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# MY FAIR LADY

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# MY FAIR LADY

Book and Lyrics  
ALAN JAY LERNER

Music  
FREDERICK LOEWE

Adapted from George Bernard Shaw's play and Gabriel Pascal's motion picture *Pygmalion*

ANETTE BARRIOS-TORRES JONATHAN GRUNERT

with

JOHN ADKISON MAEGHIN MUELLER

NATHAN HALTIWANGER MICHAEL HEGARTY BECKY SAUNDERS

LAUREN EMILY ALAGNA NICK BERKE EVAN BERTRAM NICHOLAS CARROLL SHANNON CONBOY  
RYAAN FARHADI ANDREW FEHRENBACHER KELLY GLEASON JACKSON HURT CHRISTOPHER ISOLANO  
MICHELLE LEMON DEREK LUSCUTOFF ASHTON NORRIS JESSICA ORDAZ RAFA PEPÉN KUMARI SMALL  
CHARLIE TINGEN GILL VAUGHN-SPENCER JOHN VISO GERRI WEAGRAFF MARY BETH WEBBER

Scenic Design  
MICHAEL YEARGAN

Costume Design  
CATHERINE ZUBER

Lighting Design  
DONALD HOLDER

Sound Design  
MARC SALZBERG  
BETH LAKE

Associate Set Designer  
MIKIKO SUZUKI MACADAMS

Associate Costume Designer  
PATRICK BEVILACQUA

Hair and Wig Design  
TOM WATSON

Musical Arrangements  
ROBERT RUSSELL BENNETT  
& PHIL LANG

Dance Arrangements  
TRUDE RITTMAN

Music Supervision  
TED SPERLING

Music Coordinator  
TALITHA FEHR

New Orchestrations  
JOSH CLAYTON  
LARRY BLANK

Music Direction  
DAVID ANDREWS ROGERS

Casting  
ARC CASTING  
AMBER SNEAD, CSA

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Choreography by  
CHRISTOPHER GATELLI

Directed by  
BARTLETT SHER

**The Moss Arts Center dedicates this performance in memory of Donald Rude.**

# CAST *(in order of appearance)*

<b>ELIZA DOOLITTLE</b>	Anette Barrios-Torres
<b>FREDDY EYNSFORD-HILL</b>	Nathan Haltiwanger
<b>MRS. EYNSFORD-HILL</b>	Mary Beth Webber
<b>MS. CLARA EYNSFORD-HILL</b>	Kumari Small
<b>COLONEL PICKERING</b>	John Adkison
<b>SELSEY MAN</b>	Christopher Isolano
<b>PROFESSOR HENRY HIGGINS</b>	Jonathan Grunert
<b>HOXTON MAN</b>	Ryaan Farhadi
<b>THE LOVERLY QUARTET</b>	Ryaan Farhadi, Jackson Hurt, Gill Vaughn-Spencer, and Charlie Tingen
<b>FRANK, THE BARTENDER</b>	Andrew Fehrenbacher
<b>HARRY</b>	Nicholas Carroll
<b>JAMIE</b>	Ryaan Farhadi
<b>ALFRED P. DOOLITTLE</b>	Michael Hegarty
<b>FLOWER GIRL</b>	Kelly Gleason
<b>MRS. PEARCE</b>	Maeghin Mueller
<b>MRS. HOPKINS</b>	Jessica Ordaz
<b>HIGGINS' BUTLERS</b>	Jackson Hurt and Charlie Tingen
<b>HIGGINS' MAIDS</b>	Lauren Emily Alagna, Evan Bertram, Kelly Gleason, and Jessica Ordaz
<b>MRS. HIGGINS</b>	Becky Saunders
<b>CHARLES</b>	John Viso
<b>STEWARD</b>	Jackson Hurt
<b>LORD BOXINGTON</b>	Charlie Tingen
<b>LADY BOXINGTON</b>	Michelle Lemon
<b>CONSTABLES</b>	Rafa Pepén and Gill Vaughn-Spencer
<b>PROFESSOR ZOLTAN KARPATY</b>	Christopher Isolano
<b>FOOTMEN</b>	Nicholas Carroll and Andrew Fehrenbacher
<b>QUEEN OF TRANSYLVANIA</b>	Gerri Weagraff
<b>MRS. HIGGINS' SERVANT</b>	John Viso

## **ENSEMBLE**

Lauren Emily Alagna, Evan Bertram, Nicholas Carroll, Shannon Conboy, Derek Luscutoff, Ryaan Farhadi, Andrew Fehrenbacher, Kelly Gleason, Jackson Hurt, Michelle Lemon, Jessica Ordaz, Rafa Pepén, Kumari Small, Charlie Tingen, Gill Vaughn-Spencer, John Viso, Gerri Weagraff, and Mary Beth Webber

## **SWINGS**

Nick Berke, Shannon Conboy, Derek Luscutoff, and Ashton Norris

## **DANCE CAPTAIN/FIGHT CAPTAIN**

Nick Berke

## **ASSISTANT DANCE CAPTAIN**

Kelly Gleason

## **UNDERSTUDIES**

*Understudies never substitute for listed performers unless a specific announcement is made at the time of the performance.*

**ELIZA DOOLITTLE**

Evan Bertram

**FREDDY EYNSFORD-HILL**

Jackson Hurt and Charlie Tingen

**COLONEL PICKERING**

Nicholas Carroll and Andrew Fehrenbacher

**PROFESSOR HENRY HIGGINS**

Nicholas Carroll and Andrew Fehrenbacher

**ALFRED P. DOOLITTLE**

Ryaan Farhadi and Christopher Isolano

**MRS. PEARCE**

Jessica Ordaz and Gerri Weagraff

**MRS. HIGGINS**

Gerri Weagraff and Mary Beth Webber



*The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.*

# SCENES AND MUSICAL NUMBERS

## ACT I

### OVERTURE

Orchestra

### SCENE 1: OUTSIDE THE ROYAL OPERA HOUSE, COVENT GARDEN

#### *WHY CAN'T THE ENGLISH?*

Higgins

#### *WOULDN'T IT BE LOVERLY?*

Eliza and the Lovely Quartet

### SCENE 2: TENEMENT SECTION, TOTTENHAM COURT ROAD

#### *WITH A LITTLE BIT OF LUCK*

Doolittle, Harry, and Jamie

### SCENE 3: HIGGINS' STUDY

#### *I'M AN ORDINARY MAN*

Higgins

### SCENE 4: TENEMENT SECTION, TOTTENHAM COURT ROAD

#### *WITH A LITTLE BIT OF LUCK (REPRISE)*

Doolittle and the company

### SCENE 5: HIGGINS' STUDY

#### *JUST YOU WAIT*

Eliza

#### *THE SERVANTS' CHORUS* Mrs. Pearce and Higgins' Butlers and Maids

#### *THE RAIN IN SPAIN*

Higgins, Eliza, and Pickering

#### *I COULD HAVE DANCED ALL NIGHT*

Eliza, Mrs. Pearce,  
and Higgins' Maids

### SCENE 6: OUTSIDE A CLUB TENT, ASCOT

#### *ASCOT GAVOTTE*

Company

### SCENE 7: OUTSIDE HIGGINS' HOUSE

#### *ON THE STREET WHERE YOU LIVE*

Freddy

### SCENE 8: HIGGINS' STUDY

## ACT II

**SCENE 1: THE BALLROOM OF THE EMBASSY**

***THE EMBASSY WALTZ***

Orchestra

**SCENE 2: HIGGINS' STUDY**

***YOU DID IT*** Higgins, Pickering, Mrs. Pearce, and Higgins' Servants

***JUST YOU WAIT (reprise)***

Eliza

**SCENE 3: OUTSIDE HIGGINS' HOUSE, WIMPOLE STREET**

***ON THE STREET WHERE YOU LIVE (reprise)***

Freddy

***SHOW ME***

Freddy and Eliza

**SCENE 4: FLOWER MARKET OF COVENT GARDEN**

***WOULDN'T IT BE LOVERLY? (reprise)***

Eliza and the *Loverly* Quartet

***GET ME TO THE CHURCH ON TIME***

Doolittle, Jamie, Harry,

and the company

**SCENE 5: UPSTAIRS HALL OF HIGGINS' HOUSE**

***A HYMN TO HIM***

Higgins

**SCENE 6: THE CONSERVATORY OF MRS. HIGGINS' HOUSE**

***WITHOUT YOU***

Eliza and Higgins

**SCENE 7: OUTSIDE HIGGINS' HOUSE, WIMPOLE STREET**

***I'VE GROWN ACCUSTOMED TO HER FACE***

Higgins

**SCENE 8: HIGGINS' STUDY**

The place is London, the time is 1912.

