

2024/25 SEASON

The background of the poster features three dark silhouettes of people's heads and shoulders against a red vertical bar. Below them is a laptop screen displaying a background of blue and white code. The word "DATA" is written in large, white, bold, sans-serif capital letters across the center of the laptop screen.

DATA

BY MATTHEW LIBBY
DIRECTED BY MARGOT BORDELON

OCT 31 – DEC 15



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ARENA STAGE

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Karan Brar and Isabel Van Natta for *Data*. Photo by Tony Powell.



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ARTISTICALLY SPEAKING

From the moment I cracked open the first page of Matthew Libby's new play, I had no doubt I had come across one of the most surprising and exciting theatrical discoveries of the year. Matthew's fresh voice harnesses our present moment with thrilling intrigue and deep pathos. Welcome to *Data*!

Theater—at its core—is about uplifting and preserving the sanctity of human connection. Theaters are sacred gathering places, philosophical and emotional terrariums that promote the exchange of our riskiest ideas and hosts our deepest fears and wildest dreams. As the inexorable tide of artificial intelligence sweeps across our world, I cannot help but wonder what will become of the specificity and value of in-person connection. Libby's play confronts this idea with a subtle and profound courage, forcing us to consider what we are willing to risk in the face of incredible forces that feel beyond our control. At what point are we complicit in our shifting technological and ethical landscape?

Recently, I came across Mark Zuckerberg's latest endeavor: Orion, Meta's first augmented reality glasses. As I listened to Zuckerberg spin a tale of what he hoped Orion's launch would achieve, I realized my work and his work were in service of the same thing: deepening and expanding the innate human need to connect. To Zuckerberg, and many who wield power in California's sizzling Silicon Valley, AI enables us to find each other, despite limitations, across boundaries of time and space. It appeases our increased desire for comfort and solace, enabling humans to share ideas and experiences, albeit artificial, without leaving their homes.

Theater, on the other hand, is not prefaced on comfort. In fact, it requires the opposite. *Data* asks you to hold your breath and inch toward the edge of your seat. It is urgent and pressing, intriguing in its specificity and haunting in its familiarity. None of us are safe from the rise of AI as we grapple with the shifting terrain of social media, its bespoke offerings often eerily specific, as if the finger of "Big Brother" is pointing directly at us. *Data*, in questioning the bounds of what is possible, asks its audience to lean into this risk. By demonstrating a willingness to investigate the thrilling and terrifying innovations that make up the fabric of our world alongside your friends and neighbors, you have given yourself the gift of authentic connection.

I'm so grateful that you have forgone your home's creature comforts to join us here, in the Kogod Cradle, today. Though gathering in virtual space, in the safety of your pajamas, is often the easier choice, there is nothing more compelling or human than coming together.

Hana S. Sharif
Artistic Director, Arena Stage

Arena Stage
Washington, DC

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FROM THE EXECUTIVE PRODUCER

As we all experienced heading into the presidential election, data can feel like a weapon. We have been hearing about polls for this, that, and the other in regard to a candidate's general popularity, specific issue popularity, personal behavior, every choice they make for years prior to the actual election day. The polls may be run by reputable organizations, but we are never privy to who was polled or how the information was gathered and harvested.

Data also fuels advertising and therefore purchasing. Algorithms watch our every move online, on our phones, as we pause when browsing in a shop. Then we are presented with options that may align with our browsing and purchasing habits. Constant connectivity is spooky.

We all use data constantly. We check the temperature outside to dress accordingly. We know how many minutes per pound to roast a chicken. How many of you came here today with a direction app—did you choose the fastest route? Pardon me if it sounds paranoid, it's not meant to be. I'm trying to illustrate using data is not new. It's wise to take a deep breath and think about the many ways we use data and also to carefully consider the implications of what information leads us to believe.

In *Data*, Matthew Libby explores a personal aspect to the ramifications of collecting data. It's a very timely discussion, although not the first time Arena audiences have wrestled with difficult concepts brought about by the curation of data. Some of our audience may remember *Right to be Forgotten* by Sharyn Rothstein (2019) which explored the questions of online profiles and who is able to control them. Lydia Diamond's *Smart People* (2017) explored how data can be manipulated and interpreted based on the person or people managing the data.

Arena, as a business, uses data to maximize sales. It's not a new concept—corporate ventures have utilized dynamic pricing for a much longer period of time—however it's also part of Arena's mission to be accessible to all audiences. Zelda Fichandler was not a fan of dynamic pricing. I can hear her say, "Edgar, Arena is not an airline." Unfortunately, as a not-for-profit theater, the base ticket price does not cover the cost of putting on plays. We are judicious in when and how we utilize the data to help balance the bottom line as well as reward the loyalty and confidence of folks who buy early.

