



2024/25 SEASON

# THE AGE OF INNOCENCE



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## ARENA STAGE

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Paolo Montalban, Shereen Ahmed, Felicia Curry, Delphi Borich, A.J. Shively for *The Age of Innocence*. Photo by Tony Powell.



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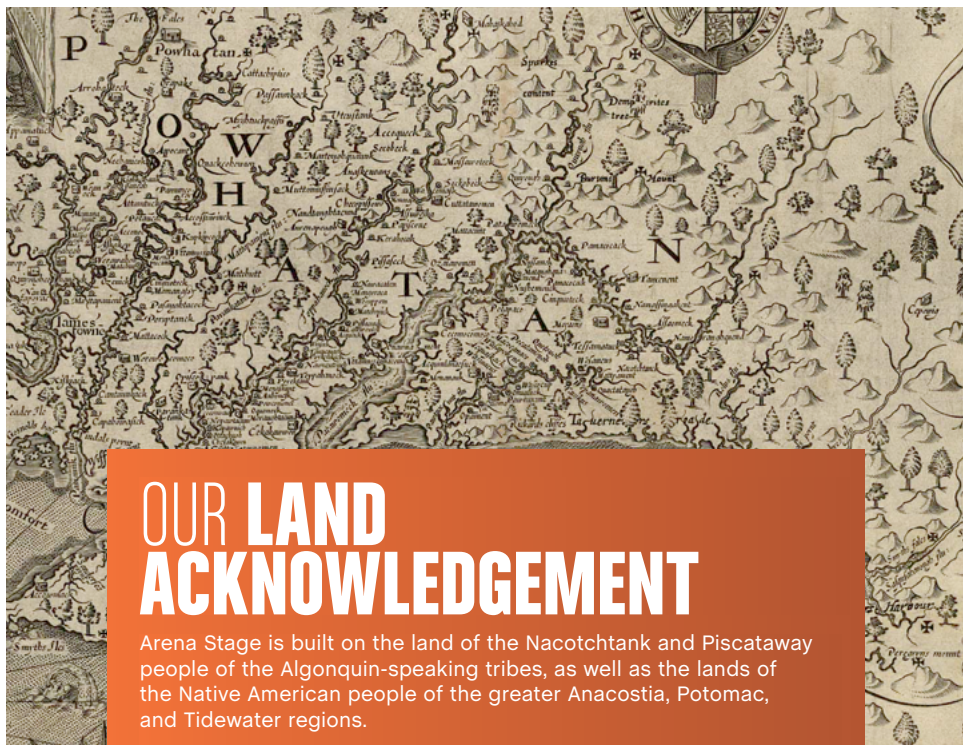
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# ARENA STAGE'S MISSION

Arena Stage is the voice of American theater resident in our nation's capital. Focused on American artists, our productions are innovative and representative of stories from across the country. We nurture new plays and reimagine classics. We celebrate our democracy and diversity through a multitude of voices in our productions and community engagement programs to inspire people to action. We produce all that is passionate, exuberant, profound, entertaining, deep and dangerous in the American spirit.







# ARTISTICALLY SPEAKING

I could not be more excited to welcome you to my first show in Arena's iconic Zelda Fichandler Stage. It is a profound privilege to walk in the footsteps of the great artists and artistic leaders who have played in this space before me—Zelda Fichandler and Molly Smith—and even more so to do so with the remarkable work of one of DC's, and the country's, most renowned generative artists, Karen Zacarías. Welcome to *The Age of Innocence*!

In this searing and sensual new play, Karen has artfully brought the past into the present. Edith Wharton's classic novel is a vessel for exploration of the timely and timeless tensions that we wrestle with today—of the politics of desire and the complexity of love, of acquiescence to the webs of power that both shape and constrict us, and the consequences for those of us daring enough to slough off the status quo. Karen's adaptation does more than retell Wharton's story; it reinvents it, revealing the contemporary resonance amidst the decadence and sparkle of the Gilded Age.

When I first programmed Karen's adaptation a year ago, I could not have predicted how urgent this adaptation would feel in our contemporary moment. In Newland and Ellen's New York, the lexicon of change—of resistance—can be as subtle as a furtive glance or the removal of a glove. And yet, under Karen's watchful hand, these quiet revolutions have profound contemporary resonance, in many ways reflecting our evergreen struggle to cast aside the restrictions imposed upon us and embrace our truest selves. We can understand ourselves and our own humanity more deeply by reflecting on the trials and tribulations of the societies that came before us—by the rules they heeded and the trends they bucked, by the ways in which they absorbed or chafed against the modes of governance that loomed above them.

Ultimately, *The Age of Innocence*, in its sweeping romance, is a treatise on navigating the shifting scales of individual versus collective good. Edith Wharton wrote, "There are two ways of spreading light: to be the candle or the mirror that reflects it." Therein lies the power of storytelling. It is our role as artists to illuminate what has been hidden, to reflect our deepest truths, and to remind us that within every choice, every sacrifice, every quiet act of defiance, our inner truths still blaze. And so, I'm so glad to gather with you in this space as we hold up the mirror together—to witness, to question, and perhaps, to find the courage to let our own light shine.

Warmly,

**Hana S. Sharif**  
Artistic Director

Arena Stage  
Washington, DC

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## FROM THE EXECUTIVE PRODUCER

I am delighted to welcome you to this performance of *The Age of Innocence* adapted by Karen Zacarias from Edith Wharton's award-winning novel. In producing this play, we continue a long-standing relationship with Karen, encompassing a friendship well beyond playwrighting.

If you have been on the theatrical journey with us this season, you might recall I mentioned Arena and Karen's long-standing artistic relationship earlier this winter. Arena has produced four of Karen's other full-length plays and collaborated with Karen on shorter pieces, even going back to the days of Living Stage. Karen's contribution to the theater field is not confined with the walls of the theater space. Early in her career she founded the Young Playwrights' Theater, teaching playwrighting in DC schools and expanding into a stand alone not-for-profit. YPT continues today empowering youth through the arts. Karen was one of Arena's first resident playwrights and she fully embraced being part of the Arena family, above and beyond working on her commissioned plays. She met with staff, students, and our Board of Trustees, sharing a love of the art form.

Karen served as a critical volunteer member of our recent artistic director search committee. She was able to share with the trustee committee the perspective of the artist and a theater practitioner. That was such a successful relationship that we invited her to join Arena's Board of Trustees, to continue adding her valuable perspective to the oversight work of the Board.

When you get to the final pages of this program and see the staff pages—which I encourage you to read—you will see a list of names. These names are not full representations of the fabulous artists within and without our walls. From scenic technicians to administrative assistants, nearly every person that works here has another hand in the art form. I feel that it's important to recognize that a person's title or their work responsibilities is just one part of who they are. Some of these folks have directly contributed to the wonderful art you are seeing on the stage today—sets, costumes, props, lights, sound—while others have supporting roles that may or may not be artistic. You may or may not be surprised to realize that even those supporting partners engage in a variety of creative pursuits as well.

I am inspired by Karen's example of encouraging young people to see the artists in themselves. I am also heartened to know that by joining with us here today, you our audience are also extending yourselves into our art. Seeing new work, gathering together in the Fichandler for that one-of-a-kind experience, joining our community with open arms. Thank you for joining us today.

Edgar Dobie  
Executive Producer  
President of the Corporation

# THE GILDED CAGE



On a January evening of the early seventies, Christine Nilsson was singing in *Faust* at the Academy of Music in New York.