*THERE WILL BE ONE 15-MINUTE INTERMISSION.*

# MUSICAL NUMBERS, cont.

## **MY FAIR LADY ORCHESTRA**

David Andrews Rogers, *music director and conductor*

Michael Hopewell, *AMD and keys*

Victoria Carchietta, *reed 1*

Andrew Clark, *reed 2*

Joel Uliassi, *trumpet*

Eileen Coyne, *French horn*

Megan O'Malley, *trombone*

Laura Hamel, *percussion*

Amanda Nix, *concert master*

Elen Wroten, *cello*

Abraham Masso, *bass*

Ted Sperling, *additional arrangements*

Talitha Fehr, *music coordinator*

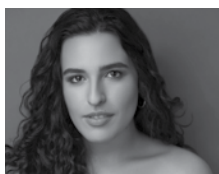
## PROGRAM NOTE

After tryouts in New Haven and Philadelphia, *My Fair Lady* starring Rex Harrison and Julie Andrews opened on Broadway at the Mark Hellinger Theatre on March 15, 1956. Alan Jay Lerner and Frederick Loewe wrote the book and score, adapted from George Bernard Shaw's famous play and Gabriel Pascal's motion picture, *Pygmalion*. The original production, one of the most distinguished in the history of the musical theatre, was directed by Moss Hart. When *My Fair Lady* closed on September 29, 1962, it had played 2,717 performances, more than any other musical up to that time.



# BIOGRAPHIES

## **ANETTE BARRIOS-TORRES, ELIZA DOOLITTLE**



Anette Barrios-Torres is a Cuban-American actor from Miami, FL. National tour debut! Regional: *The Sound of Music* (Maria), *Carousel* (Carrie), and *Grease* (Jan) with Lyric Theatre OK. Concerts: 54 Below and An Evening with Kelli O'Hara with OKC Phil. OCU grad! Thanks HCKR, Ann, DAR, Sami, and Bart. Besos to her family and Nathan. For Marin. @anettebarriostorres

## **JONATHAN GRUNERT, PROFESSOR HENRY HIGGINS**



Jonathan Grunert is thrilled to return for another year as Henry Higgins! Favorite credits include: *Murder on the Orient Express* (Arbuthnot), *Shakespeare in Love* (Wessex), *Thoroughly Modern Millie* (Trevor Graydon), *Romeo & Juliet* (Mercutio), and *Evil Dead: The Musical* (Ash). MFA FSU/Asolo Conservatory, BFA Southern Methodist University. Learn more at [JonathanGrunert.com](http://JonathanGrunert.com).

## **JOHN ADKISON, COLONEL PICKERING**



National tour: *My Fair Lady*, *The Music Man*, *A Christmas Story*, and *Elf*. Regional: Laguna Playhouse, People's Light & Theatre Co., Sierra Repertory Theatre, Gablestage, and Ocean State Theatre Co. Stock: Little Theatre on the Square, Theatre by the Sea, and Barn Theatre. More at [johnadkison.com](http://johnadkison.com). Love to JCA.

# BIOGRAPHIES, cont.

## MAEGHIN MUELLER, MRS. PEARCE



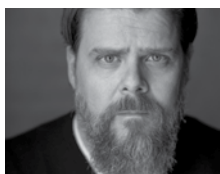
Maeghin Mueller is so excited to be returning to tour! National tour: *Emojiland: The Musical* (Pile of Poo). Regional credits: *A Little Night Music* (Desiree Armfeldt), *Bonnie and Clyde* (Blanche), and *Into the Woods* (Jack's Mother). Workshop: *Last of the Red Hot Mamas* (Sophie Tucker). Many thanks to the MFL team, my friends, family, and Jose! @maeghinkings

## NATHAN HALTIWANGER, FREDDY EYNSFORD-HILL



Nathan Haltiwanger is thrilled to return for another year on tour! Select regional credits: *Sweeney Todd* (Anthony Hope), *She Loves Me* (Stephen Kodaly), *Cinderella* (Prince Topher), and *Beauty and the Beast* (Gaston). Thanks to Colin, my UIA family, and the entire MFL team! All my love to my family and Logan. IG: @nathan.haltiwanger

## MICHAEL HEGARTY, ALFRED P. DOOLITTLE



Michael Hegarty is thrilled to be returning to Wimpole Street for another year. Credits: First national tour of Bartlett Sher's *Fiddler on The Roof*. Regional: *The Producers*, *Les Miserables*, *Footloose*, *Kinky Boots*, *Damn Yankees*, *Sweeney Todd*, and *A Christmas Story*. TV/Film: *Tommy* (with Edie Falco) and *Better Nate Than Ever*. More at [michaeljhegarty.com](http://michaeljhegarty.com).

## **BECKY SAUNDERS, MRS. HIGGINS**



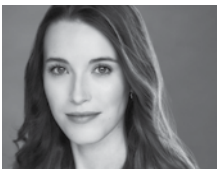
Becky Saunders is happy to be back on tour as Mrs. Higgins! Tours: *Bye-Bye Birdie* (Mrs. Merkle) and *Golf: The Musical* (Principal). New York: *A Little Night Music* (Madame Armfeldt). Regional: *Always...Patsy Cline* (Louise Seger, dir. Ted Swindley), *White Christmas* (Martha Watson, dir. Rob Baron), and *Anne of Green Gables* (Marilla Cuthbert, dir. Jessica Kubzansky).

## **LAUREN EMILY ALAGNA, HIGGINS' MAIDS AND ENSEMBLE**



Lauren Emily Alagna is overwhelmed with gratitude to be joining *My Fair Lady!* Favorite credits: *A Chorus Line* (Kristine, PSF, and REV), *Evita* (Mistress understudy, Fulton), *State Fair* (REV), and *An American in Paris* (ABT). Immense love to her supportive family and friends, and appreciation to HKA. Instagram: @lauren.alagna

## **EVAN BERTRAM, HIGGINS' MAIDS, ENSEMBLE, AND ELIZA DOOLITTLE UNDERSTUDY**



National tour debut! Regional: *Guys and Dolls* (Axelrod), *Million Dollar Quartet* (Ogunquit), *A Christmas Carol* (Gateway), *The Secret Garden* (ACT of CT), and *SHOUT!* (Mason Street). JMU MT alum. Huge thanks to UIA, ARC, and my precious family. Delighted to share the stage with my husband, Jackson! Matt. 11:28-30. IG @evbertram

# BIOGRAPHIES, cont.

**NICHOLAS CARROLL**, HARRY, FOOTMAN, ENSEMBLE, PROFESSOR HENRY HIGGINS UNDERSTUDY, AND COLONEL PICKERING UNDERSTUDY



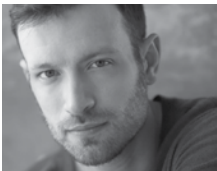
National Tour: *The Sound of Music* (Captain Von Trapp understudy). Select regional: *Oklahoma!* (Judd), *Mamma Mia!* (Harry), *Shrek the Musical* (Lord Farquaad) at Little Theatre on the Square, and *The Full Monty* (Reg Willoughby) at North Shore Music Theatre. Ithaca College BFA Musical Theatre. Much gratitude to the entire MFL company! @nickarroll

**RYAAN FARHADI**, JAMIE, THE *LOVERLY* QUARTET, HOXTON MAN, ENSEMBLE, AND ALFRED P. DOOLITTLE UNDERSTUDY



National Tour debut! Recent graduate of Penn State Musical Theatre. Huge thanks to ARC Casting, *My Fair Lady*, and his team at PMA. Dedicated to every one of his teachers, mentors and his parents, without whom none of this would be possible. Iranian and Afghan American. @ryaanfarhadi

**ANDREW FEHREHBACHER**, FRANK THE BARTENDER, FOOTMAN, ENSEMBLE, PROFESSOR HENRY HIGGINS UNDERSTUDY, AND COLONEL PICKERING UNDERSTUDY



Andrew Fehrenbacher is excited to return to Wimpole Street! Regional: *Guys and Dolls* (Sky), *The Sound of Music* (Captain), *Next to Normal* (Dan), *A Christmas Carol* (Bob Cratchit), *Ring of Fire* (Johnny Cash), and more! Thanks to the MFL, team, Dr. Perna, Peppy, and Brian. Love to Mary.

**KELLY GLEASON, FLOWER GIRL, HIGGINS' MAIDS, ENSEMBLE,  
AND ASSISTANT DANCE CAPTAIN**



Kelly Gleason is thrilled to join the MFL tour! National tour: *Chicago* (Hunyak understudy Roxie) and *42<sup>nd</sup> Street*. Favorite regional: *Holiday Inn* (Paper Mill), *Catch Me if You Can* (REV), *Cinderella* (NSMT), and *Singin' in the Rain* (Girl in Green and assistant choreographer; TBTS). Pace U grad. Thanks to Mom, Dad, and the MFL team!

**JACKSON HURT, THE LOVERLY QUARTET, STEWARD, HIGGINS' BUTLER,  
ENSEMBLE, AND FREDDY EYNSFORD-HILL UNDERSTUDY**



Jackson Hurt is thrilled to be back on tour! Tour: *My Fair Lady* (second national). Cruise: RCCL. Regional: *Sound of Music* (The Lex); *Little Women*, *Grease*, and *Little Mermaid* (Palace); and *Cinderella* (Aurora). Many thanks to UIA and my family. Blessed to be on stage with my wife, Evan! NKU BFA Alum. @jackson.hurt12. Ephesians 6:16.