The philosophical conundrum of using information such as buying or browsing habits is not one to be solved easily. Matthew's play *Data* does a great job of testing the boundaries that I think should never be crossed. You may or may not agree. Live theater gives us the best opportunity to have that nuanced conversation. Thanks for being present to hopefully appreciate the expression of forming your own opinion.

Warmly,

Edgar Dobie
Executive Producer
President of the Corporation

**Our society is one not
of spectacle, but of
surveillance**

— Michel Foucault, *Discipline and Punish*

But this online data?

**People's writing. Their
social media. Their likes,
their dislikes.**

**Their actions, their
networks, their beliefs,
rendered in digital space.**

**This -- is how you bridge
to the ephemeral.**

**This is how you learn
about a person's heart.**

— Matthew Libby, *Data*

**The reader is the
space on which all the
quotations that make up
a writing are inscribed
without any of them
being lost; a text's unity
lies not in its origin but
in its destination.**

— Roland Barthes, "The Death of the Author"

YOU

||

DATA

BY OTIS RAMSEY-ZÖE, DRAMATURG

In *Data*, Matthew Libby crafts a technological thriller that doubles as a canvas for timeless philosophical and social questions. Informed by the present and an unfolding future, the play asks, "are we our data?" and while it is seductive to think that such conundrums are unique to our present moment, history shows that these matters were considered as far back as ancient Greece.

In his dialogues *Protagoras* (380 BC) and *Theaetetus* (369 BC), Plato responds to theories about the “measure of a man.” Plato delivers a retort to a statement by Protagoras, which has passed down to us only in fragments. According to Plato, Protagoras suggests, “of all things the measure is man” to which Plato counters, “the measure of a man is what he does with power.” For our purposes, it is fascinating to note that Plato may have misinterpreted Protagoras’ statement; so, we end up with an exchange that covers everything from “how do we know what we know?” to “how do we assess truth and reality?” and “by what means can we evaluate a person?” These questions and more are all central to *Data*.

Data is everywhere. It is the information collected from everything we do including creating and liking social media posts, visiting websites, making purchases, using our cell phones, and details on our movements because most smart phones, cars, and appliances collect location information. Data collection is so ubiquitous that we no longer push against it. We reflexively swipe or click to accept terms of use that include all manner of data collection because our ability to access a product or service is routinely contingent upon giving consent.

Our phones are listening to us; that’s not paranoia; call out “Hey Siri... Alexa... Google” and you’ll get a response. Wow, isn’t it interesting that a co-worker just told you about a new artist, and immediately your social media feed has populated information on their tour, album, and merchandise before you even googled them! Yes, Target knows that you are pregnant before you do based on

your shopping habits. In fact, according to *The New York Times*, “One study from Duke University estimated that habits, rather than conscious decision-making, shape 45 percent of the choices we make every day.” As a result, the science of habit formation is now a booming research field in various industries. Data science (which concerns building, cleaning, and structuring datasets) and data analytics (encompassing practices of examining data to answer questions, extract insights, and identify trends) now play key roles in everything from marketing to medicine, military, and municipalities.

There are immense positives and lots to gain through data. But can all that data ever yield an accurate assessment of an individual—not merely offer a prediction of a person’s behavior or circumstances? We are talking about measuring, defining, determining who a person is and what is in their heart. We are talking about data as judge, perhaps acting as a kind of god on earth. Is that what we want? Do we even notice that we are possibly careening towards that destiny every time we post a photo, download an application, agree to rideshare, or utilize food delivery services? Accumulating information is one thing. The devil in the details of data lie in its interpretation. Who uses our data, how they use it, and what actions data makes possible contain great potential for exploitation. After all, just as easily as Plato misread a contemporary, so too can data be misconstrued. We know that accurately reading data can lead to problems. What greater problems might there be in inaccurate assessments or malicious uses of data?



Rob Yang and Karan Brar for *Data*. Photo by Tony Powell.

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

PRESENTS



BY **MATTHEW LIBBY**
DIRECTED BY **MARGOT BORDELON**

SET DESIGNER
MARSHA GINSBERG

COSTUME DESIGNER
BETH GOLDENBERG

LIGHTING DESIGNER
AMITH CHANDRASHAKER

SOUND DESIGNER
MIKAAL SULAIMAN

COMPOSER
DAN KLUGER

DRAMATURG
OTIS RAMSEY-ZÖE

NEW YORK CASTING
TAYLOR WILLIAMS, CSA

STAGE MANAGER
ELISA GUTHERTZ*

ASSISTANT STAGE MANAGER
LAUREN PEKEL*

BY SPECIAL ARRANGEMENT WITH
FRANCO PRODUCTIONS AND M/B/P PRODUCTIONS

Support for *Data* is provided by
Andrew R. Ammerman

Originally developed at Alliance Theatre:
Susan V. Booth, Jennings Hertz Artistic Director;
Mike Schleifer, Managing Director.

SETTING

Athena Technologies: A break room, and a conference room. And elsewhere.
The mid-2020s. It might already have happened.

