hearts* opened to doctors, nurses, staff and patients of Elmhurst Hospital in Elmhurst, NY in September 2021 [@nicolepearceart](https://www.nicolepearcedesign.com) [www.nicolepearcedesign.com](http://www.nicolepearcedesign.com)

**DANIEL ERDBERG** (*Sound Designer*) returns to Arena Stage, where his work has appeared in Disney's *Newsies*, *Anything Goes*, *The Pajama Game*, *Dear Evan Hansen* and *The Lion*. Daniel's designs have been heard at numerous New York theatres, including The Public, Roundabout, City Center, 59E59, Atlantic, Prospect and HERE. Highlights include the world premieres of *Stonewall* with NY City Opera, *Time It Was* with Bill Irwin and the American Premiere of Caryl Churchill's *Drunk Enough to Say I Love You*. Regional credits include Pasadena Playhouse, Milwaukee Rep, Geffen, ACT, Merrimack and Long Wharf, as well as productions in Korea, Japan, China, Canada and Cuba. He is a frequent Broadway associate designer, where credits include *The Iceman Cometh*, *Significant Other*, *Violet*, *The Glass Menagerie*, *A Streetcar Named Desire*, *The Heiress* and *The Nance*. Daniel has taught at Tisch/NYU and is a graduate of Northwestern University.



**CHARLES G. LAPOINTE** (*Wig Designer*) is an award-winning wig and hair designer who maintains a highly successful career on stages throughout the United States and abroad. Prior at Arena Stage: Disney's *Newsies*; Ken Ludwig's *Dear Jack, Dear Louise*; *Anything Goes*. Highlights: numerous Broadway, touring, American regional theater, West End and international productions including *Hamilton* (Make-Up Artists & Hair Stylist Guild Award); *Ain't Too Proud*; *Beautiful: The Carole King Musical*; *Beetlejuice*; *The Cher Show* (Drama Desk Award); *The Band's Visit*; *Anastasia*; *The Lifespan of a Fact*; *SpongeBob SquarePants* (Drama Desk Award); *Jersey Boys*; *A Gentleman's Guide to Love and Murder*; *The Color Purple*; *In the Heights*. Television: *The Wiz Live!* (Emmy Award Nomination); *Jesus Christ Superstar Live!* (Emmy Award Nomination and Make-Up Artists & Hair Stylist Guild Award).

**ANITA MAYNARD-LOSH** (*Associate Director and Text Director*) is the director of community engagement and senior artistic advisor at Arena Stage, where she leads the theater's education and outreach programs and serves on the artistic team. Now in her 18th season at Arena Stage, Anita has been involved in an artistic capacity on 45 Arena Stage productions: she directed the world premiere of *Our War* as part of the National Civil War Project, and has been an associate director, text director, and vocal/dialect coach on multiple other productions. Anita trained and taught at the American Conservatory Theater in San Francisco, was on the faculty at Webster University in St. Louis, headed the theater department at the University of Alaska Southeast and was the associate artistic director of Perseverance Theater in Juneau, Alaska, where she directed 21 mainstage productions. Anita traveled extensively with the artist-in-schools program in Alaska, working primarily with indigenous populations within the context of traditional villages. The Alaska Native-inspired production of *Macbeth* that Anita conceived and directed was performed in English and Tlingit at the National Museum of the American Indian as part of the Shakespeare in Washington Festival. Her essay about the project was published in *Weyward Macbeth: Intersections of Race and Performance*, Palgrave MacMillan. She has coached dialects for the Kennedy Center, the Washington National Opera, Oregon Shakespeare Festival, Portland Center Stage and the Broadway revival of *Ragtime*. Anita has traveled with Arena Stage's devised theater program, Voices of Now, to India (2012, 2014), Croatia (2015,

2019), and Bosnia and Herzegovina (2019) to collaborate with communities in devising original plays addressing social justice issues.