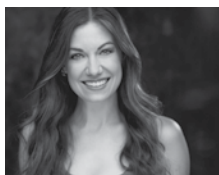
**CHRISTOPHER ISOLANO, ZOLTAN KARPATY, SELSEY MAN,  
AND ALFRED P. DOOLITTLE UNDERSTUDY**



Christopher Isolano is honored to join LCT's *My Fair Lady*. Off-Broadway: *The Golden Cage* (Theatre Row) and *Fancy Nancy* (AMT). Regional: *The Sound of Music* (Engeman), *Godspell* (Theatre Aspen), and *Spring Awakening* (Hangar). Additional: *Aida* and *Nabucco* (Metropolitan Opera). Love to ASA, ARC, my new MFL fam, my *famiglia/amici*, and my Hitchweist. Hi, Ma! @Chris\_Isolano

# BIOGRAPHIES, cont.

## **MICHELLE LEMON, LADY BOXINGTON AND ENSEMBLE**



National Tour debut! Select regional credits: *A Chorus Line*, *Cinderella* (Phoenix Theatre Company), *Something Rotten*, *Crazy for You*, *Joseph and the Technicolor Dreamcoat*, *Anything Goes* (Sharon Playhouse), and *Indecent* (Playhouse on Park). Michelle Lemon holds a BFA in dance from the University of Minnesota – Twin Cities. Find more information at [michellelemon.com](http://michellelemon.com) and [@michelleglemon](https://www.instagram.com/michelleglemon).

## **JESSICA ORDAZ, MRS. HOPKINS, HIGGINS' MAIDS, ENSEMBLE, AND MRS. PEARCE UNDERSTUDY**



National tour debut! Regional: *In the Heights* (PVPA), *Secret Garden*, *Mamma Mia!*, *Parade*, *Oklahoma!* (3DTheatricals), *Hunchback of Notre Dame*, and *The Sound of Music* (MCRE). Ordaz sings for the Disneyland Resort and for Christmas parody group The Mistletones. Beyond grateful to Amber Snead and the incredible cast and crew! Jeremiah 29:11 [@JessicaLOrdaz](https://www.instagram.com/JessicaLOrdaz)

## **RAFA PEPÉN, CONSTABLE AND ENSEMBLE**



Rafa Pepén is making his national tour debut! Born and raised in the Dominican Republic. Recently seen in *42<sup>nd</sup> Street* at Riverside Theater and *The Wizard of Oz* at The Palace Theater. Pepén's favorite Dominican credits include *CATS*, *Spring Awakening*, *Godspell*, and *The Addams Family*. Gracias a mi familia y amigos por todo el apoyo. Los quiero!

**KUMARI SMALL, MS. CLARA EYNSFORD-HILL AND ENSEMBLE**



Kumari Small is California-born and New York City-based and is thrilled to be joining *My Fair Lady*. Credits include *Rudolph* (national tour), Mary in *Mary Poppins* at the Hyperion at the Disneyland Resort, Gabrielle in R&H's *Cinderella*, *Memphis*, and *Beauty and the Beast* (Moonlight Amphitheater). Love to her to her family and friends. Represented by Firestarter Entertainment. @kumarismall

**CHARLIE TINGEN, THE LOVERLY QUARTET, LORD BOXINGTON, HIGGINS' BUTLERS, ENSEMBLE, AND FREDDY EYNSFORD-HILL UNDERSTUDY**



Charlie Tingen is thrilled to join this lovely tour! Tingen has performed off-Broadway, in national tours, with symphony orchestras, and at opera companies and regional theatres throughout the United States. Recent performances include Anatole in the regional premiere of *Natasha, Pierre & the Great Comet of 1812*; Shakespeare in *Something Rotten!*; and Toby in *Sweeney Todd*. Find Tingen at @charlietingen and [charlietingen.com](http://charlietingen.com).

**GILL VAUGHN-SPENCER, THE LOVERLY QUARTET, CONSTABLE, AND ENSEMBLE**



A small potato in the Big City! Recently seen in the *Legally Blonde* 2022-2023 national tour (ensemble and Emmet cover) and the *A Chorus Line* 2022 international tour (swing and Zach cover). Point Park 2020 alumni and YOU Talent client. Thank you team, family, friends, and God! Find him at [gillvs.com](http://gillvs.com) and @gill.rvs.

# BIOGRAPHIES, cont.

## **JOHN VISO, CHARLES AND ENSEMBLE**



John Viso is a New York City-based performer born and raised in Kansas City. National tour debut. Credits: *Cabaret* (The Old Globe and Asolo Rep), *MSC Cruises* (RWS Entertainment), *A Chorus Line* and *Newsies!* (The Lexington Theatre Co.), *Anything Goes* and *Newsies!* (Porthouse Theatre), and *Bright Star* (Phoenix Theatre). Education: BFA Musical Theatre from Ball State University. Find Viso at [johnviso.com](http://johnviso.com) and @visoinlights.

## **GERRI WEAGRAFF, QUEEN OF TRANSYLVANIA, ENSEMBLE, MRS. HIGGINS UNDERSTUDY, AND MRS. PEARCE UNDERSTUDY**



Gerri Weagraff is delighted to join the MFL tour! National tours: *Anastasia* (Dowager Empress) and *Fiddler on the Roof* (Golde). Regional: Arizona Broadway Theatre, Surflight, Beef & Boards, Candlelight Theatre, and Fireside. Credits: *Funny Girl* (Mrs. Brice), *Into the Woods* (Jack's Mother), *The Spitfire Grill* (Hannah), *Follies* (Phyllis), and *Lend Me a Tenor* (Julia). Find more information at [gerriweagraff.com](http://gerriweagraff.com).

## **MARY BETH WEBBER, MRS. EYNSFORD-HILL, ENSEMBLE, AND MRS. HIGGINS UNDERSTUDY**



Mary Beth Webber is honored to be joining this amazing production. Webber recently performed in the first national tour of *Fiddler on the Roof* as Yente the Matchmaker. However, her most important role to date is Mom to her seven fabulous daughters. Much love and gratitude to Mimi, Jack, Leigh, and the J.U.G. Club for their unwavering support.



**NICK BERKE, SWING, DANCE CAPTAIN, FIGHT CAPTAIN,  
AND ASSISTANT CHOREOGRAPHER**



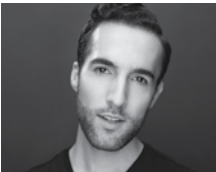
Nick Berke returns to *My Fair Lady* for another season, after its acclaimed 2022-2023 run. This is Berke's second Bartlett Sher production; he most recently spent four years and 700 performances on the first national tour of *Fiddler on the Roof*. Other tours: *A Chorus Line* (North America/Japan 2018 and Japan 2022). BFA NYU/Tisch. Find Berke at [nickberke.com](http://nickberke.com) and @nickberke.

**SHANNON CONBOY, ENSEMBLE AND ONSTAGE SWING**



Regional premiere: Tuacahn's *Charlie and the Chocolate Factory* (Cherry Sundae). Other favorites: *Elf* National Tour, *Singin' in the Rain* (Kathy Selden), *Dames at Sea* (Ruby), and the ZACH's *Beauty and the Beast*. Special thanks to Casting by ARC, Brian at HKA, and the creative team. Love to her supportive family! @shanconboy

**DEREK LUSCUTOFF, ENSEMBLE AND ONSTAGE SWING**



National tour debut! Last year, Derek Luscutoff was dance assistant to Randy Skinner and a swing in the pre-Broadway tryout of *42<sup>nd</sup> Street* at Goodspeed Musicals. Other credits: Don Lockwood in *Singin' in the Rain* (Rivertown Theaters), *Cinderella* (Paper Mill Playhouse), *Mamma Mia!* (North Shore Music Theatre), and *Swing!* (Norwegian Cruise Line). BA from UC Berkeley. Many thanks to Crossroads Live, the creative team, BWA Agency, friends, family, and Daniel! Find Luscutoff at [DerekLuscutoff.com](http://DerekLuscutoff.com) and @derekLuscutoff.

# BIOGRAPHIES, cont.

## ASHTON NORRIS, SWING



Ashton Norris is a California girl currently based in Chicago and is thrilled to be touring with *My Fair Lady!* A recent graduate from Roosevelt University, some previous credits include *A Chorus Line*, *Cinderella*, and *Pajama Game*.

Thanks to her family and agents at Gray Talent for their support!

@ashtonmarienorris

## ALAN JAY LERNER, BOOK AND LYRICS

Alan Jay Lerner wrote some of America's best loved and enduring stage and movie musicals with Frederick Loewe over a period of more than 25 years: *Life of the Party*, *What's Up*, *The Day Before Spring*, *Brigadoon*, *Paint Your Wagon*, *My Fair Lady*, *Camelot*, and *Gigi*. Lerner also wrote *Love Life* with Kurt Weill, *On a Clear Day You Can See Forever* and *Carmelina* with Burton Lane, *Coco* with Andre Previn, *1600 Pennsylvania Avenue* with Leonard Bernstein, and *Dance a Little Closer* with Charles Strouse. He wrote the libretto and/or lyrics for the films *An American in Paris*, *Gigi*, *The Little Prince*, and *Royal Wedding*, as well as the film versions of his plays. He wrote two books: *The Street Where I Live* and *The Musical Theatre: A Celebration*. During his life, he received multiple Tonys, Oscars, Grammys, and Golden Globes and a Kennedy Center Honor. Lerner died in 1986.