CAST

(in alphabetical order)

Maneesh.....**KARAN BRAR***
Jonah.....**STEPHEN CEFALU, JR.***
Riley.....**ISABEL VAN NATTA***
Alex.....**ROB YANG***

**Members of Actors' Equity Association*



Rob Yang, Karan Brar, Isabel Van Natta, and Stephen Cefalu, Jr. for *Data*. Photo by Tony Powell.

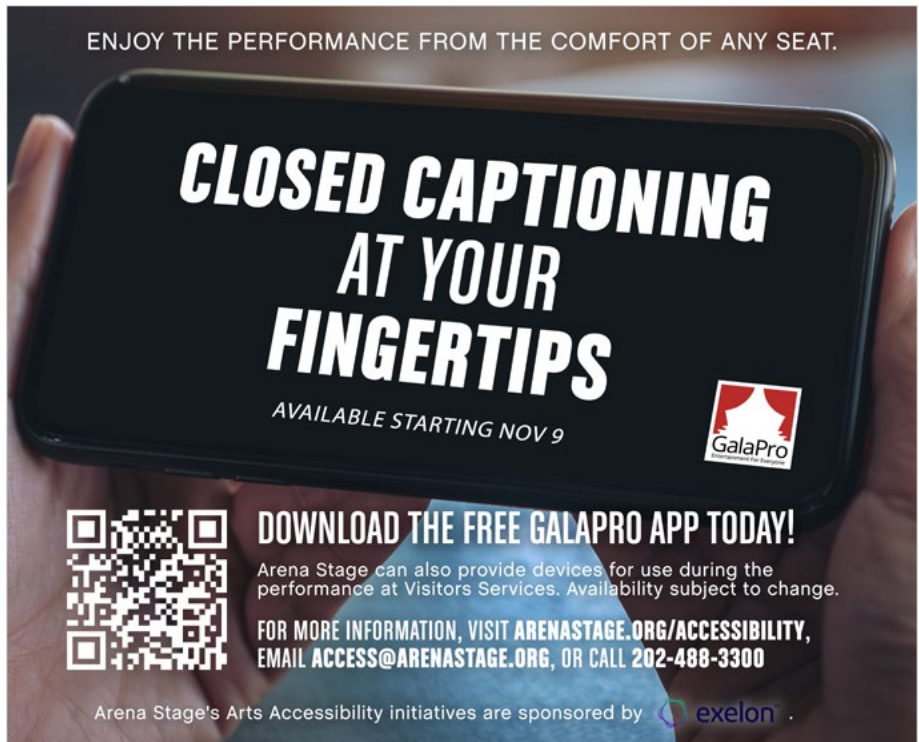
The videotaping or audio recording of this production is strictly prohibited. Please turn off all electronic devices. Drinks with a lid are allowed in the theater. Eating is not permitted inside the theater.

FOR THIS PRODUCTION

Assistant Director.....	SHANA LASKI
Assistant Set Designer.....	MICHAEL LEWIS
Assistant Lighting Designer.....	YANNICK GODTS
Vocal Coach.....	LISA NATHANS
Dialect Coach.....	KENNETH LEE
Production Assistant.....	MARGARET WARNER
Stage Carpenter.....	FIOR TAT
Props.....	MIRANDA KORIETH
Light Board Operator.....	NICOLE TRANTUM
Audio Engineer.....	KEBBY SEYOUM
Wardrobe Supervisor.....	ALICE HAWFIELD
Wardrobe.....	ELIZABETH MORTON, SABRINA SIMMONS
Crew Swing.....	TREVOR COMEAU

SPECIAL THANKS: Arena Stage would like to thank Shawn Helm and Steven Howell for their support of this production.

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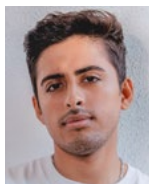
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Arena Stage can also provide devices for use during the performance at Visitors Services. Availability subject to change.

**FOR MORE INFORMATION, VISIT [ARENASTAGE.ORG/ACCESSIBILITY](https://arenastage.org/accessibility),
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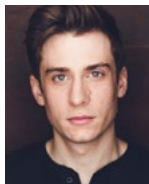
CAST



KARAN BRAR (*Maneesh*)

is a first-generation Indian American actor. Karan has starred in major film and television productions such as Disney's hit show *Jessie* and its spinoff

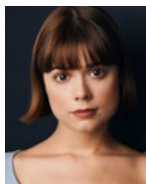
Bunk'd, Netflix and Adam Sandler's *Hubie Halloween*, Legendary Entertainment/Universal Pictures' *Pacific Rim: Uprising*, Twentieth Century Fox's *Diary of a Wimpy Kid* franchise, and the Sony PlayStation video game *Concord*. Karan has also worked behind the camera as a director. *Data* is Karan's theatrical debut. When he is not acting or directing, Karan serves as an advisory board member to The Cameron Boyce Foundation. He currently resides in New York City and is represented by Paradigm. **Instagram:** @karanbrar



STEPHEN CEFALU, JR.

