


2024/25 SEASON



*Comedy legends  
aren't born.  
They're made . . .  
in middle school.*

A young girl with pigtails, wearing a white shirt, blue pants, and a yellow backpack, stands on a wooden stage. A bright spotlight shines down on her from the top left. In the foreground, a white banner with colorful drawings and the word "Talent" is on the floor.

*Sarah Silverman's*  
**THE  
BEDWETTER**  
*A New Musical*

**FEBRUARY 4 – MARCH 16**

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INNOCENCE



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## ARENA STAGE

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*The Bedwetter* program book published February 4, 2025.

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Aria Kane for *The Bedwetter*. Photo by Tony Powell.



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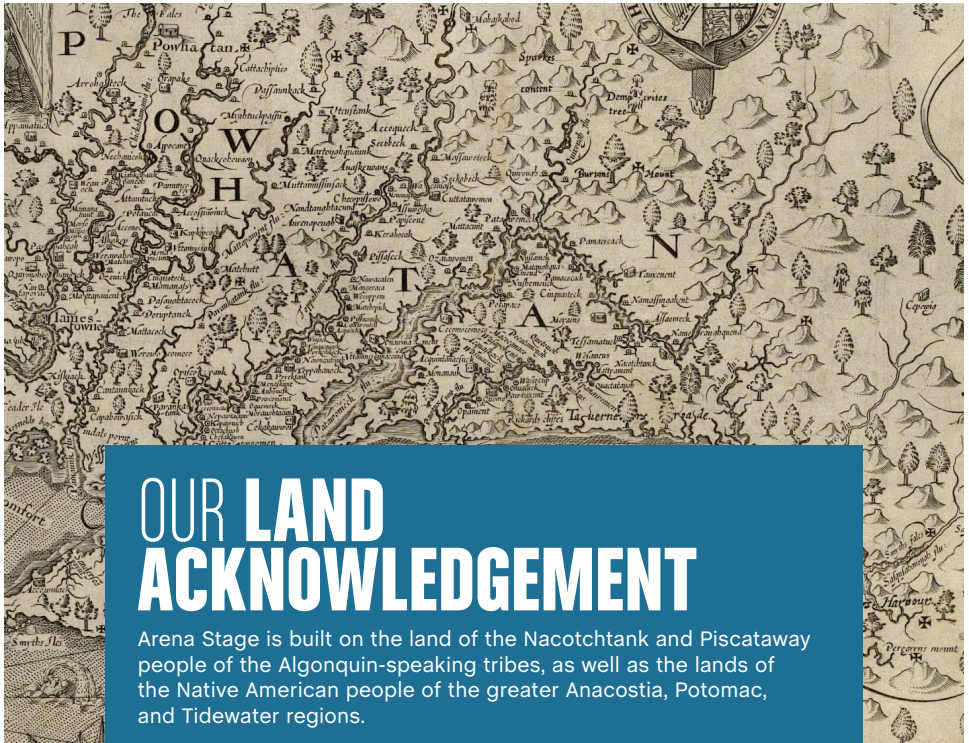
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#ArenaStage #ArenaStageDC #ArenaBedwetter



# 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.



## OUR LAND ACKNOWLEDGEMENT

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





# ARTISTICALLY SPEAKING

“Look, there’s not much useful to take away from this book — it’s largely stories of a woman who has spent her life peeing on herself. But there is one way I really believe I can help the world, and that is to encourage everyone, in all things, to ‘Make It a Treat.’”

—Sarah Silverman

Happy 2025, and welcome back to the theater! As we embrace the start of a new year, and the changes it brings, it has never been more important to find time to lean into the things that make us feel most like ourselves—the comforting embrace of nostalgia for a bygone era, a belly laugh that catches you by surprise and hits you deeper than expected, a shared moment of breath with a stranger that you don’t soon forget.

Enter Sarah Silverman, a prolific comedian who has entertained audiences for decades with her trademark brand of thought-provoking (and provocative) humor that simultaneously shocks and delights. From *SNL*, to her stand-up specials, to her bestselling 2010 memoir, *The Bedwetter: Stories of Courage, Redemption, and Pee*, no one makes us laugh and think the way Sarah does. But beneath the levity lies a deeply nuanced understanding of the complex burden of being alive, and the triumphs and trials that illuminate the human condition. Sarah’s work reflects the visceral truth that we all know—life is hard, life is indescribably beautiful, and that these contradictions coexist every day. Our most joyous discoveries can often happen in the moments where our hopes and failures collide. For Sarah, it was the year she was 10 and grappled with her parents’ divorce, a new school, and an embarrassing secret that haunted her. For us, navigating the collisions in our own lives, may make it difficult to see a pathway to joy, but throughout her career, Sarah has bravely invited us all to laugh through our pain alongside her, giving us the precious gift of permission to revel in the freedom that is shared catharsis.