## FREDERICK LOEWE, MUSIC

Frederick Loewe, a classically trained musician, wrote the scores for some of America's most memorable musicals, including *My Fair Lady*, *Camelot*, *Brigadoon*, *Paint Your Wagon*, and *Gigi*. Among his most famous songs with lyricist and partner Alan Jay Lerner are *Almost Like Being in Love*, *I Could Have Danced All Night*, and *Thank Heaven for Little Girls*. A musical prodigy, Loewe was

born in Berlin in 1901 and, at 13, was the youngest piano soloist to play with the Berlin Philharmonic. His popular song, *Katrina*, written when he was 15, sold more than a million copies across Europe. Struggling to find work on Broadway after arriving in the U.S. in 1924, Loewe worked at such odd jobs as cow punching, boxing, and accompanying silent films on the piano. He wrote with several other lyricists until approaching Lerner at New York's Lambs Club in 1942 about collaborating on a show — thus beginning one of Broadway's most extraordinary partnerships. The recipient of multiple Tony and Academy awards, Loewe died in Palm Springs in 1988.

### **BARTLETT SHER, DIRECTION**

Bartlett Sher received a Tony Award nomination for the Broadway run of *My Fair Lady*. Sher won the Tony Award for Best Direction of a Musical for *South Pacific* (also London and Australia). He also received Tony Award nominations for Best Direction for *To Kill a Mockingbird*, *Oslo* (also National Theatre, London), *The King and I* (also London), *Golden Boy*, *Joe Turner's Come and Gone*, *Awake and Sing!*, and *The Light in the Piazza*. Also on Broadway, he directed a revival of Lerner & Lowe's *Camelot*, *Pictures From Home*, *Fiddler on the Roof*, *The Bridges of Madison County*, and *Women on the Verge of a Nervous Breakdown* (also London). He also directed New York productions of *Intimate Apparel* and *Blood & Gifts* (Lincoln Center), *Prayer for My Enemy* and *The Butterfly Collection* (Playwrights Horizons), *Cymbeline* (Callaway Award and Royal Shakespeare Company), *Waste* (Best Play Obie Award), and *Don Juan* and *Pericles* (TFANA, BAM). Opera includes: *Rigoletto* (Metropolitan Opera and Staatsoper Berlin); *Roméo et Juliette* (Metropolitan Opera, Salzburg, Milan, and Chicago); *Faust* (Baden Baden); *Two Boys* (English National Opera and Metropolitan Opera); *Il Barbiere di Siviglia* (Baden Baden and Metropolitan Opera), *Otello*, *Les Contes d'Hoffmann*, *Le Comte Ory*, and

# BIOGRAPHIES, cont.

*L'Elisir d'Amore* (Metropolitan Opera); and *Mourning Becomes Electra* (Seattle Opera and New York City Opera). Previously artistic director of Seattle's Intiman Theatre (2000–2009), company director for the Guthrie Theater, and associate artistic director at Hartford Stage Company, Sher has been resident director at Lincoln Center Theater since 2008. He serves on the board of the Society of Stage Directors and Choreographers. Sher's film, *Oslo*, premiered on HBO in 2021, was nominated for two Emmy Awards, and won a Critics Choice Award.

## **SAMANTHA (SAMI) SALTZMAN, ASSOCIATE TOUR DIRECTOR**

Samantha Saltzman has worked as an associate director transferring landmark Broadway productions to national and international tours and has also directed countless new musicals and established productions and major events featuring A-list celebrity talent. Associate/Resident Director: *The King and I* (U.K. tour), *My Fair Lady* (second national U.S.), *The Color Purple* (second national U.S.), *Matilda the Musical* (first national U.S.), *Lady in the Dark* (NYCC), *Southern Comfort* (The Public Theatre), and Sarah Brightman's *Dreamchaser* World Tour. Assistant Resident Director and Rehearsal Director: *The Phantom of the Opera* (world tour), *Matilda the Musical* (Broadway), and *The King and I* (second national U.S.). Director (select credits): *LadyShip*, Drama League Gala Honoring Steve Martin, *210 Amlent Ave*, *In Trousers*, and *Urinetown*. TV/Film: *Parent Teacher Conference*, *Idle Worship*, and *Adulthood with Jane*. Drama League Directing Fellow Alumni. Find more information at [samanthasaltzman.com](http://samanthasaltzman.com).

## **CHRISTOPHER GATELLI, CHOREOGRAPHY**

LCT: *My Fair Lady* (Tony and Outer Critics Circle nominations), *The King and I* (Tony nomination), *South Pacific* (Tony and OCC nominations), and *Women on the Verge of a Nervous Breakdown*.

Broadway: *The Cher Show* (also Chicago), *War Paint*, *Newsies* (Tony, DD, and OCC awards for Best Choreography), *SpongeBob SquarePants* (Tony nomination), *Sunday in the Park with George*, *Casa Valentina*, *Godspell*, *13*, *The Ritz*, *Martin Short: Fame Becomes Me*, and *High Fidelity*. West End: *Silence! The Musical!* and *Sunday in the Park With George*. Off-Broadway: *Dogfight* (Lortel Award), *Altar Boyz* (Lortel and Callaway awards and DD nomination), *Bat Boy: The Musical* (Lortel Award); and *tick, tick... BOOM!* Film: *Hail, Caesar!*; *Newsies*; and *Isn't It Romantic?* TV: *Schmigadoon!*

### **JIM COONEY, ASSOCIATE AND TOUR CHOREOGRAPHER**

Jim Cooney is a New York City-based director and choreographer. Highlighted credits include *Between the Sea and Sky* (Best Musical winner, Best Choreography nomination), *Shooting Star* (Best Choreography award), *A Chorus Line* (Best Musical and Best Choreography awards), *Broadway Bares* (directed by Jerry Mitchell), and *Sweet Charity* (directed by Michael Rupert). Cooney is the founder of Amplified Artists, a membership community for theatre professionals, and is the host of the *Theater Life Uncensored* podcast. Learn more at [JimCooney.me](http://JimCooney.me).

### **TED SPERLING, MUSIC SUPERVISOR**

Director: *The Other Josh Cohen*, *Red Eye of Love*, and *Striking 12* (off-Broadway); *She Loves Me* (Caramoor); *The Pirates of Penzance* and *See What I Wanna See* (Public Theater); *Show Boat* (NY Phil); *The Frogs*, *Anyone Can Whistle*, *Myths and Hymns*, *Lady in the Dark*, *Of Thee I Sing*, *Babes in Toyland*, and *Knickerbocker Holiday* (MasterVoices). Musical Director: *My Fair Lady*, *Fiddler on the Roof*, *The King and I*, *South Pacific*, *The Light in the Piazza* (Tony Award), *The Full Monty*, *Dirty Rotten Scoundrels*, *Floyd Collins*, *A Man of No Importance*, *A New Brain*, and *My Favorite Year*. Actor: *Titanic*

# BIOGRAPHIES, cont.

and *The Marvelous Mrs. Maisel*. Artistic director of MasterVoices. Find more information at [tedsperling.net](http://tedsperling.net).

## **MICHAEL YEARGAN, SCENIC DESIGN**

LCT: *My Fair Lady* (Tony and Outer Critics Circle nominations), *Oslo* (Tony nomination), *The King and I* (Tony and OCC nominations), *Golden Boy* (Tony nomination), *Blood and Gifts*, *Women on the Verge of a Nervous Breakdown*, *Joe Turner's Come and Gone* (Tony nomination), *South Pacific* (Tony and Drama Desk awards and OCC nomination), *Cymbeline*, *Awake and Sing!* (DD Award and Tony nomination), *Edward Albee's Seascape*, and *The Light in the Piazza* (Tony and DD awards). Broadway: *The Ritz*, *Bad Habits*, *A Lesson From Aloes*, *The Road to Mecca* (Roundabout), and *Fiddler on the Roof* (Broadway revival). Credits also include off-Broadway, regional theatre, London, 10 productions at the Metropolitan Opera, and work at major opera companies throughout the United States, Europe, and Australia.

## **MIKIKO SUZUKI MACADAMS, ASSOCIATE SET DESIGNER**

Mikiko Suzuki MacAdams' design work has been seen off-Broadway and in regional theatres all around the U.S. As an associate set designer, MacAdams has worked on several Broadway, West End and U.S., U.K., and international tours. For full credits, please visit [miki kosmacadams.com](http://miki kosmacadams.com). Currently, MacAdams is a faculty member of Geffen Drama School at Yale.

## **CATHERINE ZUBER, COSTUME DESIGN**

Broadway: *Moulin Rouge* (Tony, Olivier, Drama Desk, and Outer Critics Circle awards), *Mrs. Doubtfire*, *My Fair Lady* (Tony, Drama Desk, and Outer Critics Circle awards), *Oslo*, *The Father*, *War Paint* (Drama Desk and Outer Critics Circle awards), *The King and I*, (Olivier and Tony awards), *Fiddler on the Roof*, *Golden Boy*, *South*

*Pacific* (Tony Award), *The Coast of Utopia* (Tony Award), *The Light in the Piazza* (Tony Award), *Awake and Sing!* (Tony Award), *The Royal Family* (Tony Award), *Edward Albee's Seascape*, *Gigi* (Drama Desk Award), *Doubt*, and *Dinner at Eight*. Metropolitan Opera: *Rigoletto*, *Porgy and Bess*, *Il Barbiere di Siviglia*, *Les Contes d'Hoffman*, *Comte Ory*, *L'elisir d'Amore*, *Otello*, *Dr. Atomic*, and *Roméo et Juliette*. 2016 Induction: Theater Hall of Fame. *Oslo*, film HBO.