— Edith Wharton, *The Age of Innocence*

**PUBLISHED** in 1920 and winner of the 1921 Pulitzer Prize for Fiction, Edith Wharton's *The Age of Innocence* offers a searing portrait of 1870s New York City. Historians named the period from roughly the 1870s to the late 1890s after Mark Twain's 1873 novel *The Gilded Age: A Tale of Today*. The phrase "Gilded Age" has always cut two ways. The name was attached to a period of rapid economic growth, success, and even excess. However, as Twain makes clear, in many instances, these spoils were a consequence of graft, materialism, and widespread political corruption. Indeed, a dubious financial scheme features in both works by Twain and Wharton. Both the Gilded Age setting and Wharton's title highlight tensions in what is legible at the surface level versus what lies substantively beneath. In the novel, Wharton asserts, "In reality they all lived in a kind of hieroglyphic world, where the real thing was never said or done or even thought, but only represented by a set of arbitrary signs." One's fluency and deft at utilizing these "arbitrary signs" acts as one's most powerful tool in navigating society.

In some ways, *The Age of Innocence* contains several fugitive stories. Countess Ellen Olenska fled her brute husband in Europe for America. At this time, America itself was just over a decade past a civil war that ended slavery. Both Ellen and America are seeking redefinition through efforts to create and embody freedom. Ellen's flight has delivered her to freedom in name only, as she comes to learn that the social codes and practices of New York form their own gilded cage. Meanwhile, Newland Archer, whose name literally suggests "new land," struggles to define his own course and to figure out both

*who* he'd like to be as a man and *whose* man he'd prefer to be. Like a caged bird or zoo animals, everyone in society is on exhibition.

In such a heightened surveillance state, the underlining meaning of one's words and actions are overdetermined. A glance in a person's direction is more than seeing; it casts a message, which others will gleefully gather to discuss in attempt to decode the gesture. That everything means so much, perhaps, produces the culture of silences, which then necessitates more codes to give meaning to those silences. That this is a play of what is not said and not done is communicated masterfully in the opening gesture. The novel's opening sentence and this adaptation's first scene describe a performer singing. Our attention is first drawn to a performance to signify that, in some way and always, everyone is or should be performing. If we all are always performing then, presumably, we are always subject to an audience's gaze. Said another way, the whole of society functions as a gilded stage. The novel's closing lines feature a curtain (technically, an awning) being closed, which functions as a signal for the end of performance. In the reality unfolding before us, while the characters may be authors of their actions, the meanings of every act and utterance are subject to the authority and interpretation of viewers. As such, their fate becomes complicated by what others *think* they saw.



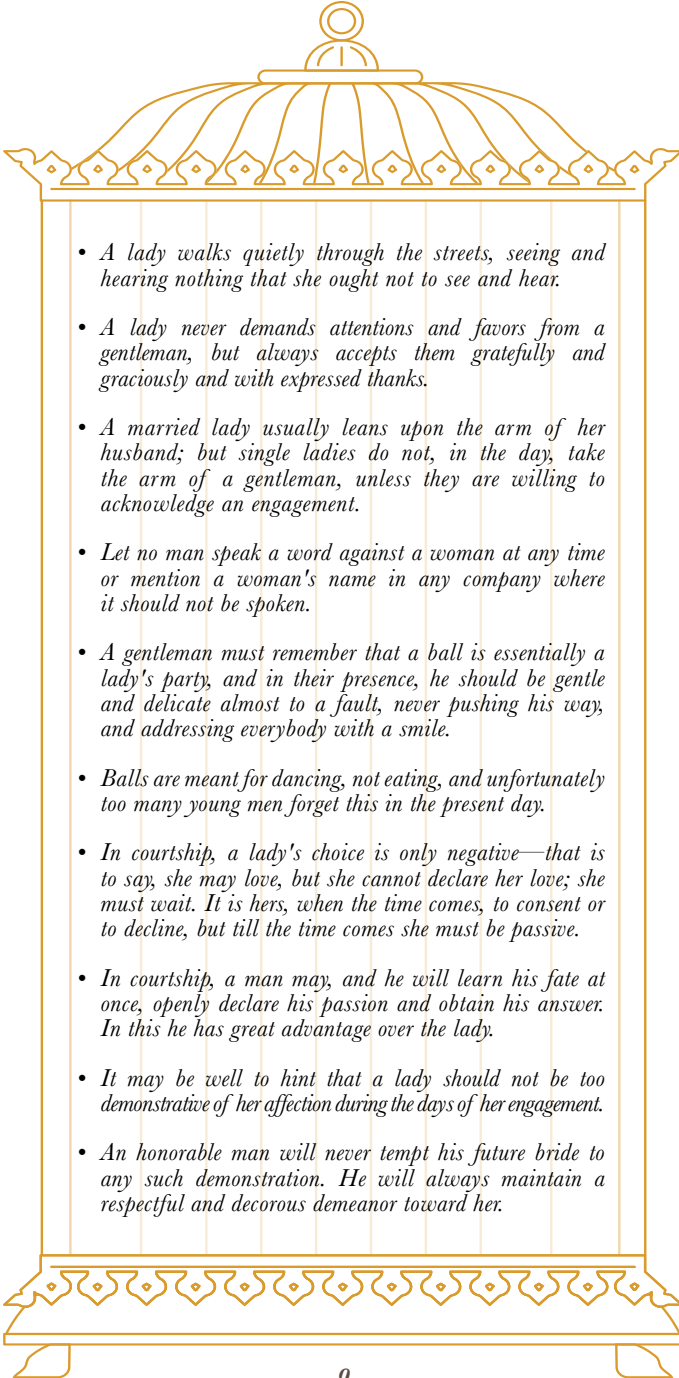
At that, as if it had been the signal he waited for, Newland Archer [...]

— Edith Wharton, *The Age of Innocence*





1870s New York City adhered to strict social codes.  
Here are a few tips from etiquette guides of the period:





Shereen Ahmed for *The Age of Innocence*. Photo by Tony Powell.



**ARENA STAGE**  
HANA S. SHARIF, ARTISTIC DIRECTOR | EDGAR DOBIE, EXECUTIVE PRODUCER  
PRESENTS

# THE AGE OF INNOCENCE

BY EDITH WHARTON

ADAPTED FOR THE STAGE BY  
**KAREN ZACARÍAS**

DIRECTED BY  
**HANA S. SHARIF**

SET DESIGNER  
**TIM MACKABEE**

COSTUME DESIGNER  
**FABIO TOBLINI**

LIGHTING DESIGNER  
**XAVIER PIERCE**

ORIGINAL MUSIC AND SOUND DESIGN  
**CHARLES COES &  
NATHAN A. ROBERTS**

WIG AND HAIR DESIGNER  
**TOMMY KURZMAN**

DIALECT AND VOCAL COACH  
**LISA NATHANS**

DRAMATURG  
**OTIS RAMSEY-ZÖE**

NEW YORK CASTING  
**STEPHANIE KLAPPER CASTING/  
STEPHANIE KLAPPER, CSA**

DC CASTING  
**RAIYON HUNTER**

STAGE MANAGER  
**CHRISTI B. SPANN\***

ASSISTANT STAGE MANAGER  
**STEFANIA GIRON ZULUAGA\***

Support for *The Age of Innocence* is provided by  
**Sue Henry and Carter Phillips** and  **PNC**

Originally developed and produced at The Old Globe  
Barry Edelstein, Artistic Director Timothy J. Shields, Managing Director