(*Jonah*) is making his Arena Stage debut! Theater: Broadway National Tour of *To Kill a Mockingbird*; *The Cherry Orchard* (Goodman Theatre); world premiere of

Mary Page Marlowe (Steppenwolf Theatre Company); *End Days* (Windy City Playhouse); *Who's Afraid of Virginia Woolf?* (Redtwist Theatre, Jeff Award nomination: Best Supporting Actor); *The Gradient* (St. Louis Rep, Theater Circle Award nomination: Outstanding Supporting Performer); *PerkUp PerkUp* (City Theatre); *Scenes from a Court Life*, *Assassins* (Yale Rep); *In a Word*, *Damsels*, *Brotherhood* (Williamstown Theatre Festival); *Slave Play* (original cast at Yale Drama). TV/Film: *Shameless*, *Law & Order: SVU*, *Evil*, *This Afternoon*. MFA: Yale School of Drama.



ISABEL VAN NATTA (*Riley*)

is thrilled to be making her Arena Stage debut. Isabel is an actor of Cuban descent and calls Miami home. She has a BFA in Acting from Boston

University. Credits: *John Proctor is the Villain* (The Huntington), *Laure* (workshopped at NYTW and The Tank), *Rx Machina* (Boston Playwrights' Theatre), *Medusa Reclaimed* (Central Square Theater), *The Nether* (Area Stage Company). Awards: Elliot Award nominee for Best Featured Actor in a Play and winner for Best Production and Best Ensemble for *John Proctor is the Villain*. Isabel is a mental health advocate. She sends a special thanks to Dad, Mom, Sofia, Leandro, Mya, and her managers Dave Brenner and Sarah Haber at Creative Talent Company.

www.isabelvannatta.com

Instagram: @isabelvannatta



ROB YANG (*Alex*) is making

his Arena Stage debut. NY/Regional: *Catch as Catch Can* (Playwrights Horizons), *A Midsummer Night's Dream* (CSC), *The Shanghai Gesture* (Mirror

Rep/Julia Miles), *Bingo with the Indians* (The Flea, world premiere), *The Coast Starlight* (La Jolla, world premiere), *Chimerica* (Studio Theatre DC, U.S. premiere). Television/Film: *The Menu* (Searchlight Pictures), series roles on *Rabbit Hole* (Paramount+), *American Rust* (Showtime/Amazon), *Succession* (HBO), *The Resident* (Fox), *The Americans* (FX), *Living With Yourself* (Netflix), *The Capture* (BBC), *The Now* (Quibi/Roku). Upcoming Films: Nick Rowland's *She Rides Shotgun* (Fifth Season) starring opposite Taron Egerton, *The Wake* by Brian Brightly, and others.

CREATIVE

MATTHEW LIBBY (*Playwright*) is a writer based in Brooklyn, by way of Los Angeles. *Data* is his second premiere of fall 2024, following an October production of his play *Sisters* at Vermont's Northern Stage. Matt is a 2022-2023 Dramatists Guild Foundation Fellow, Theater Masters Visionary Playwright, Keneda Award winner, Neukom Award winner, two-time Princess Grace Award finalist, and four-time O'Neill Playwrights Conference semifinalist, and his work has been developed by theaters across the country, including Roundabout, Alliance Theatre, New York Stage and Film, Pioneer Theatre Company, The Kennedy Center, The Barrow Group, and others. Matt studied cognitive science and creative writing at Stanford University, and received his MFA in dramatic writing from NYU Tisch, where he was awarded the Chair's Award for Distinguished Achievement.

MARGOT BORDELON (*Director*)'s DMV credits include *POTUS* (Arena), *On the Far End* (Round House). New York: *...what the end will be*, *Something Clean*, *Too Heavy for Your Pocket* (Roundabout); *Let's Call Her Patty*, *Plot Points in Our Sexual Development* (LCT3); *peerless* (Primary Stages and Cherry Lane); *Wives* (Playwrights Horizons); *Do You Feel Anger?* (Vineyard); *Eddie and Dave* (Atlantic); *Blood of the Lamb* (Occasional Drawl); *The Pen* (Premieres NYC); *A Delicate Ship* (Playwrights Realm); *Wilder Gone* (Clubbed Thumb); *The Last Class: A Jazzercise Play* (DODO). Regional: ACT Seattle, Actors Theatre Louisville, Alliance, American Theater Company, Denver Center, Geffen Playhouse, Huntington, Marin Theatre Company, Miami New Drama, Steppenwolf, the Wilma, and Yale Rep. Upcoming: *The Suffragette's Murder* (Denver Center). www.margotbordelon.com