### **DONALD HOLDER, LIGHTING DESIGN**

Broadway: Over 50 productions, two Tony awards (*The Lion King* and *South Pacific*), and 14 Tony nominations. Recent projects include *Paradise Square*, *Tootsie*, *Kiss Me Kate*, *My Fair Lady*, *Oslo*, *Anastasia*, *She Loves Me*, *Fiddler on the Roof*, *The King and I*, *The Bridges of Madison County*, *Golden Boy*, *Spiderman*, and many others. Film/TV: *Spirited* (Apple Studios), *The Marvelous Mrs. Maisel* (Amazon Studios), *Oceans 8* (Warner Bros. Pictures), and *Smash* (NBC/Dreamworks). Graduate of the Yale School of Drama; head of lighting design at Rutgers University.

### **MARC SALZBERG, SOUND DESIGN**

Broadway: *Camelot* (co-design with Beth Lake); *My Fair Lady* (also London, U.K., and U.S. tours); *The Great Society* (co-design with Paul James Prendergast); *Oslo*, *Golden Boy* (Tony nomination), and *Awake and Sing!* (co-designed with Peter John Still); *Fiddler on the Roof* (1981 revival); and Larry Gelbart's *Mastergate*. Off-Broadway: *The Hard Problem*, *Forever Plaid*, and *Intimate Apparel*. Salzberg sat behind the mixing desk as production soundman at the Vivian Beaumont Theater at New York's Lincoln Center for 20 years, mixing 29 shows, including *South Pacific*, *The Coast of Utopia*, and *The Light in the Piazza*.

# BIOGRAPHIES, cont.

## **BETH LAKE, SOUND DESIGN**

Beth Lake is a freelance sound designer and theatre practitioner based in New York City. Recent credits: *Kinky Boots* (Bucks County Playhouse), *Kiss My Aztec* (Hartford Stage with Jessica Paz), *A Thousand Splendid Suns* (U.S. tour), *American Girl Live!* (U.S. tour), *The Revolutionists*, and *An Iliad* (Gulfshore Playhouse). Broadway Associate: *Pass Over*, *Is This a Room?*, *Dana H*, *My Fair Lady*, *The Sound Inside*, and *Intimate Apparel*. M.F.A. UC-Irvine; Member USA829.

## **TOM WATSON, HAIR AND WIG DESIGN**

Tom Watson headed the wig and makeup department at the Metropolitan Opera for 17 years. Watson has designed more than 100 Broadway productions, including *Wicked*, *Rock of Ages*, *The King and I*, *Fiddler on the Roof*, *Oslo*, *Falsettos*, *The Little Foxes*, *My Fair Lady*, *Plaza Suite*, *Parade*, and *Spamalot* revival.

## **ARC, CASTING**

ARC boasts 150+ productions across the globe and 13 Artios Awards for casting. Broadway/New York past and present productions include *The Life of Pi*, *Chicago the Musical*, Disney's *The Lion King* and *Beauty and the Beast*, *Hadestown*, *Lost in Yonkers*, *Great Comet of 1812*, *Christmas Spectacular Starring the Radio City Rockettes*, *39 Steps*, *Pippin*, and *La Cage aux Folles*. TV/Film: Netflix, 20<sup>th</sup> Century Fox, NBC, Lionsgate, and Disney Channel. West End/U.K.: *Hadestown*, *Thriller Live*, and *Menier Chocolate Factory*. Tours: *1776*, *Hairspray*, *Waitress*, *Urinetown*, *Charlie and the Chocolate Factory*, *Finding Neverland*, *Into the Woods*, and *We Will Rock You*. Regional: A.R.T., Berkeley Rep, Alley, Bay Street, Goodspeed, Hollywood Bowl, McCarter, and Signature. ARC, part of RWS Global. Find more information at [castingbyarc.com](http://castingbyarc.com) and @castingbyarc.



### **ROBERT RUSSELL BENNETT, ORCHESTRATIONS, 1894-1981**

Robert Russell Bennett orchestrated more than 300 Broadway musical scores, including *Show Boat*; *No, No, Nanette*; *Of Thee I Sing*; *Face the Music*; *Oklahoma!*; *Carmen Jones*; *Finian's Rainbow*; *Kiss Me, Kate*; *South Pacific*; *The King and I*; *My Fair Lady*; and *Camelot*. His arrangements for the 1955 film version of *Oklahoma!* earned him an Academy Award. He also orchestrated and arranged Richard Rodgers' TV documentary score for *Victory at Sea*. A classically trained composer, Bennett's prolific output of original compositions includes symphonies, sonatas, a ballet, a concerto, and an opera.

### **PHILIP J. LANG, ORCHESTRATIONS, 1911-1986**

Philip J. Lang was a musician, composer, and music educator who taught at the graduate schools of music at the University of Michigan and the University of Colorado and was the orchestrator of more than 50 Broadway musicals, including *My Fair Lady* and *Camelot* (with Robert Russell Bennett); *Annie Get Your Gun*; *Applause*; *Hello, Dolly!*; *Carnival*; and *42<sup>nd</sup> Street*. Lang was an orchestrator for the Metropolitan Opera and a frequent musical arranger for television, including Hallmark Productions, David Susskind, Radio City Music Hall, and *The Tonight Show*.

### **TRUDE RITTMANN, DANCE ARRANGEMENTS**

Trude Rittmann amassed more than 50 Broadway credits as choral and dance arranger, including *The Sound of Music*, *The King and I*, *South Pacific*, *My Fair Lady*, *Carousel*, *Finian's Rainbow*, *Brigadoon*, *Paint Your Wagon*, and *Peter Pan*. A composer in her own right, Rittmann provided music for such shows as *Omnibus* and *Seven Lively Arts*.

# BIOGRAPHIES, cont.

## **JOSH CLAYTON, NEW ORCHESTRATIONS**

Josh Clayton recently collaborated with Jonathan Tunick on the National Theatre of London's revival of *Follies*. Clayton provided new orchestrations for the U.S. national tour and London productions of Lincoln Center's Tony Award-winning revival of *The King and I*. Other orchestration credits include *Titanic* (Signature Theatre), *Brigadoon* (Goodman Theatre), *The New Yorkers* and *The Cradle Will Rock* (New York City Center), *On A Clear Day*, *Finian's Rainbow*, and *Donnybrook* (Irish Repertory Theatre). Clayton is currently the supervisor of music administration and score restoration for the New York City Center *Encores!* Series.

## **LARRY BLANK, NEW ORCHESTRATIONS**

Larry Blank's career has taken him across theatre, TV, and film. Blank is a three-time Tony nominee for his orchestrations on *Catch Me If You Can*, *White Christmas*, and *The Drowsy Chaperone*. To date he has received six Drama Desk Award nominations. Blank orchestrated and conducted FX's *Fosse/Verdon* and was musical director providing arrangements, orchestrations, and conducting Dolly Parton's *Christmas on the Square* for Warner Brothers/Netflix. Blank is the orchestrator for the upcoming musical *Sinatra* and is presently the resident pops conductor for the Pasadena Symphony and Pops.

## **TALITHA FEHR, MUSIC COORDINATOR**

Talitha Fehr has worked on over 75 national and international productions and tours since 2005. Highlights include *Sister Act*, *Mamma Mia!*, *School of Rock*, *Come Fly Away*, *Phantom of the Opera*, *Love Never Dies*, and *Priscilla Queen of the Desert*, as well as the 2010 Olympic Ceremonies in Vancouver. Fehr dedicates her work on *My Fair Lady* to the memory of her mentor, Sam Lutfiyya.

## **DAVID ANDREWS ROGERS, MUSIC DIRECTOR AND CONDUCTOR**

David Andrews Rogers is thrilled to be music director and conductor for this tour of *My Fair Lady*. Rogers' other Broadway touring experience includes *The Phantom of the Opera* (music director and conductor for the world tour and associate music supervisor for the mainland China tour), *An American in Paris*, *The Wizard of Oz*, *Fiddler on the Roof*, *Chicago*, *Cats*, *Show Boat*, and *Les Misérables*. In Paris and Brussels, he was music director and associate music supervisor for *Le Magicien d'Oz*. Rogers' additional conducting credits include the New York Pops at Carnegie Hall, New York's Lincoln Center, and Harlem's legendary Apollo Theatre. He has conducted and/or written orchestrations for Broadway stars and pop artists such as Harvey Fierstein, Patti LuPone, Joel Grey, Sutton Foster, Kristin Chenoweth, Topol, Nell Carter, Debbie Gibson, Sheena Easton, Olivia Newton-John, and Theodore Bikel. Rogers' other credits include over 150 productions in U.S. regional theatre, symphony pops concerts, recordings, and numerous readings of new musicals. Find more information at [MaestroDAR.com](http://MaestroDAR.com).

## **REBECCA RADZIEJESKI, PRODUCTION STAGE MANAGER**

Rebecca Radziejewski has worked in fields as diverse as construction, public health, and copywriting, but her first home is the theatre. Radziejewski is pleased to be returning for her second year with this tour. BA Washburn University, Université Blaise Pascal. *Kocham cię i dziękuję, tata.*

## **ZOE STEENWYK, ASSISTANT STAGE MANAGER**

Zoe Steenwyk is beyond excited to travel on her first national tour while sharing theatre with communities around the country. Some of Steenwyk's stage management credits include *La Cenerentola* (Toledo Opera), *Porgy and Bess* (Opera Carolina), *Carmen* (Lyric

# BIOGRAPHIES, cont.

Opera of Kansas City), and *The Baxter Sisters* world premiere (Tipping Point Theatre).