# SETTING

New York City, 1870s



# CAST

*(in alphabetical order)*

Countess Ellen Olenska.....	<b>SHEREEN AHMED*</b>
Mrs. Archer and Others.....	<b>REGINA AQUINO*</b>
May Welland.....	<b>DELPHI BORICH*</b>
Mrs. van der Luyden and Others.....	<b>LISE BRUNEAU*</b>
Granny Mingott.....	<b>FELICIA CURRY*</b>
Janey Archer and Others.....	<b>ANNA THEONI DIGIOVANNI*</b>
Julius Beaufort and Others.....	<b>PAOLO MONTALBAN*</b>
Valet and Others.....	<b>NOAH MUTTERPERL</b>
Sillerton Jackson and Others.....	<b>ANTHONY NEWFIELD*</b>
Mrs. Welland and Others.....	<b>NATALYA LYNETTE RATHNAM*</b>
Newland Archer.....	<b>A.J. SHIVELY*</b>
Dallas Archer and Others.....	<b>JACOB YEH*</b>

## UNDERSTUDIES

For Mrs. Archer, Mrs. van der Luyden — **KIM BEY\***

For Julius Beaufort, Sillerton Jackson — **PETER BOYER\***

For Granny Mingott — **LISE BRUNEAU\***

For Countess Ellen Olenska, May Welland — **ANNA THEONI DIGIOVANNI\***

For Janey Archer, Mrs. Welland — **LILLI HOKAMA\***

For Dallas Archer — **NOAH MUTTERPERL**

For Newland Archer — **JACOB YEH\***

## SUPPLEMENTAL EXTRA

LILY POND

\*Members of Actors' Equity Association



# FOR THIS PRODUCTION

Makeup Designer .....	<b>HEATHER HARDIN</b>
Intimacy Consultant .....	<b>SIERRA YOUNG</b>
Movement Consultant .....	<b>DEMOYA WATSON BROWN</b>
Associate Sound Designer .....	<b>LIAM BELLMAN-SHARPE</b>
Assistant Director .....	<b>ABBIE THOMAS</b>
Directing Observer .....	<b>NAYANNA SIMONE</b>
Assistant Lighting Designer .....	<b>CHRISTIAN HENRRIQUEZ</b>
Production Assistant .....	<b>TIFFANY KO</b>
New York Casting .....	<b>STEPHANIE KLAPPER CASTING:</b>
	<b>STEPHANIE KLAPPER, CSA (CASTING DIRECTOR),</b>
	<b>EMMA BALK, JOE PISERCHIO (CASTING ASSISTANTS),</b>
	<b>GRACIE GUICHARD (ASSISTANT TO SKC)</b>
Stage Supervisor .....	<b>HANNAH MARTIN</b>
Deck Carpenter .....	<b>CATHERINE COONEY</b>
Props Technicians .....	<b>HOWARD BOLDEN, KAYLA PROUGH</b>
Light Board Operator .....	<b>SCOTT FOLSOM</b>
Followspot Operators .....	<b>SYDNEY BRONAUGH, NICK GREENE</b>
Sound Technician .....	<b>LIV FARLEY</b>
Wardrobe Supervisor .....	<b>ALICE HAWFIELD</b>
Wardrobe .....	<b>ARIEL HULVEY, CAITLIN O'BRIEN</b>
Wigs, Hair, and Makeup Supervisor .....	<b>JAIME BAGLEY</b>
Wigs.....	<b>ROBIN MALINE</b>
Crew Swing .....	<b>TREVOR COMEAU</b>

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# SPECIAL THANKS

Arena Stage would like to thank the following individuals and organizations for their support of this production:

- Baltimore Center Stage
- Everyman Theatre
- Design Foundry

The videotaping or audio recording of this production is strictly prohibited. Please turn off all electronic devices. Drinks with a lid are allowed in the theater. Eating is not permitted inside the theater.

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Thank You For Joining Us!  
Thank You For Joining Us!  
Thank You For Joining Us!

# WE WANT TO HEAR FROM YOU!

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# CAST



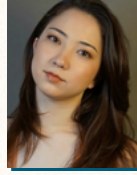
**SHEREEN AHMED** (*Countess Ellen Olenska*) was most recently seen starring as Claudia in the Broadway Center Stage revival of *Nine* at the Kennedy Center. Broadway: *My Fair Lady*. National Tour: *Eliza in My Fair Lady* (LA Drama Critics Circle nomination).

Off-Broadway: Franca in *The Light in the Piazza* (Encores!), Adele in *A Man of No Importance* (Classic Stage Company). Regional: Ellen in *The Age of Innocence* (Old Globe world premiere). Shereen has performed at the White House for President Biden, filmed a PBS live telecast performance with the Boston Pops, and starred as Joan in *Strike Up the Band* and Iolanthe in Gilbert and Sullivan's *Iolanthe* at Carnegie Hall. TV/Film: *New Amsterdam*, *Beltline to Broadway*, *The Broadway Show with Tamsen Fadal*. Shereen has been featured in *Vogue Arabia* and has been recognized as one of '40 Under 40' accomplished Arab Americans in the US for her work in the theater. She was a guest speaker for the United Nations 14th Conference of States Parties and is a global ambassador for Education for Employment (EFE). Shereen holds a BS in Criminal Justice from Towson University. Instagram: @shereen\_ahmed



**REGINA AQUINO SHE/HER/SIYA** (*Mrs. Archer and Others*) is a proud DC-area native who grew up between DC and Manila. She has performed on most of DC's stages, at the Kennedy Center, and at Lincoln Center in NYC. She is delighted to return to

Arena Stage, previously appearing in *Holiday*. Nominated for multiple Helen Hayes Awards, in 2019 she earned Outstanding Lead Performer in a Play for her work in *The Events*, as the first Filipino to receive the distinction, and was named one of Washingtonian magazine's "10 Biggest Theater Stars of DC." She founded Origin Stories Productions to create Filipino forward art with multiple film/TV projects in development. Her first feature documentary, *Faith Healers*, which she wrote, directed, and produced, will have its world premiere at the Manila International Film Festival at the TCL Chinese Theatre in Hollywood this year. For her children, R and M, always.



**DELPHI BORICH** (*May Welland*) is thrilled to make her Arena Stage debut in *The Age of Innocence* after originating the role of May Welland at The Old Globe. She recently appeared on Broadway in the Tony-nominated revivals of *Into the*

*Woods* and *Camelot*. Delphi's regional credits include Viola in *Twelfth Night* (Dallas Theatre Center); Emily Webb in *Our Town* (Lyceum Theatre); Kendra/Jenna in *Gloria* (Asolo Rep); Belle in *Beauty and the Beast*, Ariel in *The Little Mermaid* (Theatre Under the Stars); and more. Television credits include *FBI: Most Wanted* and *WeCrashed*. Delphi is passionate about the development of new works like *The Age of Innocence* by the incredible Karen Zacarias and has had the privilege of working with other talented emerging writers such as Isabella Dawis and Tidtaya Sunotoke, Amanda Jacobs and Lindsay Warren Baker, and Nikki Massoud. Proud graduate of Syracuse University. Instagram: @delphiborich



**LISE BRUNEAU** (*Mrs. van der Luyden and Others / Understudy Granny Mingott*) is thrilled to return to Arena where she's appeared in *Watch on the Rhine*, *Junk*, Karen Zacarias' beautiful *Legacy of Light*, and others.