And what’s better than one incredible comedian? A team of peerless artists, each comedic geniuses in their own right, collectively mining Sarah’s bestselling memoir to create an unforgettable musical spectacle. Playwright Joshua Harmon, composer/lyricist David Yazbek, and director Anne Kauffman, a trio of brilliant Broadway veterans who have joined Sarah in transporting this irreverent tale from page to stage. Joshua’s knack for creating prismatic characters, Yazbek’s razor-sharp wit, and Anne Kauffman at the helm with her extraordinary ability to infuse every moment onstage with humor and heart have taken Sarah’s story and truly brought it to full three-dimensional life. And I wouldn’t be holding the contradictions of life—its pain and its brightness—close to my heart without recognizing and honoring the musical’s original composer and co-lyricist, the late Adam Schlesinger, who passed away at the beginning of the COVID-19 pandemic, leaving in his memory a score that reflects his own signature *joie-de-vivre* with every lyrical idiosyncrasy and mirthful refrain.

I’m so thrilled you could join us as we journey back to the 1980s, where perms, side-ponies, and acid-washed jeans abound, to revel in the highs and lows of what it means to grow up and grow into yourself. As Sarah so poignantly reminds us in her book, “My early trauma was a gift, it turned out, in a vocation where your best headspace is feeling that you have nothing to lose.” Stories about our shared humanity and the singular, unifying power of humor can help us find joy amidst the uncertainty that each new year brings. And together, in laughter and communion, we have nothing to lose.

Warmly,

**Hana S. Sharif**  
Artistic Director

Arena Stage  
Washington, DC

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# FROM THE EXECUTIVE PRODUCER

*The Great White Hope* has been a topic of late. We've been dreaming forward to our 75th Anniversary Season (2025/26) which naturally also prompts looking back to celebrate special memories. As you may be aware, Arena premiered Howard Sackler's *The Great White Hope* in 1967, and it became the first production from a resident theater that transferred to a commercial production on Broadway. The show launched careers as it won Tony Award-winning acclaim. It's the kind of detail that an organization boasts about in its lists of accomplishments.

Yet this accomplishment also represents a major shift in the ethos of the regional/resident theater movement. The movement initially formed in opposition to Broadway's commercial focus with aspirations of supporting resident artists and local community. "In opposition" in this context does not mean against; rather as opposite, or, to paraphrase Zelda Fichandler, for a different kind of profit.

Arena's experience with *The Great White Hope* did more than establish a path from not-for-profit to Broadway. It paved the way for creating partnerships that benefited all sides. Arena did not see any remuneration from *The Great White Hope*'s success in spite of the time and energy put into the development of the play and premiere production, and in fact lost resident artists to the glare of The Great White Way. Zelda was not a fan of discussing the experience. Tom Fichandler took the experience and led the way for not-for-profit theaters to build partnerships that allowed for participation in the play's future, which helps not-for-profit theaters continue to have resources to support new projects.

So despite being founded as an alternative to Broadway, Broadway producers discovered there was a lot to be shared and learned in collaboration with not-for-profit. Molly Smith was also a champion of theater-as-community and also understood this valuable connection. During her time with the company, Arena Stage workshopped more than 100 productions, produced 39 world premieres, staged numerous second and third productions, and was an important part of nurturing nine projects that went on to have a life on Broadway. You may recall a little project called *Dear Evan Hansen*. And already early in her tenure Hana has embraced the idea of world premieres with six this season and at least three having designs on Broadway.

Now we gather here today in partnership with Tom Kirdahy and Barry and Fran Weissler to share Sarah Silverman's *The Bedwetter – A New Musical*. It remains exciting to craft this new musical with these great partners and see how far its aspirations take it after its run with Arena.

Warmly,

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



# Objectively & Abjectly Meta

by **Otis Ramsey-Zöe**,  
*Literary Manager*

**But maybe my lack of stage fright was the upside of years of nightly bedwetting. Maybe that daily shame had ground away at my psyche, like glaciers against the coastline, so that somewhere in my consciousness, I understood that bombing on stage could never be as humiliating. My early trauma was a gift, it turned out, in a vocation where your best headspace is feeling that you have nothing to lose.**

— Sarah Silverman, *The Bedwetter: Stories of Courage, Redemption, and Pee*

**Sometimes strength is leaving the house when you want to stay in bed. Or making peace with staying in bed when you wish you were well enough to leave the house.**

— Andrea Gibson, “Illness and the Myth of Strength”

There is more to *THE BEDWETTER* than meets the eyes or ears. The simple, not-so secret of the plot is that the musical tracks a ten-year-old Sarah Silverman who was then a regular bedwetter. The simplicity of the central dilemma allows for a picaresque adventure that delves into huge philosophical questions. *THE BEDWETTER* serves as an origin story for both Sarah Silverman and her meta-comedy persona of the same name. In this essay, I’ll use “Sarah” when speaking about the figure in the play, “Silverman” when conjuring the real-life comedian or her comedy persona, and “Sarah Silverman” to implicate both the figure inside and outside of the musical. The episodes covered in this year-in-the-life-of portrait find Sarah and her family navigating fitting in, shame, trauma, identity, illness, purpose, and myriad other states along this thing called life. The show presents as a play about *peeing* but very intentionally contains a treatise on *being*.