## **JAMES A. WOODARD, COMPANY MANAGER**

Tour Manager: 20 years with Philip Glass and his associated projects. Co-founder of Philip Glass' Days and Nights Festival in Big Sur, California. Company Manager: Alaska Repertory Theatre in Anchorage, Alaska; Alliance Theatre in Atlanta, Georgia; and La Jolla Playhouse in La Jolla, California.

## **ABI STEINBERG, ASSISTANT COMPANY MANAGER**

Abi Steinberg is originally from Southern California (go Halos!) and a proud graduate of Tufts University (go 'bos!). Thank you to her family and dear friends for their loving support and care. Thank you to each city for sharing your home with us.

## **ANDREW TERLIZZI, GENERAL MANAGER**

Andrew Terlizzi comes to Crossroads Live after a 17-year touring career, 10 of which he spent with TROIKA Entertainment. General Manager: *My Fair Lady*, *Annie*, and *Tootsie*. Company Manager: *Tootsie*, *Escape to Margaritaville*, *Kinky Boots*, *Bodyguard the Musical*, *Cheers Live on Stage*, *The Wizard of Oz*, *Sister Act the Musical*, *Ghost: The Musical*, *Priscilla Queen of the Desert*, and *West Side Story*. Terlizzi holds a B.F.A. from the University of North Carolina School of the Arts.

## **GREGG DAMANTI, PRODUCTION MANAGER**

A 23-year theatre veteran, Gregg Damanti started as a production stage manager for Busch Gardens and later became the production manager for Blue Man Group in New York City. Since joining Crossroads Live, Damanti's national tour credits include the first national of *On Your Feet!*, *Cats*, the first national of Lincoln Center's

*My Fair Lady*, and *Pretty Woman*. Thanks to Jen and Ripley, who I miss dearly while on the road and love coming home to them both.

### **DAVE BURCH, TECHNICAL DIRECTOR**

Dave Burch began his career as a scenic fabricator before transitioning to touring Broadway theatre, where he has worked for the past 13 years. His favorite touring credits include *The Phantom of the Opera*, *World Tour*, and *Mamma Mia!* (where he met his wife during a scene change). He is originally from Savannah, Georgia; has traveled to 30 countries; and when not on the road lives in Florida with his wife, newborn twins, and their cat.

### **CROSSROADS LIVE, PRODUCER AND TOUR MANAGEMENT**

Crossroads Live brings together some of the world's top producers of live entertainment, now all under one banner. With offices in London; New York; Washington, D.C.; Sydney; and Melbourne, Crossroads Live's global platform ensures the best-loved titles from Broadway and the West End can be embraced by audiences around the world. Crossroads Live North America, under the leadership of Angela Rowles, is an innovative, full-service theatrical production company delivering the Broadway experience to audiences in North America and beyond. The 2023-2024 season includes *Annie*, *Dr. Seuss' How The Grinch Stole Christmas*, *My Fair Lady*, *Pretty Woman*, and *The Phantom of the Opera* (China).

### **THE BOOKING GROUP, TOUR BOOKING AGENCY**

The Booking Group has represented 28 Tony Award-winning best musicals and plays. Current tours include *The Book of Mormon*, *Chicago*, *Come From Away*, *Dear Evan Hansen*, *Funny Girl*, *Hadestown*, *Hairspray*, *Hamilton*, *Mamma Mia!*, *Mean Girls*, *MJ The Musical*, *Mrs. Doubtfire*, *My Fair Lady*, *Pretty Woman*, *Six*, *Tina: The Tina Turner Musical*, *To Kill A Mockingbird*, *Waitress*, and

# BIOGRAPHIES, cont.

*The Wiz*. Future tours include *A Wonderful World*, *How to Dance in Ohio*, *The Karate Kid*, *Parade*, *Peter Pan Goes Wrong*, *Some Like It Hot*, and *Sweeney Todd*.

## **NEURO TOUR, PHYSICAL THERAPY**

Carolyn Lawson, PT, is founder and CEO of NEURO TOUR and Neurosport Physical Therapy, leaders in performing arts and live entertainment medicine. We are honored to be part of the *Cats*, *My Fair Lady*, *Tootsie*, *Annie*, and *The Grinch* tours! Grateful.

## **LINCOLN CENTER THEATER**

Lincoln Center Theater (LCT), under the direction of André Bishop, is one of New York's favorite not-for-profit theatres. Now in its 35<sup>th</sup> year, LCT has produced over 200 plays and musicals at the Vivian Beaumont, Mitzi E. Newhouse, and Claire Tow Theaters at Lincoln Center and other theatres on and off-Broadway, as well as touring productions nationally and around the world. LCT encourages emerging artists through play readings, workshops, an annual Directors Lab, and LCT3, which is devoted to producing the work of new playwrights, directors, and designers. Open Stages, LCT's education program, reaches thousands of public school students annually with curriculum-related projects, tickets to LCT productions, and a Shakespeare Program. The theatre is also the publisher of the Lincoln Center Theater Review, which explores subjects related to its productions.

*This is the first performance of My Fair Lady at the Moss Arts Center.*

# MY FAIR LADY TOUR STAFF

**For Crossroads Live  
North America  
EXECUTIVE PRODUCER**  
Angela Rowles

**GENERAL MANAGER**  
Andrew Terlizzi  
Melanie Cahill,  
*assistant general manager*

**PRODUCTION MANAGER**  
Gregg Damanti  
Suzayn MacKenzie-Roy,  
*assistant production manager*

**TECHNICAL DIRECTOR**  
Dave Burch

**COMPANY MANAGER**  
James A. Woodard  
Abi Steinberg,  
*assistant company manager*

**TOUR MARKETING AND PRESS**  
ANITA DLONIAK  
& ASSOCIATES, INC  
Anita Dloniak  
Melissa A. Hazek

**MARKETING CONSULTATION**  
BOND Theatrical  
bondtheatrical.com  
DJ Martin  
Marc Viscardi  
Melissa Cohen

**CASTING**  
ARC  
Duncan Stewart, CSA  
Mark Brandon, CSA

Amber Snead, CSA  
Patrick Maravilla  
Jarrett Reiche

Anthony Pichette, CSA  
Kyle Coker  
Ryan Stana, CEO RWS Global  
Ryan Saab, SVP RWS Global

**EXCLUSIVE TOUR DIRECTION**  
The Booking Group  
Meredith Blair  
Rich Rundle and Brian Brooks  
thebookinggroup.com

**PRODUCTION STAGE MANAGER**  
**Rebecca Radziejewski**

Zoe Steenwyk,  
*assistant stage manager*  
Jason Spelbring and Ellie Handel,  
*assistant directors*  
EJ Stevens,  
*directorial intern*

Sierra Lai Barnett,  
*assistant choreographer*

Nick Berke,  
*dance captain and  
assistant choreographer*

Kelly Gleason,  
*assistant dance captain*

Adrienne Moore,  
*vocal dialect coach*

Mikiko Suzuki MacAdams,  
*associate scenic designer*

Chen-Wei Liao, Joo Hyun Kim,  
and Bridget Lindsay,  
*assistant scenic designers*

# STAFF, cont.

D. Wade Jolly,  
*production carpenter*

Vivien Leone and Karen Spahn,  
*associate lighting designers*

Colleen Doherty,  
*assistant lighting designer*

Colin Scott,  
*moving light programmer*

Joel Bulthuis and Jessie Tossey,  
*production electricians*

Megan Culley and Hidenori Nakajo,  
*associate sound designers*

Parker Stegmaier,  
*production audio*

Emily-Elizabeth Glover,  
*costume coordinator*

Alix Phelan,  
*production stitcher*

Elizabeth Printz,  
*wig and makeup coordinator*

Scott Seidl,  
*production supervisor*

Angel Carper,  
*production assistant*

Stuart Andrews,  
*keyboard programmer*

Adam Beskind,  
*music preparation*

Paul Staroba,  
*rehearsal piano*

## **HEAD CARPENTER**

**D. Wade Jolly**

Riley Smith,  
*automation carpenter*

Nate Lewis,  
*flyman*

Maxwell Abelman,  
*head of props*

Thomas Clark,  
*assistant props*

Kyle Musson,  
*head electrician*

Aaron Kurland,  
*assistant electrician*

Jordan Porch,  
*head of audio*

Alex Preston,  
*assistant audio*

Jay Ogle,  
*head of wardrobe*

Tristen Taylor,  
*assistant wardrobe*

Melina Hernandez,  
*star dresser*

Robert Holwell III,  
*head of hair and makeup*

Felicia Deatherage,  
*assistant hair and makeup*

NEURO TOUR Physical Therapy,  
*physical therapy*

Paychex,  
*payroll services*

The Arts Insurance Program, LLC,  
*insurance*

HMS Media,  
*video*

Spotco  
Jaclyn Stroud,  
*advertising*



ThinkTank Marketing  
Randy Blevins and  
Courtney Hayden,  
*social media*

Jeremy Daniel and Joan Marcus,  
*production photography*

Creative Goods Merchandise LLC,  
*merchandise provider*

Mary Fehrenbacher,  
*merchandise manager*

## **FOR CROSSROADS LIVE NORTH AMERICA**

Angela Rowles,  
*chief executive officer*

Jayna Neagle,  
*executive producer*

Kori Prior,  
*executive producer*

Brian Jacob,  
*vice president of finance*

Charisse Fontes,  
*vice president of people operations*

Michael Yuen-Killick,  
*vice president of marketing*

Andrew Terlizzi,  
*senior general manager*

Heather Chockley,  
*director of production*

Tyler Soltis,  
*director of booking and  
engagements*

Dave Burch,  
*technical director*

Gregg Damanti,  
*production manager*

Deana Marie Kirsch,  
*general manager*

Barrett Newman,  
*engagement manager*

Emily Miu,  
*associate general manager*

Melanie Cahill,  
*assistant general manager*

Suzayn MacKenzie-Roy,  
*assistant production manager*

Drew Neitzey,  
*assistant production manager*

Coree Howard,  
*warehouse manager*

Sheila Lewis,  
*production accounting manager*

Travis Huebel,  
*production accountant*

Electra Walker,  
*staff accountant*

Alissa Klusky,  
*executive assistant to the CEO*

Learn more about **Crossroads Live  
North America** and the team:  
[xroadslive.com/team/na](http://xroadslive.com/team/na)