**WILLIAM YANESH** (*Associate Music Director*) returns to Arena Stage, having served as Music Director for *Snow Child*, and Associate Music Director for *Anything Goes*, *Dave* and *Carousel*. As a composer/lyricist, his musical *Caps for Sale* has toured nationally and played at the New Victory Theatre in New York City. He also wrote the music and lyrics for *Make Way for Ducklings* and *Blueberries for Sal* at Adventure Theatre MTC. His choral piece "The Astronomer" was recorded by The Capital Hearings on their album *When the Night is New*. He won the Helen Hayes Award for Outstanding Music Direction for *Into the Woods* at Ford's Theatre, and has music directed at Signature Theatre, Round House Theatre, and 1st Stage. Education: Carnegie Mellon University. [www.williamyanesh.squarespace.com](http://www.williamyanesh.squarespace.com)

**KRISTIN YANCY** (*Assistant Choreographer/Player/Dance Captain/Paula Abagnale Understudy*) See bio on page 24.

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

**JENNY MALE** (*Intimacy Consultant*) D.C. area credits include Arena Stage: Disney's *Newsies*, *Celia and Fidel*, *Change Agent*; Ford's Theatre: *Guys and Dolls*; Rep Stage: *E2*, *Things That Are Round*, *Sweeney Todd*, *True West*, *H2O*, *Yellowman*, *Dorian's Closet*; Factory 449: *Lela & Co.*, *Agnes of God*; Constellation Theatre Company: *The 39 Steps*, *Moon Man Walk*; Washington Stage Guild: *Bloomsday*. Affiliations: Certified Teacher with the Society of American Fight Directors and Certified Intimacy Director with Intimacy Directors & Coordinators.



**LISA NATHANS** (*Dialect and Vocal Coach*) is thrilled to be coaching again for Arena Stage with this fabulous team after previously coaching Disney's *Newsies* and *Anything Goes*. Other D.C. credits include various productions with the Kennedy Center Theater for Young Audiences, Shakespeare Theatre Company, Olney Theatre Center, Signature Theatre, Theater Alliance, Keegan Theatre and MetroStage. Regional credits include: Guthrie Theater, The 5th Avenue and Theatricum Botanicum. TV credits include: National Geographic's *Elemental: Hydrogen vs. Hindenburg*. Teaching (USA and UK): University of Maryland: TDPS (Assistant Professor, Voice, Speech, and Acting); CalArts; Stella Adler Academy; RADA; Royal Welsh; Royal Central; University of Washington (PATP MFA); and University of Minnesota (Guthrie BFA). Training: Royal Central School of Speech and Drama: MFA (Voice Studies); Boston University: BFA (Acting); Linklater Voice Designation; and Colaizzi Speech Practitioner. Break legs all!

**JOCELYN CLARKE** (*Dramaturg*) is senior dramaturg at Arena Stage in Washington, D.C. He was Theatre Advisor to the Arts Council of Ireland for ten years. As a dramaturg, Clarke has worked with writers such as Katori Hall, Taylor Mac, Lydia Diamond, Abhishek Majumdar, Eduardo Machado, Charles Randolph-Wright, Lisa Kron, Craig Lucas, Carl Hancock Rux, Mary Kathryn Nagle, Tanya Saracho and Karen Zacarias. He was a script editor on several Irish films, including *Young Offenders*, and was executive story editor on all three seasons of the BBC/RTE TV series *Young Offenders*. He is a writer on the second season of *P-Valley*. Katori Hall's acclaimed TV series for Starz. His new adaptation of Elizabeth Swados' musical *The Beautiful Lady*, will be directed by Anne Bogart at La Mama Theatre in New York in May 2022.

**JZ CASTING/GEOFF JOSSELSO, C.S.A. AND KATJA ZAROLINSKI, C.S.A.** (*Casting*) are New York-based casting directors, handling productions for theater, film and television. Recent work includes productions for Arena Stage, Actors Theatre of Louisville, Baltimore Center Stage, Cape Playhouse, Denver Center, The Irish Repertory Theatre, Merrimack Rep, Oregon Shakespeare Festival, Pittsburgh CLO, Pittsburgh Public Theatre, Repertory Theatre of St. Louis, Round House Theatre, Seattle Repertory Theatre, Studio Theatre, Theaterworks Hartford and Weston Playhouse. For more information, please visit [www.jz-casting.com](http://www.jz-casting.com)

**HANNAH SULLIVAN** (*Stage Manager*) is delighted to return to Arena Stage after interning on *Oklahoma!* in 2010. Broadway: *Beautiful, The Carole King Musical*; *The Band's Visit*; and *Hangmen* (U.S. premiere). Hannah has had the good fortune of traveling North America with *Hamilton*, *An American Musical* (1st National Tour) and *Beautiful, The Carole King Musical* (1st National Tour.) Off-Broadway Hannah has worked at Atlantic Theatre Company, The Vineyard Theatre, Roundabout Theatre Company, Park Avenue Armory, Soho Rep, the New York Philharmonic and others. Regional highlights include: *Seared* at Williamstown Theatre Festival, *A Little Night Music* at Berkshire Theatre Group and *The Fairytale Lives of Russian Girls* at Yale Repertory Theatre. Hannah has worked on a host of operas and live events all over the country. MFA: Yale School of Drama.