As content dictates form, we are aptly launched into the story by a voice announcing, “Ladies and gentlemen: Please say hello to Sarah Silverman.” Here in the show, the voice belongs to Sarah’s teacher, Mrs. Dembo, but this type of introduction is also very common for a comedian taking the stage for standup. In this inaugural gesture, the show invites us to hold multiple contexts, timeframes, realities, and locations. It is a subtle communication of the rules by the suggestion that if, at the top, we can be shown one place while simultaneously conjuring

a different context then, later, we might be asked to more deliberately witness other fluid slippages of time and place. In this opening event, following Mrs. Dembo's introduction, young Sarah details her external circumstances vis-à-vis her homelife, but that information contains seeds of some of the interior struggles that will play out in the show.

Sarah's filthy mouth and urine-stained bedsheets make her *persona non grata* among the in-crowd at her new school. Her classmates have no qualms in expressing that, essentially, Sarah Silverman is not like us. By virtue of Silverman's later success in comedy, we have the benefit of knowing that she—to evoke a sentiment expressed in a chart-topping single by Destiny's Child—is a survivor. However, as her memoir attests, Silverman found herself habitually on the outside. The musical illustrates how, at an early age, Sarah Silverman began assembling tools that allow her to thrive in abjection. The musical's concentrated timeframe means that episodes that can't be contained in a middle school setting are not included in this story, but these early encounters of not fitting in, profound loneliness, and abjection feel like breadcrumbs leading to the performer we know, or think we know, today.

It seems not incidental that Silverman's comedy often engages with the abject. Abjection concerns that which is rigorously rejected or ejected; the abject falls into such categories as social, symbolic, and

biological. Socially, abject figures and communities are those people who are rejected, often involving violent mean and rhetoric, by society. In the context of Nazi Germany, for example, the Jewish population was labeled and treated abject. "Dirt" and "dirty" are common terms associated with the socially abject. Mary Douglas in *Purity and Danger* proposes that dirt is merely matter that is out of place. Then, the social implications are that these are people who don't belong in *our* society, according to whoever is claiming dominion over the concept "our." In her memoir, Silverman recounts several stories featuring physical and emotional violence directed at her for such things as her Jewish identity and vegetarian diet. An episode involving a friend's parent and the word "scumbag" refuses to leave my mind.

In *THE BEDWETTER*, it seems the children are all, in some ways, living out lessons and narratives that they've learned at home. Sarah learned how to use stories and humor to challenge conventions but also as an equalizer. One of the merits of practicing humor related to bodily functions is that it obliterates hierarchy. No matter who you are or how high your status, we all have certain bodily functions and needs. From that premise we can ask again what constitutes the self and others.



---

## All I could focus on was that I was alone in my body.

— Sarah Silverman, *The Bedwetter: Stories of Courage, Redemption, and Pee*

# MEET SARAH.





ARENA STAGE

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

PRESENTS

*Sarah Silverman's*

# THE BEDWETTER

*A New Musical*

BOOK BY **JOSHUA HARMON** AND **SARAH SILVERMAN**

MUSIC BY **ADAM SCHLESINGER**

LYRICS BY **SARAH SILVERMAN** AND **ADAM SCHLESINGER**

ADDITIONAL MUSIC AND LYRICS BY **DAVID YAZBEK**

BASED UPON *THE BEDWETTER: STORIES OF COURAGE, REDEMPTION, AND PEE* BY SARAH SILVERMAN

CHOREOGRAPHED BY **DANNY MEFFORD**

DIRECTED BY **ANNE KAUFFMAN**

BY SPECIAL ARRANGEMENT WITH

**TOM KIRDAHY** AND **BARRY AND FRAN WESSLER**

ORCHESTRATOR AND ARRANGER

**DAVID CHASE**

MUSIC SUPERVISOR

**MEGHANN ZERVOULIS BATE**

MUSIC DIRECTOR

**REBEKAH BRUCE**

SET DESIGNER

**DAVID KORINS**

COSTUME DESIGNER

**KAYE VOYCE**

LIGHTING DESIGNER

**JAPHY WEIDEMAN**

SOUND DESIGNER

**KAI HARADA**

VIDEO DESIGNER

**LUCY MACKINNON**

HAIR AND WIG DESIGNER

**TOM WATSON**

ASSOCIATE DIRECTOR

**ASH(ER) LLOYD EHRENBERG**

ASSOCIATE CHOREOGRAPHER

**NIANI FEELINGS**

ASSOCIATE MUSIC DIRECTOR

**MATTHEW LOWY**

DIALECT AND VOCAL COACH

**LISA NATHANS**

CASTING

**THE TELSEY OFFICE /  
RACHEL HOFFMAN, CSA**

DC CASTING

**RAIYON HUNTER**

STAGE MANAGER

**RYAN GOHSMAN\***

ASSISTANT STAGE MANAGER

**DAYNE SUNDMAN\***

ASSISTANT STAGE MANAGER

**SAMANTHA WILHELM\***

*Sarah Silverman's The Bedwetter – A New Musical* is sponsored by **Susan and Steve Bralove** and **Beth Newburger Schwartz** with additional support from **Sheila Stampfli**.