# CREDITS

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The director and choreographer is a member of the Stage Directors and Choreographers Society, an independent national labor union.

# GUEST ESSAY

*This essay is part of a series of writings by Virginia Tech faculty, staff, and community members that contextualize Moss Arts Center visiting artist performances.*

## **MY FAIR LADY IN SOUTHWEST VIRGINIA**

Like Professor Higgins — and a small number of impressive faculty here at Virginia Tech — the science of speech is my profession. I'm a linguist (specifically a sociophonetician), which means that I study the production and perception of speech sounds and how they vary in socially meaningful ways. These days researchers like me use computers to pull measurements from soundwaves, capturing really small changes in pronunciation across large bodies of data, correlating combinations of sounds with particular social groups, and tracking language change over time.

Because of these advances in technology, I haven't needed training in the sort of fine-grained auditory coding Higgins uses. But even without training, I, just like you, can hear a lot of social information in speech. From countless experiments we know that listeners can infer a speaker's gender, ethnicity, sexuality, age, regional and linguistic background, physical size, mood, and even health. These judgements are pretty consistent even based on a single word, and we can be sensitive to the manipulation of just a single sound in forming a mental picture of who we're listening to.

The critical piece of information that accent carries in the world of *My Fair Lady* is social class. Eliza Doolittle's accent marks that she is poor, while Colonel Pickering's accent suggests that he is rich. In the U.S., people don't explicitly talk about accents as marking social class so much as region, but what it is to sound "middle

# GUEST ESSAY, cont.

class” in the United States is increasingly to sound aregional: if people can tell where you’re from based on your accent, they’re more likely to perceive you as working class.

This can lead to grief for speakers of regionally-marked dialects as they enter universities, which are bastions of the education that usually separates the working and middle classes. On campuses, some people who would otherwise abhor prejudice based on gender, ethnicity, or income seem quite comfortable scolding someone for saying “I feel like,” “aks,” or “I didn’t do nothing,” which are associated with feminine, Black, and working-class speech, respectively. And at this land grant institution in Southwest Virginia, some Appalachian students get teased for their dialect by (Northern Virginia) classmates and even advised to eliminate their accents by professors.

Higgins would pile on, no doubt, in witty and cruel ways. But that’s where Higgins seems the least like any linguist I’ve ever met, because he has such contempt for the dialectal variation he has devoted his life to studying. The sum of his philosophy on language seems to be, “why can’t people sound like me?,” which — if taken to its logical end — means that we would all pronounce everything the exact same way.

Doesn’t that sound... miserable? And it completely misses what is so interesting about phonetics: variation isn’t random! No one is entirely “speaking English any way they like.” It is the very systematicity of dialectal variation that allows Higgins (and us) to recognize where a speaker is from, and researchers to reconstruct pronunciations of ancient languages and posit intelligent theories about the why, when, and where of sound change.

But what about the “proper” way to speak? Well, that’s something we can study too, as a socially constructed ideological object that tells us a lot about society and power: whose speech is treated as unmarked and unaccented, whose speech is seen as deviant, and who decides? What sort of *post-hoc* arguments are used to justify these positions, and how well do they hold up to scrutiny?

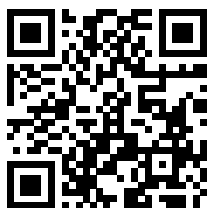
Higgin’s cranky prescriptivism is entertaining, but don’t forget that he’s the villain of *My Fair Lady*. And the pinnacle of the cruelty that he and even the more gentlemanly Pickering engage in is that they treat Eliza’s speech as an intellectual exercise, mere tomfoolery. But it’s Eliza’s *life*. Their game has huge consequences for her, including negative ones. What is so interesting to me about these consequences is that Eliza doesn’t experience them as particularly internal; she changed her speech, and then people changed how they treated her.

What if they didn’t?

*Abby Walker, from Christchurch, New Zealand, is an associate professor in the English department at Virginia Tech and the head of the Language Sciences program. Walker co-directs the Speech Lab at Virginia Tech, is an associate editor for Laboratory Phonology and on the editorial board for Glossa Psycholinguistics, and teaches courses on phonetics, sociolinguistics, and language cognition. Her research primarily focuses on dialectal variation in English, looking at cross-dialectal communication in speech perception, and how individual speakers change their speech in the moment and due to migration. Walker has two active National Science Foundation grants.*



## TELL US WHAT YOU THINK!



We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to *Sō Percussion* with Caroline Shaw and special guest Shodekeh on Wednesday, March 20, 2024.

[bit.ly/my-fair-lady-feedback](https://bit.ly/my-fair-lady-feedback)

# ENGAGEMENT EVENTS

**THURSDAY, FEBRUARY 13, 2024**

**SCREENING: *MY FAIR LADY* (1964)**

Blacksburg's historic Lyric Theatre hosted a free screening of the classic rendition of *My Fair Lady*, starring Audrey Hepburn and Rex Harrison.

Co-presented with the Department of English at Virginia Tech

*Special thanks to Abby Walker, Department of English,  
and the Lyric Theatre*

## GO DEEPER

George Bernard Shaw made it clear in his 1916 essay, *What Happens Afterwards*, and in a note to an actress playing Eliza in 1920 that Eliza and Higgins should not end the show as a romantic couple. Shaw wrote, "when Eliza emancipates herself — when Galatea [from *Pygmalion*] comes to life — she must not relapse. She must retain her pride and triumph to the end." How does the updated revival of *My Fair Lady* uphold the feminist intent that Shaw described?



## GIVING DAY VIRGINIA TECH.

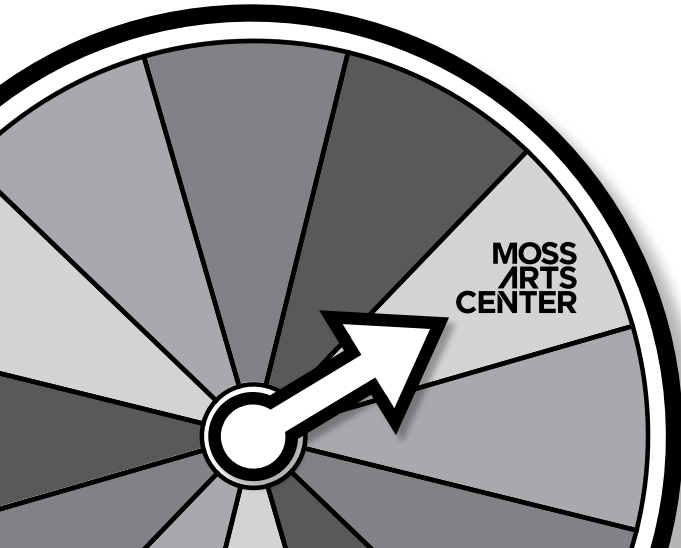
**VIRGINIA TECH GIVING DAY BEGINS AT  
NOON ON FEBRUARY 21 AND CONTINUES  
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### **Give Children the Gift of the Arts**

Encouraging children to explore and appreciate the arts from a young age can lead to a lifelong interest in artistic and cultural experiences. Your Giving Day gift to the Moss Arts Center will support our work to provide unforgettable arts experiences for children in our community.

### **Every gift makes a difference.**

*All Giving Day donations to the Moss Arts Center will be recognized in the 2024-2025 season Moss Arts Center performance programs.*



[artscenter.vt.edu](https://artscenter.vt.edu)

Learn more about how you can support the Moss Arts Center at [artscenter.vt.edu/support](https://artscenter.vt.edu/support) or contact Paul Brammer at [pbrammer@vt.edu](mailto:pbrammer@vt.edu).





## K-12 PROGRAMS AT THE MOSS ARTS CENTER

At the Moss Arts Center, we believe that arts experiences are a crucial part of a child's education. We've been dedicated to providing opportunities for children at no cost since we opened in 2013. A wide array of Moss programming and experiences to inspire, engage, and empower students of all ages and backgrounds. This season, we're offering five school-day matinee programs, in-school workshops and performances, and gallery tours with professional artists for learners of all ages.