MARSHA GINSBERG (*Set Designer*) is a visual artist and stage designer working between performance, opera, and photo/installation formats. She received her MFA from NYU Tisch, BFA from the Cooper Union School of Art, and post-grad Whitney Museum Independent Study Program. She has designed spaces and clothes for theaters and museums in NYC, regionally throughout the United States, and internationally (Germany, Switzerland, France, Greece, UAE). Recent U.S.: *Lehman Trilogy* (Shakespeare DC/Guthrie Theater); *Primary Trust* (Roundabout/La Jolla); *English*, *I'm Revolting* (Atlantic Theater); *A Tender Thing* (Barrington Stage); *Treemonisha* (Opera Theatre of Saint Louis). Upcoming: *English* at Roundabout/Todd Haimes; *The Aves* (Berkeley Rep); *Don Pasquale* (Opera Theatre of Saint Louis). Grants/Awards: Obie Award for the Creative Team of *English*; Obie Award for durational installation *Habit* (with David Levine); multiple residencies at MacDowell Colony and Robert Wilson's Watermill Center; Rome Prize, the American Academy in Rome. A dedicated educator, she is currently an Associate Arts Professor at NYU Abu Dhabi.

BETH GOLDENBERG *she/her* (*Costume Designer*) is a New York-based costume designer working in theater, opera, dance, and film. Her New York designs include *Songs of Resistance*: *Brundibár* & *Der Kaiser von Atlantis* (On Site Opera, at Carnegie Hall); *Circus: Wandering City* (BAM Next Wave); and *The Mother of Us All* (New York Philharmonic, Metropolitan Museum of Art, & Juilliard). Her regional designs include *Fiddler on the Roof* (Philadelphia Orchestra & UMS); *Indecent* (Seattle Rep); *Henry V*, *Queens for a Year* (Hartford Stage); and *Macbeth*, *Stabat Mater*, *the little match girl passion* (Glimmerglass). She holds an MFA from NYU Tisch. For further credits, visit www.bethgoldenberg.com.

AMITH CHANDRASHAKER (*Lighting Designer*) is a Tony-nominated lighting designer who works in theater, opera, and dance. Broadway: *Prayer for the French Republic* (Tony nomination), *Merrily We Roll Along*. Off-Broadway: The Public, Playwrights Horizons, NYTW, Atlantic Theater, Signature Theatre. Regional: Second Stage, Manhattan Theatre Club, Steppenwolf, Chicago Shakespeare, Geffen Playhouse, Huntington Theatre. Opera: The Glimmerglass Festival, Houston Grand Opera, Washington National Opera. Dance: Staatstheater Nürnberg, Lyon Opera Ballet, The Royal New Zealand Ballet, The Joyce, National Dance Company of Wales. He is the recipient of Drama Desk and Henry Hewes awards; Union Trustee for United Scenic Artists, Local USA 829, IATSE; MFA, NYU Tisch School of the Arts; and faculty at the University of Maryland's School of Theatre, Dance, and Performance Studies.

MIKAAL SULAIMAN (*Sound Designer*) is a Tony-nominated multi-disciplinary artist working in film, TV, and theater as a writer, director, sound designer, and composer. He recently joined the writers' room for *A24/Amazon's #1 Happy Family USA* created by Ramy Youssef. His writing residencies include Ground Floor, Mercury Store, Space on Ryder Farm, and Ucross Foundation. Notable sound design projects include Broadway productions of *The Roommate*, *Enemy of the People*, *Doubt*, and *Fat Ham* (Pulitzer Prize for Drama). Other acclaimed works include *Fairview* (Pulitzer Prize) and *Underground Railroad Game*. Sulaiman has received numerous nominations, including Herb Alpert, Tony, Drama Desk, and Lucille Lortel awards. He's received Obie Awards, a Theatre Bay Area Award, a Creative Capital Award, Henry Hewes Design Awards, an Audelco Award, and the CTG Sherwood Award. www.mikaal.com

DAN KLUGER (*Composer*) Broadway: *Oh, Mary!*, *Oklahoma!*, *The Sound Inside*; *Sea Wall / A Life*; revival of *Marvin's Room*; world premiere of *Significant Other*. Off-Broadway: premieres of *Spain*, *Coast Starlight*, *You Will Get Sick*, *Epiphany*, *Judgment Day*, *Animal*, *The Village Bike*, *Man from Nebraska*, *Tribes*, and *Women or Nothing*. Film Scores: *A Christmas Carol*

(2021), *The Courtroom* (2021), *Doulo* (2017), *Health to the King* (2020), *Hello Again* (2017, orchestrations). Audio: *Vapor Trail* (2022), *The Miranda Obsession* (2022), *OFFENSE* (2022), *The Guilty* (2021). Resident composer / music producer at Renaissance Recording. www.danielkluger.com

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 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.