World Premiere presented by Atlantic Theater Company, New York City, 2022

# CAST

(in alphabetical order)

Beth Ann.....	SHOSHANA BEAN*
Miss New Hampshire, Dance Captain.....	ASHLEY BLANCHET*
Dr. Grimm/Dr. Riley.....	RICK CROM*
Donald.....	DARREN GOLDSTEIN*
Laura.....	AVERY HARRIS
Sarah.....	ARIA KANE*
Abby.....	EMERSON HOLT LACAYO*
Nana.....	LIZ LARSEN*
Ally.....	ALINA SANTOS*
Amy.....	ELIN JOY SEILER
Mrs. Dembo.....	ALYSHA UMPHRESS*

## UNDERSTUDIES

For Laura, Abby, Ally, Amy — GIGI BECKETT

For Dr. Grimm/Dr. Riley, Donald — AARON BLIDEN\*

For Sarah — LYLIA RANDALL

For Nana — SUSAN ROME\*

For Beth Ann, Miss New Hampshire, Mrs. Dembo — CANDICE SHEDD-THOMPSON\*

*\*Members of Actors' Equity Association*

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# MUSICIANS

Music Director/Keys I (through March 2).....	REBEKAH BRUCE
Associate Music Director/Keys II (through March 2)/	
Music Director/Keys I (March 4–16).....	MATTHEW LOWY
Keys II (March 4–16).....	LUCIA LANAVE
Reeds.....	KELSEY MIRE
Guitar.....	JIM ROBERTS
Bass.....	ARNOLD GOTTLIEB
AFM Musical Contractor/Drum Set/Percussion.....	DANNY VILLANUEVA

# FOR THIS PRODUCTION

Associate Set Designer .....	AMANDA STEPHENS
Associate Costume Designer .....	AMANDA GLADU
Associate Lighting Designer .....	KEN WILLS
Associate Sound Designer.....	OWEN MEADOWS
Associate Video Designer .....	DYLAN UREMOVICH
Associate Hair and Wig Designer.....	WILL VICARI
Music Copyist .....	JACKLYN RIHA
Music Assistant .....	MARIKA COUNTOURIS
Electronic Music Programming.....	BILLY JAY STEIN, HIRO IIDA, ETHAN DEPPE
MainBrain/Ableton Programming.....	CHRIS PETTI
Lighting Programmer.....	JACKSON MILLER
Lighting Assistant.....	CHRISTIAN HENRRIQUEZ
Video Programmer.....	DEVIN KINCH
Production Assistant.....	MARGARET WARNER
Youth Company Supervisors .....	RACHEL DIXON, GRACE O. GYAMFI
Casting Associate .....	CHARLIE HANO, CSA
Stage Carpenters.....	MAX MARSHALL, SYDNEY McNEIL
Props.....	ERICA FEIDELSEIT, MARY HEFFERNAN, CAROLINA TOMASI
Light Board Operator.....	KELSEY SWANSON
Followspot Operators .....	JOZEF ORISICH, SIMON SINNREICH
Audio Engineer .....	JORDAN PORCH
Second Audio.....	KEBBY SEYOUM
Wardrobe Supervisor .....	ALICE HAWFIELD
Wardrobe .....	SARAH SCHLEHLEIN, SABRINA SIMMONS, OLIVIA VIOLA
Wigs, Hair, and Makeup Supervisor.....	JAIME BAGLEY
Wigs, Hair, and Makeup.....	PAX GREGORY, CORINNE KRASNER

---

## SPECIAL THANKS

The Family of Adam Schlesinger, Jere Harris and the PRG Team,  
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Dave Johnson Productions, Wendy Federman, Marguerite Steed Hoffman,  
John Gore Organization, Willette and Manny Klausner, Peggy Koenig,  
Michael P. Kruke, LD Entertainment, Peter May, Tom McGrath,  
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# SETTING

New Hampshire, 1980s.

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## MUSICAL NUMBERS

Hi, My Name is Sarah.....	SARAH
Crazy Donny's Factory Outlet.....	DONALD, JINGLE SINGERS
I Do Not Know This Person .....	LAURA
I Couldn't Agree More .....	SARAH, ABBY, ALLY, AMY
Sarah's Dilemma .....	SARAH
There They Are.....	MISS AMERICA HOST, SARAH
To Me.....	NANA
Follow The Path.....	DR. GRIMM, SARAH
There For You .....	BETH ANN
Miss New Hampshire .....	MRS. DEMBO, ABBY, ALLY, AMY, SARAH, MISS NEW HAMPSHIRE
In My Line Of Work .....	DONALD, JINGLE SINGERS
The Rose .....	ABBY, ALLY, AMY
I Heard .....	ABBY, ALLY, AMY
Xanax.....	DR. RILEY
Manchester Toyota .....	MISS NEW HAMPSHIRE
You Can't Fix Her.....	BETH ANN
I Do Not Know This Person (Reprise)/ Crazy Donny's Factory Outlet (Reprise).....	DONALD, NANA, LAURA BETH ANN, JINGLE SINGERS
When I Was Nine.....	SARAH, DONALD
The Bedwetter .....	MISS NEW HAMPSHIRE, SARAH, CARSON
Finale.....	FULL COMPANY

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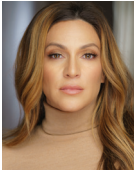
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# CAST