**HETHYR (RED) VERHOEF** (*Stage Manager*) has worked on numerous productions over the years as a stage manager and flyman. She continues to be deeply invested in theater, art, diversity and all the elements it takes to create it. Red is always thrilled to return to all the amazing people here at Arena Stage. Member AEA.

**MARNE ANDERSON** (*Assistant Stage Manager*) is thrilled to return to Arena Stage. Some highlights include *The Heiress*, *Indecent*, *Dave*, *Two Trains Running*, *The Great Society*, *Nina Simone: Four Women*, *A Raisin in the Sun*, *Moby Dick*, *All the Way*, *Erma Bombeck: At Wit's End*, *King Hedley II*, *Five Guys Named Moe*, *Mother Courage and Her Children*, *The Mountaintop*, *Metamorphoses*, *Long Day's Journey into Night*, *Arabian Nights* and *Duke Ellington's Sophisticated Ladies*. She is a graduate of the University of North Carolina School of the Arts and a proud member of Actors' Equity Association.

**EMILY ANN MELLON** (*Assistant Stage Manager*) returns for a nineteenth mainstage production at Arena Stage. Other selected D.M.V. credits include: *Souvenir* (Rep Stage); *A Doll's House, Part 2* (Round House Theatre); *Girlfriend* (Signature Theatre); *Wig Out!* (Studio Theatre); and *The School for Lies* (Shakespeare Theatre Company). Additional regional credits include: *The Niceties* (Geva Theatre Center) and *The Upstairs Concierge* (Goodman Theatre). Television credits include: *Inside Edition* and *Good Day New York*.



## ARENA STAGE LEADERSHIP

**MOLLY SMITH** (*Artistic Director*)

See bio on page 26.

**EDGAR DOBIE** (*Executive Producer*) Born in Vernon, British Columbia, a village next to the Rocky Mountains (three years after 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 sold-out audience for the full season of plays we had on 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 in Southwest with my good wife Tracy and our daughter Greta Lee in 2009 makes me feel like I am well-equipped to do a good job for you all.

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.

Musicians are members of the American Federation of Musicians, Local 161-710.

Arena Stage is a constituent of the Theatre Communications Group (TCG), the national organization for the American theater.

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The Arena Stage Young Patrons Board seeks to strengthen and support the future of American theater at Arena Stage. The Young Patrons Board supports the artistic mission of Arena Stage by being active ambassadors to the community and arranging opportunities for people under 40 years old to engage with the theater.

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**For more information, please contact Maya Weil  
at 202-600-4158 or [mweil@arenastage.org](mailto:mweil@arenastage.org)**

The cast of *The Pajama Game*. Photo by Margot Schulman.





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For more information on the benefits of becoming an Annual Fund contributor, please call the Development Department at 202-600-4177.

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# THEATER STAFF

Artistic Director ..... Molly Smith  
 Executive Producer ..... Edgar Dobie  
 Founding Director ..... Zelda Fichandler (1924-2016)  
 Founding Executive Director ..... Thomas C. Fichandler  
 (1915-1997)

## ARTISTIC DEVELOPMENT

Associate Artistic Director ..... Teresa Sapien  
 Dramaturg ..... Jocelyn Clarke  
 Literary Manager ..... Otis C. Ramsey-Zöe  
 Artistic Associate, Casting ..... Joseph Pinzon  
 Artistic Development Coordinator ..... Melissa Singson  
 Current Commissioned Writers ..... The Bengsons,  
 Lee Cataluna, Kia Corthron,  
 Nathan Alan Davis, Emily Feldman,  
 Idris Goodwin, David Henry Hwang,  
 Caleen Sinnette Jennings, Kenneth Lin,  
 Octavio Solis, Vera Starbard, Lauren Yee,  
 Karen Zacarias, Zack Zadek

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 Leadership Office Manager ..... Alison Irvin  
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 Accounting Associate ..... Mark Runion  
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 Human Resources Generalist ..... Maria Lewis