TAYLOR WILLIAMS, CSA (*New York Casting*) is an Artios Award-winning casting director. Broadway: *Stereophonic* (13 Tony nominations); *An Enemy of the People* with Jeremy Strong, Michael Imperioli, and Victoria Pedretti; *The Sign in Sidney Brustein's Window* with Rachel Brosnahan and Oscar Isaac; *POTUS: Or, Behind Every Great Dumbass Are Seven Women Trying to Keep Him Alive*; *Slave Play* (12 Tony nominations); *Is This a Room & Dana H.*; *What the Constitution Means to Me*. She has cast various productions at theaters in NYC and around the country, including NYTW, Mercury Store, PAC NYC, Soho Rep, Rattlestick, Theatre for a New Audience, Two River Theater, Fisher Center at Bard, Shakespeare Theatre (DC), Studio Theatre (DC), Arena Stage, Berkeley Rep, Seattle Rep, Actors Theatre of Louisville, Williamstown Theatre Festival, New York Stage and Film, among others. www.taylorwilliams casting.com

ELISA GUTHERTZ (*Stage Manager*) has been a stage manager in the San Francisco Bay Area for over 30 years. Most recently she stage managed *Mother Road* at Berkeley Repertory Theatre and Bulrusher at McCarter Theatre Center and Berkeley Repertory Theatre. Some of her many shows at American Conservatory Theater include *Big Data*, *The Headlands*, *Fefu and Her Friends*, *Testmatch*, *Seascape*, and *Sweat*. Other credits include *English, the ripple, the wave that carried me home*, *Remember This: The Lesson of Jan Karski* at Berkeley Repertory Theatre); *Toni Stone* at A.C.T. and Arena Stage; *Sanctuary City* at BRT and Arena Stage; *A Thousand Splendid Suns* at A.C.T., The Old Globe, and Theatre Calgary; *Big Love* at Long Wharf Theatre, Goodman Theatre, and Brooklyn Academy of Music; *The Good Body* with Eve Ensler at A.C.T. and the Booth Theatre on Broadway; and *The Vagina Monologues* with Eve Ensler at Alcazar Theatre in San Francisco.

LAUREN PEKEL (*Assistant Stage Manager*) is excited to be part of the stage management team for the world premiere of *Data*. Some of her favorite DC credits include *Private Jones* (world premiere) and *Selling Kabul* with Signature Theatre; *Fat Ham*, *Fun Home*, *Good Bones* (world premiere), *People, Places & Things*, *Vietgone*, and *No Sisters* (world premiere) with Studio Theatre; and *Teenage Dick* and *The Second City's She the People: The Resistance Continues!* with Woolly Mammoth Theatre Company. Her DC theatre credits also include productions with Folger Theatre, Shakespeare Theatre Company, Theater J, Theater Alliance, and The Kennedy Center. Lauren is an alumna of the University of Wisconsin Milwaukee's Theatre Program, with a BFA in Stage Management, and is a proud member of Actors' Equity Association.

ARENA STAGE LEADERSHIP

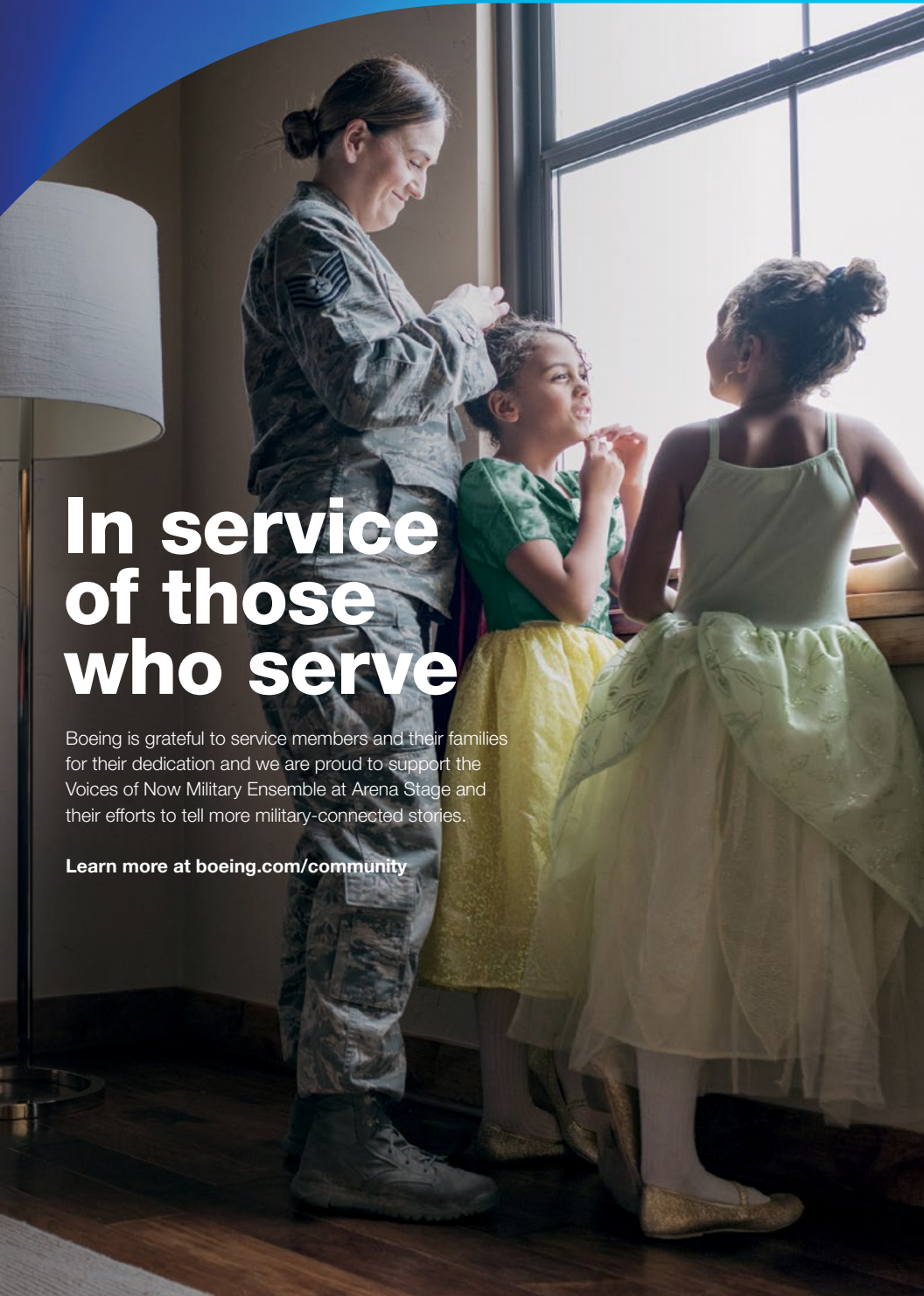
HANA S. SHARIF (*Artistic Director*) has enjoyed a multi-faceted theater career, including roles as an artistic leader, director, playwright, and producer with a specialty in strategic and cross-functional leadership. Hana began her professional career as an undergraduate student at Spelman College. 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