## SHOSHANA BEAN (Beth Ann)

was most recently seen starring in Alicia Keys' new musical *Hell's Kitchen*, for which she received Tony, Grammy, Drama League, Drama Desk, and Lucille Lortel Award nominations for her portrayal of Jersey. In 2022, she received Tony and Grammy nominations for her starring role as Susan Young opposite Billy Crystal in Broadway's *Mr. Saturday Night*. She previously starred on Broadway as the first replacement for Elphaba in *Wicked* and Jenna in *Waitress*. Her six independent studio albums and EPs have landed her on top of the iTunes and Billboard charts, including the peak position of #1 on the Billboard Jazz Chart. She has sold out concerts around the globe and lent her voice to countless films and television shows, including *Sing*, *Sing 2*, *Enchanted*, *Jersey Boys*, *Glee*, and *Galavant*. Shoshana made her Broadway debut in the original cast of *Hairspray*, appeared Off-Broadway in the 2000 revival of *Godspell*, and performed in *Songs for a New World* at City Center Encores. She won an IRNE Award for her performance as Fanny Brice in *Funny Girl* and earned a Jeff Award nomination for her portrayal of Cee Cee Bloom in the pre-Broadway musical production of *Beaches*. She has appeared in *Bloodline*, *Bill and Ted Face the Music*, and recently filmed a solo concert special for PBS.



## ASHLEY BLANCHET (Miss New Hampshire, Dance Captain)

is excited to be back, floating on a golden sea, for this Arena Stage debut! Broadway credits include Dawn in *Waitress* with Sara Bareilles, *Frozen* (as the first Black Elsa), *Beautiful: The Carole King Musical* (ACCA Award), *Star to Be in Annie*, and *Memphis*. Select Regional: Belle in *Beauty and the Beast* (The Mury); Maria in *The Sound of Music* and the title role in Rodgers + Hammerstein's *Cinderella* (Paper Mill Playhouse); and Kate Mullins/Charlotte Cardoza in last summer's City Center Encores! production of *Titanic*, directed by the marvelous Anne Kauffman. Film/TV: *The Good Fight*, *The Equalizer*, *Wonder Pets*, *Noggin's 123*, *Better Nate Than Ever*, and Raquelle in the animated short film *Are You Okay?* by Wonder Media. Instagram: @a\_blanchet



## RICK CROM (Dr. Grimm/Dr. Riley)

has appeared on Broadway in the original casts of *The Goodbye Girl*, *Footloose*, and *Urinetown*. On television, he's had roles on HBO's *Divorce*, *The Marvelous Mrs. Maisel*, *Succession*, and others. Film: *The Post*, *Bros*, *The Lennon Report*, among others. Rick performs regularly at the Comedy Cellar in NYC where he also runs the top stand-up comedy school in the city. Recently, he taught "Stand-Up Comedy for Actors" at Stella Adler. He is the author of several Off-Broadway revues including *Newsical The Musical* which ran for 10 years on Theatre Row in NYC. Rick is also the subject of the documentary "Oh, Rick!" on YouTube.



## DARREN GOLDSTEIN (Donald)

Broadway: Lillian Hellman's *The Little Foxes*, *Bloody Bloody Andrew Jackson*. Off-Broadway: *The Bedwetter*, *Oohrah!* (Atlantic Theater); *Continuity*, *The Madrid* (Manhattan Theatre Club); *Rasheeda Speaking*, *The Good Mother*, *Abigail's Party*, *Mouth to Mouth*, *Terrorism* (The New Group); *Mary Rose* (The Vineyard). Regional: *The Forgotten Woman* (Bay Street), *Beyond Therapy* (Williamstown / Bay Street). Film: *Sharper*, *Paterno*, *Detroit*, *The Girl on the Train*, *Limitless*. TV: Pat Shannon on HBO's *The Franchise*, Charles Wilkes on *Ozark*, Oscar Hodges on *The Affair*, Other TV: *The Gilded Age*, *American Crime Story: Impeachment*, *Under the Banner of Heaven*, *Inside Amy Schumer*, *Billions*. MFA: NYU Graduate Acting Program.



## AVERY HARRIS (Laura)

is thrilled to be making her Arena Stage debut playing Sarah Silverman's big sis. Regional: The Little Girl in *Ragtime* at Signature Theatre. Local: Matilda in *Matilda JR.*, Ariel in *The Little Mermaid JR.* Performing Arts: Dottie in *Utopia* and Tiny Diamond in *Trolls World Tour* at Metropolitan School of the Arts, where Avery has also taken dance for 10 years. During the summer, Avery hones her skills at Stagedoor Manor Performing Arts Center and at Broadway Artists Alliance in New York. Avery's love and thanks to her mom, dad, and brother, Jonah; her vocal coaches, Laura Mehl and Heather Gifford; MSA's Sara Hart and Matt Nall; and her school drama directors who helped instill in Avery her love of acting, Julie Johnston and Jack Lockrem. Instagram: @avery.laina.harris



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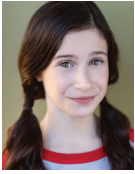
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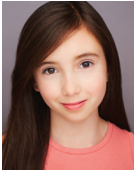