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 Marketing Department Assistant ..... Imani Pugh

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Associate Director, Marketing  
 and Media Strategy ..... Ryan Impagliazzo  
 Manager, Digital and  
 Social Media ..... Juliana Avery  
 Associate, Marketing  
 and Media ..... Anastasia St. Hilaire

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 Box Office Strategy ..... Marsha Kangas  
 Managers, Box Office Strategy ..... Nathan Boese,  
 William Haltiwanger

Patron Services Associates ..... Cole Graham,  
 Zoe Hall, Trevor Haren,  
 Jocelyn Harris, Caroline Hunt,  
 Colin O'Bryan, Megan O'Callaghan,  
 Rebecca Rovezzi, Christina Sapp

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 Strategic Partnerships ..... Ellison Roberts  
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 Groups, Events and  
 Rentals Associates ..... Aisha Djibo-Noma,  
 Asha Moses, Austin Sternlicht

Associate Director,  
 Patron Experience ..... Isaac Evans  
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 Lead House Manager ..... Andrew Rampy  
 House Managers ..... Kathryn Beckley,  
 Daniel Ricci

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 Senior Artistic Advisor ..... Anita Maynard-Losh  
 Director of Education ..... Ashley Forman  
 School Programs Manager ..... Rebecca Campana  
 Community Programs Manager ..... Mauricio Pita  
 Training Programs Manager ..... Mari Andrea Travis  
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 Programs Coordinator ..... Alan Gonzalez Bisnes

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 Major Gifts Assistant ..... Kiana Livingston

# THEATER STAFF

## GENERAL MANAGEMENT

General Manager.....Alicia Sells  
Assistant General Manager .....Katharine Templeton  
Company Managers.....Cameron Appel,  
Maddie Newell  
General and Production  
Management Coordinator ..... Jenna Murphy

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Director of Information Systems  
and Operations.....Travis Armbuster  
System Administrator .....Brian Oh  
Database Manager .....Rachel Schlaff  
Help Desk Associate.....Edward Wieland  
Operations Manager .....Paul Reagan  
Facilities and  
Engineering Manager ..... Jerry Sampson  
Porters .....Tevin Smith, Lawrence Wise  
Building Technicians .....Larry Serious,  
Keaun Windear  
Stage Door Attendants .....Kay Rogers, Ric Birch

## PRODUCTION

Director of Production..... Robert Hand  
Production Manager ..... Trevor A. Riley

## SCENIC

Technical Director .....Natalie Bell  
Associate Technical Director .....Zachary Fullenkamp  
Scene Shop Supervisor.....Travis Smith  
Charge Scenic Artist.....Li Qiang  
Carpenters.....Matthew Grisdela,  
Hannah Martin, Logan McDowell  
Frank Miller, Jess Rich, Erick Boscana

## PROPERTIES

Properties Director .....Jennifer Sheetz  
Associate Properties Director .....Lance Pennington  
Assistant Properties Director.....Jonathan Borgia  
Head Props Artisan .....Niell Duval  
Props Artisan .....Kyle Handziak  
Props Assistants .....Alessandra Shines,  
Grace Trudeau

## LIGHTS

Lighting Supervisor .....Christopher V. Lewton  
Assistant Lighting Supervisor.....Paul Villalovoz  
Electricians.....Brian Flory,  
Scott Folsom, Kelsey Swanson

## SOUND

Sound and Video Supervisor .....Brian Burchett  
Assistant Sound and  
Video Supervisor .....Byron Hurst  
Sound And Video  
Shop Technician.....Timothy M. Thompson  
Sound Technicians.....Alexander Cloud,  
Andrew Moberley

## COSTUMES

Costume Director ..... Joseph P. Salasovich  
Associate Costume Director .....Cierra Coan  
Drapers.....Carol Ramsdell,  
Steven Simon  
First Hands .....Michele Macadaeag,  
Elizabeth "Liz" Spilsbury  
Craftsperson.....Deborah Nash  
Wardrobe Supervisors .....Alina Gerall,  
Alice Hawfield  
Costume Assistant.....Kathleen Crescenzo  
Costume and  
Wardrobe Assistant .....Adelle Gresock

## STAGE MANAGEMENT

Stage Managers.....Rachael Danielle Albert,  
Marne Anderson, Kurt Hall,  
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