Other DC performances include *Othello* as Emilia, *Hamlet*, and *The Winter's Tale* at Shakespeare Theatre; productions at Studio and Theater J; and she recently received a Helen Hayes Award for *The Honey Trap* at Solas Nua. In New York, she has appeared at the Park Avenue Armory and the Roundabout. She has played in numerous regional theaters across the country, such as the Denver Center (Hesione in *Heartbreak House*, Henry Award), A.C.T. San Francisco (*Sweat*), and Cincinnati Playhouse in the Park (*The Revolutionists*). She is an accomplished director, having helmed numerous productions across the DMV and beyond. Lise trained at RADA and is a Taffety Punk.



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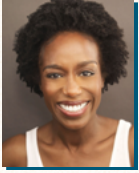
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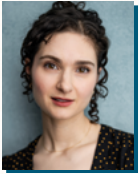
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# CAST

**FELICIA CURRY** (*Granny Mingott*)

last appeared at Arena Stage in Ken Ludwig's adaptation of *Death on the Nile*. Most recently, she was in the one-woman thriller, *Sandra*, at TheaterWorks Hartford, and performed her solo cabaret at Everyman

Theatre. Felicia received a Helen Hayes Award for *Lela & Co.* at Factory 449 where she is a company member. She is also a Resident Company Member at Everyman Theatre and an Artistic Associate at Ford's Theatre. Felicia made her Broadway debut in the Tony-nominated revival of *Into the Woods*, and then toured with the show around the country, including at The Kennedy Center. She has a Berkshire Theatre Critics Award, a RTCC Award, an Anderson-Hopkins Award, and is a two-time AUDELCO nominee for *Queens Girl in the World* at Abingdon Theatre and *Fabulation* at The Billie Holiday Theatre, both off-Broadway. Felicia has been named one of "12 DC Stage Dynamos" by *The Washington Post* and one of "DC's Biggest Theater Stars" by *Washingtonian* magazine. She is on the WAPAVA Board of Directors and the Emmy-nominated host of *WETA Arts* on PBS. Instagram: [@thefeliciacurry](#)

**ANNA THEONI DIGIOVANNI**

(*Janey Archer and Others / Understudy Countess Ellen Olenska, May Welland*)

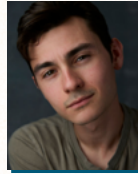
is over the moon to be making her Arena Stage debut with this classic story. She was recently seen in the Shakespeare

Theatre Company's production of *Leopoldstadt*, and also appeared at The Kennedy Center in the premiere of *Through the Sunken Lands* and in Mosaic Theater Company's *The Till Trilogy*. Other favorite DC credits include *Twelfth Night* (Her Majesty & Sons, Founding Producer); *Cry It Out* (Studio Theatre); *She Kills Monsters* (Rorschach Theatre); *Venus in Fur* (4615 Theatre); *The Revolutionists*, *Bike America*, *The Explorers Club* (Prologue Theatre); and *Pericles* (Shakespeare Theatre Company's Academy for Classical Acting). Anna is a proud graduate of The Shakespeare Theatre Company's Academy at George Washington University. [www.annadigiovanni.com](#)

**PAOLO MONTALBAN** (*Julius*

*Beaufort and Others*) is making his Arena Stage debut! He returns to the area where he played the King in *The King and I* at Olney Theatre. He's appeared on Broadway in *Breakfast at Tiffany's*, *Pacific*

*Overtures*, *The King and I*, and, most recently, in *Funny Girl* as Florenz Ziegfeld. Off-Broadway, he originated the roles of Kurt Huber in *White Rose: The Musical* and Tommy Haw in *Bella: An American Tall Tale* at Playwrights Horizons. Mr. Montalban is best known for his television roles of Prince Christopher in Rodgers & Hammerstein's *Cinderella* and Kung Lao on *Mortal Kombat: Conquest*. He most recently appeared as King Charming in *Descendants: The Rise of Red*, now on Disney+. He is a Lunt-Fontanne Fellowship recipient and a Lucille Lortel nominee. Instagram: [@itspaolomontalban](#)

**NOAH MUTTERPERL** HE/HIM

(*Valet and Others / Understudy Dallas Archer*) is thrilled to make

his Arena debut! DC Area: *Look Both Ways* National Tour (Kennedy Center); *Kippis* in *Woman in Black* (Keegan Theatre,

Helen Hayes nomination); Paul in *American Psycho* (Monumental Theatre Company, Helen Hayes nomination); Phoebus in *The Hunchback of Notre Dame*, *Dracula: A Comedy of Terrors*, Robert in *The Drowsy Chaperone*, *The Who's Tommy* (Workhouse Performing Arts). Upcoming: Senior Class at Olney Theatre Center. Much love to Alyssa, Cap, and the family. [nmutterperl.com](#) Instagram: [@noah\\_mutterperl](#)

**ANTHONY NEWFIELD**

(*Sillerton Jackson and Others*)'s

Washington, DC, credits include Laurence Olivier in *Orson's Shadow* at Round House Theatre and Boyet in *Love's Labour's Lost* for the Shakespeare Theatre Company.

Broadway credits include *1984*, *The Father*, *The Winslow Boy*, *The Columnist*, *The Royal Family*, *Waiting for Godot*, and *Tartuffe*. Off-Broadway credits include *Ivanov* with Ethan Hawke (Classic Stage), *Susan and God* (Mint), etc. Irish credits include Ned Weeks in *The Normal Heart* (The Project, Dublin, and National Tour), T.S. Eliot in *Tom and Viv* (Rough Magic), and *Peer Gynt* (Gate Theatre). US regional theater credits include





ARENA STAGE



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**GRADES 3 - 5**

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# VOICES of NOW

**FESTIVAL | 2025**

**SATURDAY, MAY 10**

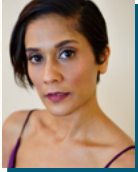
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Mr. Bennet in *Pride and Prejudice* at Baltimore Center Stage, directed by Hana S. Sharif; *Arcadia* at Boston's Huntington; Atticus Finch in *To Kill a Mockingbird*, Horst in *Bent* (Carbonell Award), etc. TV/film work includes *I Melt with You*, *All My Children*, *Diagnosis: Murder*, etc. [www.anthonynewfield.com](http://www.anthonynewfield.com)



### **NATALYA LYNETTE RATHNAM**

(*Mrs. Welland and Others*) is so excited to be back at Arena! DC-area productions: *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive* (Helen Hayes nomination for Outstanding

Ensemble), *Our War* (Arena Stage); *Lend Me A Soprano*, *A Nice Indian Boy* (Olney Theatre Center); *A Midsummer Night's Dream* (Everyman Theatre); *The Last Match* (Helen Hayes nominations for Outstanding Supporting Performer and Outstanding Ensemble), *The Phlebotomist* (1st Stage); *A Wind In The Door*, *Kid Prince and Pablo*, *Mockingbird*, *The Wings of Ikarus Jackson* (Kennedy Center); *4,380 Nights* (Signature Theatre); *Bars and Measures*, *Shame 2.0*, *When January Feels Like Summer* (Mosaic Theater Company); *Death of a Salesman* (Ford's Theatre); *The Trojan Women* (Taffety Punk). Regional: Oregon Shakespeare Festival, Actors Theatre of Louisville, American Stage. Instagram: [@natalyalynetterathnam](https://www.instagram.com/natalyalynetterathnam)



### **A.J. SHIVELY** (*Newland Archer*)

is making his Arena Stage debut. A.J. has worked extensively in regional theater, including at The Kennedy Center (*Bright Star*) and Baltimore Center Stage (*Pride and Prejudice*). Broadway credits include *Paradise Square* (Tony, OCC, Chita Rivera Award nominations), *Bright Star* (Drama Desk nomination), and *La Cage Aux Folles*. Off-Broadway credits include *Philadelphia, Here I Come!* (Theatre World Awards' Dorothy Loudon Award; Drama Desk, Lortel nominations) at Irish Repertory Theatre, *A Man of No Importance* (Lortel Award; OCC nomination) at Classic Stage Company, *Titanic* at Encores!, and *February House* at The Public. His film and television work includes leading roles in *Other People's Bodies* (upcoming), *Julia* (HBO Max), *Bull* (CBS), and *Hunters* (Amazon Prime). A.J. trained at The University of Michigan and The Royal Academy of Dramatic Art.