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**ARIA KANE** (Sarah) is honored to bring the hilarious, yet touching, story of Sarah Silverman's childhood to life. Theater: Young Anna in *Frozen* North American Tour, Primrose/Young Marybeth in *Mad Hatter the Musical*. TV: *FBI: Most Wanted*, *The Blacklist*, and *SNL*. Thanks to Susan Lipton, Bonnie Shumofsky Bloom, Lucius Robinson, and Stewart Talent; Katie, Emily, Steven, Annie, and Annie's Playhouse; and Celeste Simone for believing in her; Rachel Hoffman, Charlie Hano, and The Telsey Office for giving her every opportunity to shine; and Fran, Jeff, and Iris at SYP for working around her crazy schedule. Special thanks to Sarah Silverman, Anne Kauffman, Arena Stage, Tom Kirdahy, and Fran & Barry Weissler for trusting her to take on this incredible role. "I won't let you down!" Hugs to Mom, Dad, Eena, Dylan, & Bonnie!  
Instagram: @ariakane\_actress



**EMERSON HOLT LACAYO** (Abby) is thrilled to make her Arena Stage debut as Abby in *The Bedwetter!* She was recently seen in *A Christmas Carol* as Fan at Ford's Theatre and in *Ragtime* as The Little Girl at Signature Theatre (Helen Hayes nominee). Emerson's other theater credits include *Shrek* as Young Fiona, *The Music Man* as Amaryliss, and *Seussical* as Jojo. She is a part of the Broadway Artists Alliance in NY, Broadway Theatre Connection in MD, and is a student of The Prep NY. Biggest thanks to Mallory Levy/DDO Kids, Bercy Talent, Anne Kauffman, The Telsey Office/Rachel Hoffman, Raiyon Hunter, Jessi Clayton, Andrew Hann and, of course, Sarah Silverman, for sharing her hilarious story with big heart. [www.emersonholtlacayo.com](http://www.emersonholtlacayo.com)  
Instagram: @emholtla



**LIZ LARSEN** (Nana) won the Helen Hayes Award for her portrayal of Dot in the Arena Stage production of Stephen Sondheim's *Sunday in the Park with George*. She was nominated for the Tony, Drama Desk, and Outer Critics Circle, and won the LA Drama League Award, for her performance in Broadway's *The Most Happy Fella*. She recently starred in the world premiere of *A Transparent Musical* as the fabulous matriarch Shelly Pfefferman at the Mark Taper in Los Angeles. Broadway: *Beautiful: The Carole King Musical*,

*Hairspray*, *Damn Yankees*, *The Rocky Horror Show*, *A Little Night Music*, *Smell of the Kill*, *Starmites*, *Fiddler on the Roof*, *A New Brain* (Lincoln Center). Off-Broadway/Regional/Tours: *Annie*, *Du Barry Was a Lady*, *Baby* (Helen Hayes nomination), *Loman Family Picnic*, *Company*, *New Yorkers*, *Bingo*. TV: *Madoff* (w/ Richard Dreyfuss) *Mr. Robot*, *Law & Order* (10 years), *SVU* (4 years), *The Americans*, *Bunheads*, *Criminal Intent*, *Sopranos*, *Raising Kanan*, *Third Watch*, *The Street*, *Deadline*, *The Breaks*. Movies: *The Week Of*, *Hudson Tribes*, *The Boy Downstairs*, *One Percent More Humid*, *Keeping the Faith*. Upcoming: Liz stars in the new Jay Duplass feature film *Baltimorons*.



**ALINA SANTOS** (Ally) is thrilled to make her theatrical debut with *The Bedwetter!* Recent credits include *Summer of 69* (Hulu) and *Together We Can* (PBS). She has also worked on national campaigns for brands such as Target, Nike, Lilly Pulitzer, and La Roche-Posay. Special thanks to Barry Kolker, Michelle Aravena, Keely Hutton, BKA, Taylor Henderson, Deena Freeman, and Jennifer Dustman. Lots of love and appreciation to her family, friends, and teachers for their support and encouragement!  
Instagram: @santosfamilyva

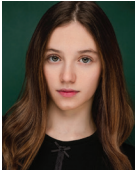


**ELIN JOY SEILER** (Amy) is excited to be making her debut at Arena Stage and continuing her journey with Sarah Silverman's *The Bedwetter*. A native of Chicago, Elin's stage credits include Young Elizabeth in *The Audience* (Drury Lane); Debbie Wilkinson in *Billy Elliot* (Paramount); and Amaryliss in *Music Man*, Baby June in *Gypsy*, and Grover Dill in *A Christmas Story* (Marriott). Special thanks to Anne Kauffman, Arena Stage, and the entire creative team for the opportunity to be a part of this story of pain, perseverance, and pee; Jim and Siobhan at Stewart Talent; and her family for making this possible. Prov. 17:22  
Instagram: @ejseiler