In service of those who serve

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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.

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.

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



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



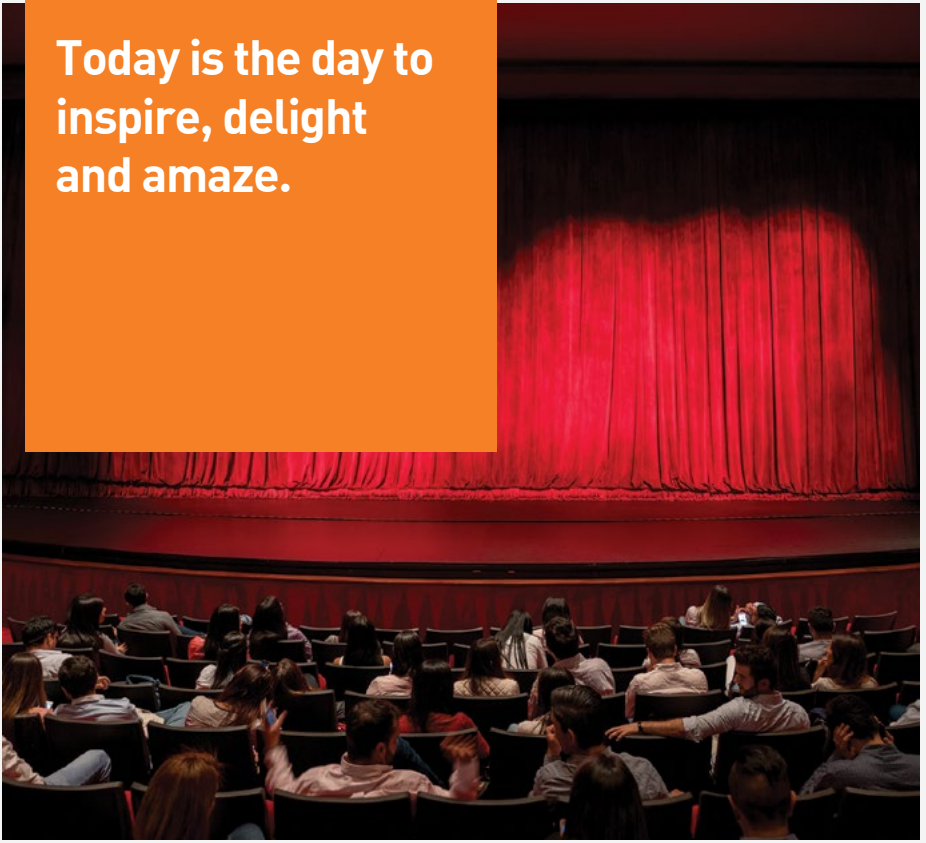
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The Molly Smith Fund for New Work was created to honor the tremendous legacy of Molly Smith, Arena Stage's Artistic Director Emeritus, who retired at the end of the 2022/23 Season after 25 years of visionary leadership. The fund will support the artistic development of new work at Arena Stage, a pillar of Molly's vision.