### **JACOB YEH**

(*Dallas Archer and Others / Understudy Newland Archer*) last appeared at Arena Stage in *The 51st State*. Other DC credits include *King of the Yees* (Signature Theatre, Helen Hayes nomination for

Outstanding Supporting Actor); *Vietgone*, *Chimerica* (Studio Theatre); *Yellow Face* (Theater J); *Julius Caesar* (Shakespeare Theatre Company); *Rosencrantz and Guildenstern Are Dead* (Folger Theatre); *How the Light Gets In* (Helen Hayes nomination for Outstanding Supporting Actor), *The Farnsworth Invention*, *Take Me Out*, *Fuddy Meers*, *Trevor* (1st Stage); *East of Eden* (NextStop Theatre, Helen Hayes nomination for Outstanding Supporting Actor); *The School for Lies* (Constellation Theatre); *The Horse and Carriage* (Prologue Theatre); *Dragon King's Daughter* (The Kennedy Center); *Anime Momotaro* (Imagination Stage). Regional credits include *The Chinese Lady* (American Stage, FL). [www.jacobyeh.com](http://www.jacobyeh.com)



### **KIM BEY** (*Understudy Mrs.*

*Archer, Mrs. van der Luyden*) was last seen at Arena Stage in *The Little Foxes* as Addie. Other DC credits include Maggie in the US premiere of *Nine Night* and Suzanne in *Sleep Deprivation Chamber* at

Round House Theatre; *Citizen One* in *Something Moving* at Ford's Theatre, and Mary Seacole in *Marys Seacole* at Mosaic Theater. Additional regional credits are as Auntie Fola in *Beneatha's Place* at Baltimore Center Stage and as Lena Younger in *A Raisin in the Sun* at the Lyric Theatre in Utah. Off-Broadway credits are as Grace in *Zooman and the Sign* at Second Stage and as Grace in *Salt* at the Actors Studio. Kim is a voice contributor on the *African American History is American History* podcast on YouTube.

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## PETER BOYER

(*Understudy Julius Beaufort, Sillerton Jackson*) previously appeared at Arena Stage as Henry in *Holiday* and as Voice in *The High Ground*. Notable roles include Ebenezer Scrooge in *A Broadway Christmas Carol* and Whistle in *Uprising* at MetroStage; Groucho Marx in *Groucho: A Life in Revue* at Wayside Theatre; Dromio of Syracuse in *The Comedy of Errors* at Baltimore Shakespeare Festival; Captain Hook in *Tinkerbelle* and Captain Braidbeard in *How I Became a Pirate* at Adventure Theatre; and Charles Dickens in *Discord* and Mr. Praed in *Mrs. Warren's Profession* at Washington Stage Guild. His recent plays *Captain Hook: My Story*, *Or How I Clawed My Way to the Top* and *Tofana Bobana* have received multiple productions in the Washington-Baltimore area.

[www.petersbrain.art](http://www.petersbrain.art)



## LILLI HOKAMA

(*Understudy Janey Archer, Mrs. Welland*) is thrilled to return to Arena following last year's *Death on the Nile*. Other DC credits include *A Midsummer Night's Dream*, *Amadeus*, and *Viola* in this spring's *Twelfth*

*Night* all at Folger Theatre. As an actor, voice actor, and director, past highlights include *The Wolves* at Lincoln Center Theater; *Little Women* (Dallas Theater Center/The Old Globe); *Now Circa Then, I and You* (Chester Theatre); *Matt and Ben* (Kitchen Theatre Company); *Antigone* (Baltimore Center Stage); and *Water by the Spoonful*, *Elf The Musical*, and *Guadalupe in the Guest Room* (Fine Arts Center in Colorado). She presented an original story for *We Hear You - A Climate Archive*, presented at The Kennedy Center and Dramaten, the Royal Dramatic Theatre in Stockholm. TV credits include *Prodigal Son*, and several short films including *Jellybones* and *Chip!*. It is an honor and privilege for Lilli to be here, eternal gratitude to her partner, family, and friends.

# CREATIVE

**KAREN ZACARÍAS** (*Playwright*) is thrilled to have the opportunity to play on every single stage of her beloved home theater of Arena Stage: *Legacy of Light* directed by Molly Smith (2009, Crystal City), *The Book Club Play* directed by Molly Smith (2011, Kogod Cradle), *Destiny of Desire* directed by Jose Luis Valenzuela (2015, Kreeger Theater), *Native Gardens* directed by Blake Robison (2017, Kreeger Theater), and now her adaptation of *The Age of Innocence* directed by Hana S. Sharif (2025, Fichandler Stage). Karen has been hailed by *American Theatre* magazine as one of the most-produced playwrights in the US. Her adaptation of *Shane* premiered last year at the Guthrie Theater and Cincinnati Playhouse in the Park, and heads to Dallas Theater Center and to the Oregon Shakespeare Festival this season. Other large regional productions include the world premiere of *The Age of Innocence* at The Old Globe directed by Chay Yew, a revival of her award-winning time-travel comedy *Legacy of Light* at McCarter Theatre, and *The Book Club Play* at Cincinnati Playhouse. She currently has three Broadway-bound musicals, including *Destiny of Desire* and *Five Notes* with composer/superstar Gloria Estefan. Other award-winning plays include *The Copper Children*, *Mariela in the Desert*, *The Sins of Sor Juana*, and adaptations of *Just Like Us*, *Into the Beautiful North*, *How the Garcia Girls Lost Their Accents*, and a bilingual *Romeo y Juliet*. She also has ten award-winning TYA musicals with composer Deborah Wicks *La Puma*. Karen is a core founder of the Latino Theatre Commons—a large national organization of artists seeking to update the American narrative with the stories of Latinos—and the founder of the award-winning Young Playwrights' Theater. Karen was voted a 2019 Washingtonian of the Year and awarded the 2019 Sine Fellowship at the American University School of Public Policy, the 2019 Lee Reynolds Award for “social, cultural, or political change with theater,” and the 2019 Medallion by the Childrens Theatre Foundation. She is a 2021 recipient of the United States Artists Fellowship. Karen lives in Washington, DC, with her husband Rett, their three children, and two dogs. She is represented by the Gersh Agency; published by Concord Theatricals and Dramatic Publishing; and has a collection of plays with Oberon Books.

[www.karenzacarias.com](http://www.karenzacarias.com)





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**HANA S. SHARIF** (*Director*) has directed acclaimed productions of *Death on the Nile*, *Murder on the Orient Express* (7 STLCC nominations), *A Christmas Carol* (4 STLCC nominations, STL A-List Award), *Pride and Prejudice* (5 STLCC nominations), *Porgy and Bess*, *The Who & The What* (3 SFBA Critic Circle nominations), *Fun Home*, *Sense and Sensibility*, *The Christians*, *Les Liaisons Dangereuses*, *Pride and Prejudice* (DCArts: Best Director/Best New Play), *The Whipping Man*, *Gem of the Ocean* (six CCC nominations), *Gee's Bend* (CCC Award Best Ensemble, two nominations), *Next Stop Africa*, *Cassie*, *The Drum*, *Identity*, *Pretty Fire*, *Patient 463*, *I*, *Marcus Garvey*, *Quicksand*, *Hospice*, and *The Blacker The Berry*. Her plays include *All the Women I Used to Be*, *The Rise and Fall of Day*, and *The Sprott Cycle Trilogy* (1880, 1964, 2010).