**ALYSHA UMPHRESS** (Mrs. Dembo) Arena Stage debut! Previously seen in the DC area originating the role of Cee Cee Bloom in the world premiere of *Beaches* at Signature Theatre (Hayes nomination for Outstanding Lead Actress). Broadway credits include *On the Town*, *Bring It On*, *Priscilla Queen*

of the Desert, On a Clear Day You Can See Forever, and American Idiot. She was nominated for a Lucille Lortel Award for her work in the NYC revival of *Smokey Joe's Café*. Her television credits include Murphy on two seasons of Netflix's *Bonding*, *Royal Pains*, *Girls5Eva*, *Chicago Med*, *Blue Bloods*, *Law & Order: SVU*, and *Nurse Jackie*. She performs with symphonies throughout the US and Europe and made her principal soloist debut at the world-famous La Scala opera house in Milan, Italy, last year. Instagram: @alyshaumphress



**GIGI BECKETT** (Understudy Laura, Abby, Ally, Amy) is delighted to be making her theatrical debut with Arena Stage! Her favorite roles include Annie in *Annie* (OHTC), Brigitta in *The Sound of Music* (OOH), and Wednesday in *The Addams Family*. She has studied ballet at ABT in NYC and was a competition dancer at Studio Bleu. Thank you Stewart Talent, Avay Management, Kurt and Jeff at BKA, The Prep NY, A Class Act, Project X Dance Company, Kimberly Crandall, family, and friends for all of your love and support! Instagram: @gigi.beckett



**AARON BLIDEN** (Understudy Dr. Grimm/Dr. Riley, Donald) is a DC-based actor, musician, designer, and writer. DC area credits include *Endgame* (Baltimore Center Stage); *Spoiler Alert: Everybody Dies, America: All Better!* (Second City/Woolly Mammoth); *Twist Your Dickens* (Second City/Kennedy Center); *Old Wicked Songs*, *Trevor*, *Fly By Night* [Helen Hayes awards for Best Musical and Ensemble, nomination for Outstanding Lead Actor in a Musical], *Lobby Hero* (1st Stage); *Wonderland: Alice's Rock & Roll Adventure* [Helen Hayes nomination for Outstanding Supporting Actor in a Musical], *Escape from Peligro Island* (Imagination Stage); *Minnie the Moocher* (Pointless Theatre); *Threepenny Opera* (Signature); *Love, Factually* (Second City/Kennedy Center); *Romeo and Juliet* (Folger); *The Cerulean Time Capsule*, *Mockingbird* (Kennedy Center); *Rabbit Hole* (Olney); *The Illusion* (Forum); *Yentl* (Theater J); and *Beep Beep* (Arts on the Horizon). TV/Film credits include *Turn* (AMC), *Mercy Street* (PBS), *Sultan and the Saint* (PBS), and *Gothic Slayers*. Aaron graduated from the University of Maryland, College Park.



**LYLA RANDALL** (Understudy Sarah) is thrilled to make her professional theater debut at Arena Stage! A seasoned performer, Lyla has been dazzling audiences as a competitive dancer since the age of 5. She made her film debut in Hulu's 2024 horror hit *Mr. Crocket* and voices a recurring character in the new animated series *Drone Cats*. Heartfelt thanks to *Bedwetter* creatives, Anne Kauffman, and Raiyon Hunter. Gratitude to her incredible team at CESD and Rebel Creative Group, voice coach Dani Brindisi, acting coach Jessi Clayton, and BKA's Kurt Domoney, Judy Brown-Steele, and Jeff Ostermueller. So much love to family, friends, and mentors! Special appreciation to her first coach, Mary Kate Morrissey, who taught Lyla the skills to excel as an understudy and is a constant source of inspiration. "You're exactly where you're meant to be." Instagram: @lylanoelani



**SUSAN ROME** (Understudy Nana) has been seen previously at Arena Stage in *Angels in America*, *Indecent* (also at KCRep and Baltimore Center Stage), *All the Way*, and *The Great Society*. Some recent stage credits include *The Art of Care* (Mosaic); *Becoming a Man* (American Repertory Theater); *Something Moving* (Ford's); *Our Town*, *Folks at Home*, *Indecent*, *After the Revolution*, *Vanya and Sonia and Masha and Spike*, *Mud Blue Sky*, *An Enemy of the People* (Baltimore Center Stage); *Easy Women Smoking Loose Cigarettes* (Signature); *Love's Labor's Lost* (Folger); *If I Forget, Hand to God* (Studio); *The Diary of Anne Frank*, *The Joy We Carry* (Olney); Edward Albee's *Occupant*, *Roz and Ray*, *The Last Night of Ballyhoo*, *Brighton Beach Memoirs*, *After the Revolution* (Theater J); many more. Film: *Burst the Silence*, *Fishbowl*, *My One and Only*, John Waters' *A Dirty Shame*. Television: *The Wire*, *We Own This City*, *House of Cards*. [www.susanrome.com](http://www.susanrome.com)





## CANDICE SHEDD-THOMPSON

(Understudy *Beth Ann*, *Miss New Hampshire*, *Mrs. Dembo*) is thrilled to be returning to Arena Stage, having last appeared in *Unknown Soldier*. Favorite DC area credits include *A.D. 16*,

*Nicola* in *Kinky Boots* (Olney Theatre Center); *Monica* in *Rooms: A Rock Romance* (MetroStage); *Gynecea* in *Head Over Heels* (Monumental Theatre); *Snow White* in *Disenchanted* [Helen Hayes nomination for Outstanding Ensemble], *Babette* in *Beauty and the Beast* (Creative Cauldron); and *Rita LaPorta* in *Lucky Stiff* (NextStop Theatre). Regional highlights include *Maureen* in *Rent*, *Woman 1* in *Songs for a New World* (Milton Theatre) and *Esmeralda* in *The Hunchback of Notre Dame* (Riverside Center). She is a former Production Vocalist for Celebrity Cruises and is currently a singer with the Bachelor Boys Band, one of DC's top wedding and event bands. BA in Musical Theatre from James Madison University.