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(l-r) Brooke Ishibashi, Jane Lui, and Tim Lui in *Cambodian Rock Band* (2023/24 Season). Photo by Margot Schulman.

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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
Accounting Associate Matthew Paige
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Susan Shin, Jill Hulnick, Stella Lim
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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*
Artistic Intern Amir Shackelford**
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 Keaun 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
Senior Community
Engagement Fellow Winta Habtemichael*
School Programs
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Specialist Mary Helen Pryal
Membership Assistant Oscar León
Development Operations
and Events Assistant Mina Sollars
Development Fellow Nathaniel Huff*
Development Intern Samarion Montgomery**

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Associate General
Manager Katharine Templeton
Company Manager Trisha Hein
Assistant Company Manager Bowen Fox
General and Production
Management Coordinator Jenna Murphy
Company Management
Assistant Tiffany Ko
General and Company
Management Fellow Rachel Halili*
General and Company
Management Intern Simone Thompson**

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Consultant Ren Tec Solutions:
Travis Armbuster (Director),
Tima Theppakdee (Help Desk Tier II),
Steve Han (Security),
Jarrett Poole (System Administrator)
IS Help Desk Eddie Wieland

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Director of Marketing & Communications..... Ashton Beck
Associate Director of Marketing & Communications..... Ryan Impagliazzo
Public Relations Specialist..... Anastasia St. Hilaire
Graphic Designer Kristopher Ingle
Social Media Specialist..... Steven Franco
Marketing & Communications
Administrative Assistant..... Destiny King
Marketing and Media Fellow..... Danait Haddish*
Multimedia Design Fellow Jane Gerrard*

PRODUCTION

Director of Production..... Robert Hand
Interim Director of Production Ian Pool
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 Dotty
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
Assistant Sound and
Video Supervisor Lex Allenbaugh
Master Sound and
Video Technician..... Timothy M. Thompson
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 Zillingor

SALES OFFICE

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

Lead Sales & Audience

Services Associates Keshawn Connor,
Olivia Martin

Sales & Audience Services

Associates..... Mary Ann Anderson-Garlic,
Jamie Lazarus, Colin O'Bryan,
Iara Rogers Benchoam, Gary Shackleford

GROUP SALES

Lead Manager of Group Sales Donald Jolly
Group Sales Coordinators..... Brandon Ferguson,
Meaghan Karch

AUDIENCE SERVICES

Director of Audience Services Andrew Rampy
House Managers..... Ric Birch, Bruce Perry,
Ellie Pline, Zachary Radhuber

Additional Staff for

this production Stephanie Atkinson,
Alex Butler, Grant Collins, Chris Courtney,
Tristin Evans, Dalton Lamberth, Hayley McGuirl,
Frances Pepper, Melissa Lin Sturges

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Lead Events & Rentals Specialist Trevor Haren
Events & Rentals Coordinators..... Hiwot Hailu,
Jasmine Martin

MERCHANDISING, FOOD, & BEVERAGE

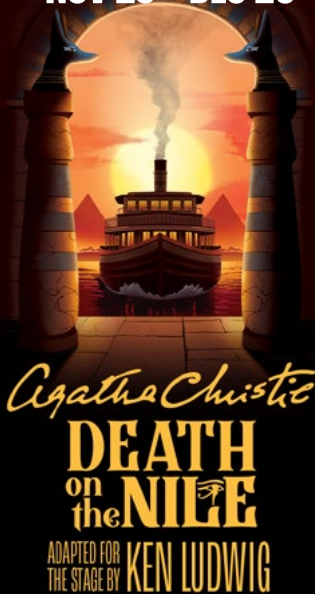
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& Guest Experience..... Jody Barasch
Lead Bartender, Hospitality..... Erika Wallace
Lead Bartender, Operations..... Edwin Cortez
Bartenders..... Kaitlyn Sakry, Gary Shackleford

* 2024/25 Class of the Allen Lee Hughes BIPOC Fellowship Program

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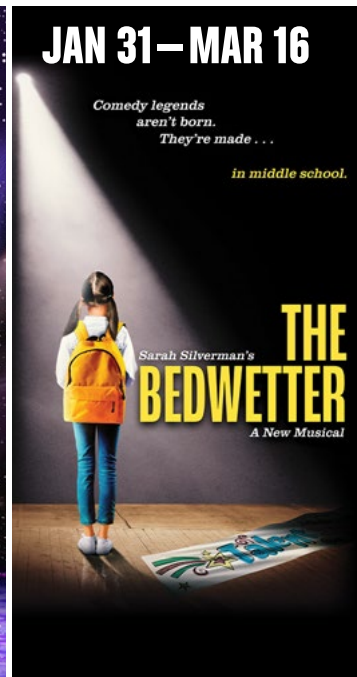
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