**TIM MACKABEE** (*Set Designer*) For Arena Stage: *Nina Simone: Four Women*. For Hana S. Sharif: *Murder on the Orient Express*, *A Christmas Carol* (Repertory Theatre of St. Louis), *The Who & The What* (Marin Theatre). Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: *Dakar 2000*, *Poor Yella Rednecks*, *Vietgone*, *Important Hats...* (MTC); *Heathers: The Musical* (New World Stages); *The Last Match* (Roundabout); *The Penitent*, *Our New Girl*, *Guards at the Taj* (Atlantic); *Luce* (Lincoln Center Theater); *Gigantic* (Vineyard). Regional: Oh yes, lots. Music Video: Carly Rae Jepsen's "Surrender My Heart". TV: *Gotham*, *Smash*, *The Today Show*. Education: North Carolina School of the Arts, Yale School of Drama. Instagram: @timmackabeeadesign

**FABIO TOBLINI** (*Costume Designer*) Broadway: *Romeo and Juliet*, Richard Rodgers Theatre. Off-Broadway original productions: *Hedwig and the Angry Inch*, *Bat Boy: The Musical*, *The Divine Sister*, *Pip's Island*. Fabio's most recent credits include *Master Class* at Arizona Theatre Company and *Murder on the Orient Express* at Repertory Theatre of St. Louis. Other theater credits include American Players Theatre, Baltimore Center Stage, Huntington Theatre, Chicago Shakespeare Theater, Oregon Shakespeare Festival, The Old Globe, Hartford Stage, Guthrie Theater, Alley Theatre, Long Wharf Theatre, Children's Theatre Company, Ford's Theatre, and Studio Theatre. Opera: Santa Fe Opera, Wexford Festival Opera (IE), Opera Theatre of St. Louis, Nationale Reïsoopera (NL), Landestheater (AU), Gotham Chamber Opera, Portland Opera. Ballet: Ballet

Arizona. Awards: 2024 St. Louis Theater Circle Award, 2018 Craig Noel Award, 2015 Craig Noel nomination, 2015 Connecticut Critics Circle nomination, 2012 and 2016 Connecticut Critics Circle Award, 2008 Irene Sharaff Young Master Award, 2001 Lucille Lortel nomination. [www.fabiobtblini.com](http://www.fabiobtblini.com)

**XAVIER PIERCE** (*Lighting Designer*)'s professional credits include Steppenwolf Theatre (Chicago, IL), Chicago Shakespeare Theater (Chicago, IL), Public Theater (NYC), Oregon Shakespeare Festival (Ashland, OR), Guthrie Theatre (Minneapolis, MN), McCarter Theatre Center (Princeton, NJ), Long Wharf Theatre (New Haven, CT), Alley Theatre (Houston, TX), Ford's Theatre (Washington, DC), Repertory Theatre of St. Louis (St Louis, MO), Seattle Repertory Theatre (Seattle, WA), Arena Stage (Washington, DC), Indiana Repertory Theatre (Indianapolis, IN), Arden Theatre (Philadelphia, PA), Philadelphia Theatre Company (Philadelphia, PA), PlayMakers Rep (Chapel Hill, NC), Westport Country Playhouse (Westport, CT), TheatreWorks (Palo Alto, CA) Asolo Repertory Theatre (Sarasota, FL); Alliance Theatre (Atlanta, GA); American Repertory Theater (Cambridge, MA), Portland Center Stage (Portland, OR), George Street Playhouse (New Brunswick, NJ), Syracuse Stage (Syracuse, NY), Two River Theater (Red Bank, NJ), Olney Theatre Center (Olney, MD), Intiman Theatre (Seattle, WA), Arizona Theatre Company (Phoenix, AZ), Florida Studio Theatre, Arkansas Shakespeare Theatre, Triad Stage (Greensboro, NC & Winston-Salem, NC), Children's Theatre of Charlotte (Charlotte, NC), and Crossroads Theatre (New Brunswick, NJ). Xavier is a graduate of New York University Tisch School of the Arts MFA in Design Stage and Film.

**CHARLES COES** (*Original Music and Sound Design*) is happy to be back at Arena, where he has designed *Death on the Nile* and *Itinerary*. Recent credits in NY are *Comedy of Errors* (Public Mobile Unit), *Beautiful Lady* (La MaMa), *Golden Shield* (MTC), *Letters of Suresh* (2ST), *Small World Stories* (Phantom Limb), *Sing Street* (NYTW), and *Natural Shocks* (WP). He has also designed shows that have toured through the DC area, including *The Masked Singer Live*, *Into the Woods*, and *Peter and the Starcatcher*. He has worked in regional theaters across the country and toured internationally with Homer's Coat's productions of *An Iliad* and *Song of Rome*. He has been a regular associate on Broadway shows including *Girl from the North Country*, *To Kill a Mockingbird*, *Junk*, and *Peter and the Starcatcher*.





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**NATHAN A. ROBERTS** (*Original Music and Sound Design*) is a multi-instrumentalist, composer, instrument-maker, and sound designer who specializes in creating original music and soundscapes for plays, often live onstage. Previously for Arena Stage: *Death on the Nile*. DC Theater: *The Widow Lincoln, Our Town* (Ford's Theatre); *The Servant of Two Masters* (Shakespeare Theatre). Off-Broadway: *Golden Shield* (Manhattan Theatre Club); *Letters of Suresh* (Second Stage); *Crane Story, Dramatis Personae* (The Playwrights Realm). Regional: *The Way the Mountain Moved, Sense and Sensibility* (Oregon Shakespeare Festival); *Miss You Like Hell, Fun Home, The Christians, Les Liaisons Dangereuses* (Baltimore Center Stage); *Animal Farm* (Milwaukee Rep); *Sense and Sensibility* (Dallas Theater Center/Guthrie Theater); *Tokyo Fish Story* (The Old Globe). Education: MFA, Yale School of Drama. Faculty: Senior Lecturer in Theater, Dance, and Performance Studies, Yale University.

**TOMMY KURZMAN** (*Wig and Hair Designer*) is thrilled to be back at Arena! Arena credits include *POTUS* and *The High Ground*. Broadway: *Uncle Vanya, I Need That, Gutenberg! The Musical!, The Cottage, Peter Pan Goes Wrong, Pictures From Home, The Collaboration, Macbeth, Mrs. Doubtfire, All My Sons, True West, Saint Joan, My Fair Lady, Little Foxes, Long Day's Journey, Bright Star, The King and I, and Fiddler on the Roof*. Off-Broadway: *Little Shop of Horrors* (Westside Theatre), *Titaniqué*, *Roundabout, MCC, MTC, Atlantic, The New Group, The Public, New World Stages*. Regional: *The Muny, Goodspeed Musicals, Drury Lane Theatre, Chicago Shakespeare Theater, The Huntington, and Geva Theatre*. Instagram: @tommykurzmanwigs

**LISA NATHANS** (*Dialect and Vocal Coach*) is thrilled to be coaching again for Arena Stage with this fabulous team after previously coaching Agatha Christie's *Death on the Nile, The Other Americans, Data, POTUS, Holiday, Catch Me If You Can, Disney's Newsies, Anything Goes*, and others. Other DC 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, 5th Avenue Theatre, and Theatricum Botanicum. TV credits include National Geographic. Teaching (USA and UK): University of Maryland: TDPS (Associate 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 Colaianni Speech Practitioner. Break legs all!