Learn more at [bit.ly/moss-K12](https://bit.ly/moss-K12).

## DID YOU KNOW?

The Moss Arts Center's fly tower is 101 feet tall. Holding the system of lines, pulleys, and other devices, the fly tower allows staff to safely and quickly "fly" scenery and other equipment in and out of the audience's view into a large opening (known as a fly loft) above the stage.





# IN THE GALLERIES

## **MESSENGERS**

**Leslie Hewitt**

**Tarrah Krajnak**

**Rodrigo Valenzuela**

All galleries

*Messengers* explores the use of photography to communicate — not only through visual aesthetics, but to transmit more profound personal, cultural, and societal messages. Photography acts as a conduit for the artists' hybrid interdisciplinary approaches, enabling them to convey rich and multifaceted narratives, evolving through their formal and material languages.

*Rodrigo Valenzuela; Garabato #21, 2023; archival inkjet print; 30 x 24 inches; ed. 1/3, 1 AP; courtesy of the artist and Galerie Kandlhofer, Vienna*

# LAND ACKNOWLEDGEMENT

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland, and we recognize their continued relationships with their lands and waterways. We further acknowledge that the Morrill Land-Grant College Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands in California and other areas in the West.

# LABOR RECOGNITION

Virginia Tech acknowledges that its Blacksburg campus sits partly on land that was previously the site of the Smithfield and Solitude Plantations, owned by members of the Preston family. Between the 1770s and the 1860s, the Prestons and other local White families that owned parcels of what became Virginia Tech also owned hundreds of enslaved people. Enslaved Black people generated resources that financed Virginia Tech's predecessor institution, the Preston and Olin Institute, and they also worked on the construction of its building.

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We are grateful for the generosity of our patrons and donors who sustain the Moss Arts Center with their annual gifts. The impact of all contributions, no matter the amount, is significant in helping us transform lives through exploration and engagement with the arts and the creative process. We are honored to have received cash donations during the period of July 1, 2022, through June 30, 2023, from the following:

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and Mr. Matthew T. Raum  
Ms. Michelle R. Robinson  
*in Memory of John Howell  
and Lila Eakin*  
Sara C. Rodriguez  
Mr. and Ms. Robert C. Rogers  
Dr. Amy Roslevege  
Dr. G.E. Russell

# SPECIAL THANKS

Dr. Roberta S. Russell

Dr. J. Thomas Ryan  
and Mrs. Susan Bull Ryan

Mr. Todd E. Schenk and  
Ms. Radka Schenk Kretinska

Ms. Helen M. Schneider

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## ENDOWMENTS

The Moss Arts Center extends its appreciation to those donors who have established endowments in support of the arts.

Timothy and Michelle Bendel Center for the Arts Excellence Fund  
Larry and Lindsey Bowman Center for the Arts Excellence Fund  
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James M. and Margaret F. Shuler Fund for Excellence  
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*Save the Date*  
April 20, 2024



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**10** MOSS  
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# Chuck Mathena Center

## Upcoming Shows

Chuck Mathena Center  
and Hitachi Energy present:



# Dailey & Vincent

Saturday, February 24, 2024  
7:00pm \$28

Chuck Mathena Center presents:



# iLuminate

Tuesday, March 5, 2024  
7:00pm  
\$21

2 Stafford Commons, Princeton, WV 24740  
304.425.5128  
[www.ChuckMathenaCenter.org](http://www.ChuckMathenaCenter.org)



# SŌ PERCUSSION

WITH CAROLINE SHAW AND SPECIAL GUEST SHODEKEH

Wednesday, March 20, 7:30 PM

[artscenter.vt.edu](http://artscenter.vt.edu)



10<sup>TH</sup> ANNIVERSARY SEASON

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# FIND YOUR NEXT GREAT PERFORMANCE.

2023-2024 SEASON

**10** MOSS  
ARTS  
CENTER  
artscenter.vt.edu

Sunday, February 18, 3 PM  
**United States Navy Band**

Sat., Feb. 24, 7:30 PM  
**Mark Morris Dance Group**  
*The Look of Love*

Tues., Feb. 27, 7:30 PM  
**An Evening with  
Elizabeth Kolbert**

Fri., March 15, 7:30 PM  
**Meshell Ndegeocello**

Wed., March 20, 7:30 PM  
**Sō Percussion**  
with **Caroline Shaw**  
and special guest **Shodekeh**

Tues., March 26, 7:30 PM  
**Las Cafeteras**

Thurs., April 4, 7:30 PM  
**Ukulele Orchestra  
of Great Britain**

Monday, April 8, 8 PM  
*Music on Mondays:*  
**Barbara Nissman, piano**

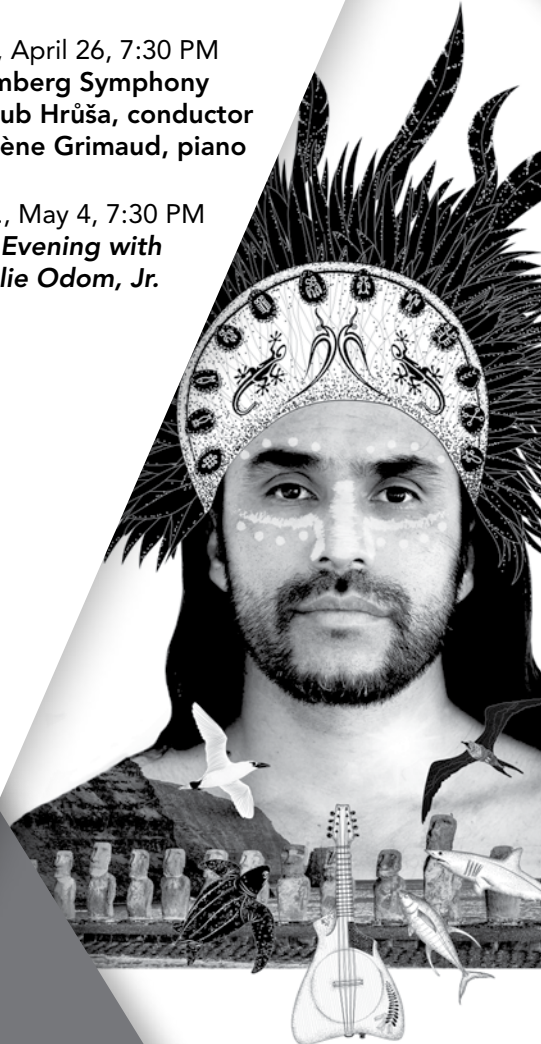
Sat., April 13, 7:30 PM  
**Les Ballets Trockadero  
de Monte Carlo**

Wed., April 17, 7:30 PM  
**Small Island, Big Song**

Fri., April 26, 7:30 PM  
**Bamberg Symphony**  
**Jakub Hrůša, conductor**  
**Hélène Grimaud, piano**

Sat., May 4, 7:30 PM  
**An Evening with  
Leslie Odom, Jr.**

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# YMCA AT VIRGINIA TECH

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## Meet the Y Team

### Halle Barnwell

My name is Halle Barnwell and I am currently a senior at Virginia Tech studying biology in hopes to go to medical school and become a Pediatrician.

I am the new YSP leader for healthy kids day, and am very excited to become a bigger part of the community in something that I am very passionate about.

My favorite thing about the Y is how involved in the community they are and that they continue to get Virginia Tech students involved in the community and not just on campus. The Y has been around for 150 years, which makes me excited and proud to be a part of something that truly helps people and is respected by the community.



Halle pictured above,  
Jayne pictured below



### Jayne Staley

Senior studying Clinical Neuroscience  
Virginia Tech | Class of 2024

I am one of the Program Leaders for Joining Generations.

My favorite thing about the Y are the communities our programs reach. It's amazing to see underserved communities reached by passionate students and volunteers.

The fact that the YMCA has been at Virginia Tech since the 1870s is an amazing feat. The Y in those 150 years have touched thousands of people and is still growing today!

**Meet more Y Team members in the next MAC program!**

Did You Know

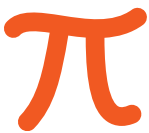
## Lucy Lee Lancaster

Lucy Lee Lancaster (1905-1989) challenged the boundaries of higher education for women, leaving a lasting impact on Virginia Tech and the surrounding community of Blacksburg, VA. She was one of the first five women admitted as full-time students to Virginia Tech.

After her retirement, Lucy Lee became a member of the YMCA board of directors and was a member in a regular or honorary capacity, serving for a time as Secretary, until her death. Lucy Lee made Y students welcome in her home and delighted in having them hold meetings here where they could be sure of being served lemonade and homemade cookies.



Upon her death in 1989, Lucy donated her home, the Lancaster House, to the YMCA at Virginia Tech. She made this donation in memory of her parents, William Lee Lancaster and Lucy Lee Siebold Lancaster, and her younger sister, Martha. This house continues serving as the YMCA's base of operations in Blacksburg and remains a lasting symbol of Lucy Lee Lancaster's impact on the community.



## Try Y's Pie

Pi Day is coming on March 14 (3.14)  
We'll be celebrating our 4th annual Pie Contest  
with help from our wonderful local bakeries!

**Don't miss out - tickets going on sale 2.20.24  
only at [www.vtymca.org](http://www.vtymca.org)**