**OTIS RAMSEY-ZÖE** (*Dramaturg*) is a care worker, dramaturg, director, theater arts educator, and Literary Manager at Arena Stage. He has developed new works at such institutions as Sundance Institute, Kennedy Center, Alabama Shakespeare Festival, Playwrights Center, and National New Play Network. He has held posts in Dramaturgy at the David Geffen School of Drama at Yale and Carnegie Mellon University, Theatre at Northeastern University, Women's Studies and Honors Humanities at the University of Maryland, Performing Arts at American University, and Theatre Arts at Howard University. He was Associate Artistic Director at banished? productions, Future Classics Program Coordinator at the Classical Theatre of Harlem, Literary Manager at Center Stage, and an Allen Lee Hughes Senior Fellow at Arena Stage.

**STEPHANIE KLAPPER** (*New York Casting*)'s award-winning work is frequently seen on Broadway, off-Broadway, regionally, on concert stages, film, television, and streaming media. Select recent credits include *The Night of the Iguana* (Signature Theatre); *Sump'n Like Wings* (Mint Theater); *Dig* (Primary Stages); *Henry IV* (New York Classical Theatre); Ahrens and Flaherty's *Knoxville* (Clarence Brown); Cape Playhouse season; *Beautiful* (Capital Rep); Karen Zacarias' *Shane* (Cincinnati Playhouse in the Park/Guthrie Theater, world premiere); *ElfQuest: The Audio Movie*, and *Ranked*, the musical/HBO documentary. SKC is known for its limitless imagination and creativity, as well as connecting creative, caring people to each other to make extraordinary things happen. SKC is committed to expanding diversity, education, equity, and inclusion in the business. Member of Casting Society of America, Board Member of Casting Society Cares, and preliminary judge of the Jimmy Awards. [www.klappercasting.com](http://www.klappercasting.com)

**RAIYON HUNTER** (*DC Casting*) is a casting director, producer, and arts administrator from New Orleans, Louisiana. She currently works as the Casting Director/Line Producer of Arena Stage. Previously, she worked as the Casting Director of Children's Theatre Company and the Spelman Leadership Fellow at the Alliance Theatre (Atlanta, GA) where

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she has contributed to a multitude of shows in varying capacities ranging from Casting Associate to Director on productions such as *Do You Love the Dark?*, *Darlin' Cory*, *Bina's Six Apples*, *Good Bad People*, *Confederates*, and more. Additionally, she has been in residency at Oregon Shakespeare Festival under Natakí Garrett and The Repertory Theatre of St. Louis under Hana S. Sharif.

**CHRISTI B. SPANN** (*Stage Manager*) has been working as a stage manager in DC since 2011. Recent Arena Stage productions include *Holiday*, *The High Ground*, *Exclusion*, *POTUS*, *Tempestuous Elements*, and Agatha Christie's *Death on the Nile*. She previously spent 12 seasons on the stage management staff at the Denver Center Theatre Company and has also worked with The Great River Shakespeare Festival in Winona, MN, and Virginia Repertory Theatre in Richmond, VA.

**STEFANIA GIRON ZULUAGA** (*Assistant Stage Manager*)'s credits include *A Funny Thing Happened on the Way to the Forum* (Signature Theatre); *Murder on the Orient Express*, *Destiny of Desire* (The Old Globe); *Something's Afoot*, *Songs of the Moon*, *Into the Woods* (5th Avenue Theatre); *Quixote Nuevo*, *Fat Ham*, *The Tempest*, *I Am Not Your Perfect Mexican Daughter* (Seattle Rep); *Quixote Nuevo*, *Seussical* (South Coast Rep); *A Christmas Carol* (ACT); *Little Shop of Horrors*, *Mamma Mia!*, and *The Book Club Play* (Village Theatre). Beyond The Stage Door 2024 Cohort. Education: Seattle University.

## ARENA STAGE LEADERSHIP

**HANA S. SHARIF** (*Artistic Director*) has enjoyed a multi-faceted theater career, including roles as an artistic leader, director, playwright, and producer with a specialty in strategic and cross-functional leadership. Hana began her professional career as an undergraduate student at Spelman College. From 1997 to 2003, Hana served as the co-founder and Artistic Director of Nasir Productions, a theater dedicated to underrepresented voices challenging traditional structure. Hana joined the Tony® Award-winning regional theater, Hartford Stage, in 2003. During her decade-long tenure at Hartford Stage, Hana served as

the Associate Artistic Director, Director of New Play Development, and Artistic Producer. Hana launched the new play development program, expanded the community engagement and civic discourse initiatives, and developed and produced Tony®, Grammy, Pulitzer, and Obie Award-winning shows. Starting in 2012, she served as Program Manager at ArtsEmerson, a leading world theater company based at Boston's Emerson College. During her tenure at ArtsEmerson, Hana launched an Artists in Residency program, led a research program assessing barriers to inclusion across the region, and leveraged her regional theater experience to freelance produce for smaller theater companies looking to expand and restructure their administrative teams. Hana was Baltimore Center Stage's Associate Artistic Director from 2014 to 2019 and was the architect of the innovative CS Digital program: a platform that pushes the boundaries of traditional theater and looks at the nexus point between art and technology. Her other achievements at Baltimore Center Stage included prototyping the Mobile Unit focused on historically underserved audiences, strengthening community engagement, producing multiple world and regional premieres, and helping to guide the theater through a multi-million dollar building renovation and rebranding effort. Hana became the first Black woman to lead a major regional theater in 2018 when she was named the Augustin Family Artistic Director of The Repertory Theatre of St. Louis. During her tenure at The Rep, Hana guided the organization through a strategic alignment, revolutionized the New Works program, expanding access to underserved communities, and centering equity and anti-racism as the organization's foundational values. Hana holds a BA from Spelman College and an MFA from the University of Houston. Hana is the recipient of USITT's 2023 Distinguished Achievement Award, Spelman's 2022 National Community Service Award, the 2009-10 Aetna New Voices Fellowship, EMC Arts Working Open Fellowship, and Theatre Communications Group (TCG) New Generations Fellowship. Hana is a founding member of The Black Theatre Commons (BTC). She serves on the board of directors for the TCG, BTC, and the Sprott Family Foundation.



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**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. I am honored to have been recognized for my service to, and leadership of, the Washington, D.C.-area theater community as a recipient of Theatre Washington's inaugural Victor Shargai Leadership Award in 2022.

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# ARENA STAGE THEATER STAFF

Artistic Director ..... Hana S. Sharif  
Executive Producer ..... Edgar Dobie  
Founding Director ..... Zelda Fichandler  
(1924-2016)

Founding Executive  
Director ..... Thomas C. Fichandler  
(1915-1997)

Artistic Director  
Emeritus ..... Molly Smith

## ADMINISTRATION

Chief of Staff ..... Alison Irvin  
Executive Assistant ..... Hannah Viederman  
Chief Financial Officer ..... Judy Leventhal  
Controller ..... John Monnett  
Accounting Manager ..... Christopher Murk  
Staff Accountant ..... Mark Runion  
Payroll & HR Administrator ..... Tyra Picazo  
Human Resources Consultant ..... Lighterfly:  
Susan Shin, Jill Hulnick, Stella Lim  
Auditors ..... Marcum LLP  
Legal Counsel ..... ArentFox Schiff LLP;  
Kramer Levin Robbins Russell

## ARTISTIC

Associate Artistic Director ..... Teresa Sapien  
Senior Director, Artistic Strategy  
and Impact ..... Reggie D. White  
Literary Manager ..... Otis C. Ramsey-Zöe  
Casting Director/Line Producer ..... Raiyon Hunter  
Artistic Associate ..... Misy Singson  
Artistic Fellow ..... Abigail Thomas\*  
Current Commissioned Writers ..... The Bengsons,  
Lee Cataluna, Noah Diaz  
Lady Dane Figueroa Edidi,  
Emily Feldman, Idris Goodwin,  
Caleen Sinnette Jennings, Deepak Kumar,  
Taylor Mac, Octavio Solis, Vera Starbard,  
Cheryl West, Lauren Yee,  
Karen Zacarias, Zack Zadek

## BUILDING OPERATIONS

Director of Facilities  
and Operations ..... Keanu Windear  
Maintenance Assistant ..... Tevin Smith  
Porter ..... Lawrence Wise  
Building Technician ..... Harvey Ceasar  
Stage Door Attendant ..... Kay Rogers  
Environmental and Security Services ..... SWBID

## COMMUNITY ENGAGEMENT

Director of Community  
Engagement ..... Sean-Maurice Lynch  
Camp Programs Director ..... Rebecca Campana  
Community Engagement  
Producer ..... Tiffany Fulson

Learning Engagement  
Managers ..... Katie Campbell,  
Grant Emerson Harvey

Training Programs Manager ..... Zoë Hall  
Learning Engagement  
Coordinator ..... Kayla Warren  
Community Partnership  
Assistant ..... Douglas Robinson  
Senior Community  
Engagement Fellow ..... Winta Habtemichael\*  
School Programs  
Fellow ..... Esteban Marmolejo-Suarez\*

## DEVELOPMENT

Interim Chief  
Development Officer ..... Betsy O. Anderson  
Director of Development  
Operations and Events ..... Maria Corso  
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Strategic Philanthropy ..... R. Wesley Meekins  
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Institutional Partnerships ..... Shayla Hines-Graham  
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Membership Assistant ..... Oscar León  
Development Operations  
and Events Assistant ..... Mina Sollars  
Development Fellow ..... Nathaniel Huff\*

## GENERAL MANAGEMENT

General Manager ..... Alicia Sells  
Associate General  
Manager ..... Katharine Templeton  
Company Manager ..... Trisha Hein  
Assistant Company Manager ..... Bowen Fox  
General and Production  
Management Coordinator ..... Jenna Murphy  
General and Company  
Management Fellow ..... Rachel Halili\*

## INFORMATION TECHNOLOGY & SYSTEMS ADMINISTRATION

Information Technology  
Consultant ..... Ren Tec Solutions:  
Travis Armbuster (Director),  
Tima Theppakdee (Help Desk Tier II),  
Jime Marquez (Help Desk),  
Jarrett Poole (System Administrator)  
IS Help Desk ..... Eddie Wieland

## MARKETING & COMMUNICATIONS

Director of Marketing &  
Communications..... Ashton Beck  
Associate Director of Marketing &  
Communications..... Ryan Impagliazzo  
Senior Graphic Designer..... Jenny Hwang  
Content and  
Email Specialist ..... Gaby Castro-Rodriguez  
Social Media Specialist..... Steven Franco  
Public Relations Specialist..... Anastasia St. Hilaire  
Graphic Designer ..... Kristopher Ingle  
Marketing & Communications  
Administrative Assistant..... Destiny King  
Marketing and Media Fellow..... Danait Haddish\*  
Multimedia Design Fellow ..... Jane Gerrard\*

## PRODUCTION

Interim Director of Production ..... Calvin Anderson  
Senior Production Manager..... Trevor A. Riley  
Assistant Production  
Manager ..... Rachel Crawford

## STAGE MANAGEMENT

Resident Production  
Stage Manager ..... Christi B. Spann

## SCENIC

Technical Director ..... Travis Smith  
Associate Technical Director ..... Clare Cawley  
Scene Shop Supervisor ..... Frank Miller  
Stage Supervisor ..... Hannah Martin  
Scenic Charge Artist..... Colleen Doty  
Scenic Artist..... Misha Rodriguez  
Carpenters..... Erick Boscana,  
Matthew Grisdela, Julia Junghans,  
Max Marshall, Logan McDowell, Lily Rehberg

## PROPERTIES

Properties Director ..... Jennifer Sheetz  
Associate Properties Director ..... Jonathan Borgia  
Head Props Artisan ..... Niell DuVal  
Props Artisan..... Kyle Handziak  
Props Assistants ..... Erica Feidelseit, Kayla Prough

## LIGHTS

Lighting Supervisor ..... Paul Villalovoz  
Assistant Lighting Supervisor ..... Olivia Rudd  
Electricians..... Scott Folsom, Kelsey Swanson  
Nicole Trantum  
Lighting Fellow..... Christian Henriquez\*

## SOUND

Sound and Video Supervisor ..... Brian Burchett  
Sound Technicians..... Alexander Cloud,  
Liv Farley, Kirubell Seyoum

## COSTUMES

Costume Director..... Joseph P. Salasovich  
Associate Costume Director ..... Cierra Coan  
Drapers..... Seth Gilbert, Erika Krause  
First Hands ..... Michele Macadaeag,  
Elizabeth Spilsbury  
Craftsperson ..... Deborah Nash  
Wardrobe Supervisor..... Alice Hawfield  
Wigs, Hair, and  
Makeup Supervisor..... Jaime Bagley  
Dressers..... Caitlin O'Brien, Sabrina Simmons

## SALES & AUDIENCE SERVICES

Senior Director, Sales &  
Audience Services ..... Isaac Evans  
Sales Operations Specialist &  
Executive Assistant..... Sabrina Zillinger

## SALES OFFICE

Associate Director of Sales Services &  
Operations ..... Caroline Hunt  
Junior Tessitura & Ticketing  
Systems Specialist..... Aaron Hutchens  
Managers of Sales Services..... Hannah Damanka,  
Olivia Martin

## Lead Sales & Audience

Services Associate ..... Keshawn Connor  
Sales & Audience Services  
Associates..... Mary Ann Anderson-Garlic,  
Sydné Marie Chesson, Colin O'Bryan,  
Dylan Parham, Iara Rogers Benchoam,  
Gary Shackleford

## GROUP SALES

Lead Manager of Group Sales ..... Donald Jolly  
Group Sales Coordinators..... Brandon Ferguson  
Melissa Lin Sturges

## AUDIENCE SERVICES

Director of Audience Services ..... Andrew Rampy  
House Managers..... Ric Birch, Vicky Kobelka,  
Bruce Perry, Zachary Radhuber  
Additional Staff for  
This Production ..... Grant Collins,  
Dalton Lamberth, Hayley McGuirl

## EVENTS & RENTALS

Manager of Events & Rentals..... Trevor Haren  
Events & Rentals Coordinators..... Hiwot Hailu,  
Jasmine Martin

## MERCHANDISING, FOOD, & BEVERAGE

Associate Director of Merchandising  
& Guest Experience..... Jody Barasch  
Lead Bartender, Hospitality..... Erika Wallace  
Lead Bartender, Operations..... Edwin Cortez  
Bartenders..... Rachel Halili,  
Esteban Marmolejo-Suarez, Megan Neftali,  
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