# CREATIVE

**SARAH SILVERMAN** (*Book and Lyrics*) is a two-time Emmy Award-winning comedian, actress, writer, and producer. Her special *Sarah Silverman: Someone You Love* is streaming on Max and the album is available on vinyl and all streaming platforms. She also continues to host her critically acclaimed weekly podcast, *The Sarah Silverman Podcast*, through Lemonada on all platforms. Sarah also appeared in Netflix's Oscar-nominated *Maestro*, a biopic on the life of composer Leonard Bernstein, where she portrayed Bernstein's sister Shirley. She also executive produced the short film *Jack and Sam*, which follows two Holocaust survivors who were miraculously reunited after 80 years, and are now spending the precious time they have left rekindling their friendship and educating others about the dangers of hatred. In Spring 2022, Sarah's off-Broadway musical adaptation of her 2010 New York Times bestselling memoir *The Bedwetter: Stories of Courage, Redemption, and Pee* had a sold-out run with Atlantic Theater Company. She previously hosted TBS' *Stupid Pet Tricks*, an expansion of the famous David Letterman late-night segment, and the Emmy & Writers Guild-nominated Hulu series *I Love You, America*.

Sarah continues to lend her voice to several animated series, including *Bob's Burgers*.

**JOSHUA HARMON** (*Book*)'s plays include *Bad Jews*, *Significant Other*, *Admissions*, *Skintight*, and *Prayer for the French Republic*. His plays have been produced on Broadway; Off-Broadway at Roundabout Theatre Company, Lincoln Center Theater, and Manhattan Theatre Club; across the country at Geffen Playhouse, SpeakEasy, Studio Theatre, Theater Wit, About Face, Actor's Express, and The Magic, among others; and internationally on the West End and in a dozen countries. He is a two-time MacDowell Fellow and an Associate Artist at Roundabout. Graduate of Juilliard.

**ADAM SCHLESINGER** (*Music and Lyrics*) was a songwriter and music producer and a founding member of the bands Fountains of Wayne and Ivy. He won three Emmys and a Grammy and was nominated for Oscar, Tony, and Golden Globes awards. He also co-wrote and produced more than 150 songs for the television show *Crazy Ex-Girlfriend* starring Rachel Bloom. His other work includes the title song from the Tom Hanks-directed film *That Thing You Do!*; the Broadway musical adaptation of John Waters' film *Cry-Baby*; original songs for the Tony Awards, performed by Neil Patrick Harris; production and original songs for The Monkees' albums *Good Times* and *Christmas Party*; and, with David Javerbaum, original songs for Stephen Colbert's *A Colbert Christmas: The Greatest Gift of All*. Adam's final project was music and lyrics for *The Bedwetter*. He died at the age of 52 from COVID-19.

**DAVID YAZBEK** (*Additional Music and Lyrics*) For Broadway, David has written music and lyrics for *The Full Monty*, *Dirty Rotten Scoundrels*, *Women on the Verge...*, *The Band's Visit* (10 Tony Awards), *Tootsie*, and the upcoming *Dead Outlaw*. He is a producer and creative consultant on *Buena Vista Social Club*. In the world of music, he's released five solo albums, produced the cast albums to all his shows (Emmy Award for *The Band's Visit*), and continues to perform with his band. *The New York Times* called him "a daredevil juggler catching spiked pins in the traveling carnival of his imagination." In TV and film, credits include *Boardwalk Empire*, *Late Night with David Letterman* (Emmy Award in Best



Writing), hundreds of songs, including the infamous *Carmen Sandiego* theme. Yazbek has received every major American theater award, many grants and honors, and, most recently, a thorough colonoscopy from Rockland Digestive Associates.

**ANNE KAUFFMAN** (*Director*)'s credits include the New York Philharmonic, BAM, Ars Nova, NYTW, Roundabout Theatre Company, Encores! Off-Center, Women's Project, Playwrights Horizons, MCC, The Public, P73 Productions, New Georges, Vineyard Theatre, LCT3, Yale Rep, Steppenwolf, Goodman Theatre, La Jolla Playhouse, Z Space, American Conservatory Theater, and Berkeley Rep. She is a Resident Director at Roundabout Theatre, Artistic Associate and Founding Member of The Civilians, a Clubbed Thumb Affiliated Artist and co-creator of the CT Directing Fellowship, a New Georges Affiliated Artist, an SDC Executive Board Member, Vice President and Trustee of SDCF 2020-2023, and Artistic Director of City Center's Encores! Off-Center 2017-2020. Her awards include a 2024 Tony nomination for Best Director for *Mary Jane*, a 2023 Tony nomination for Best Revival for *The Sign in Sidney Brustein's Window*, three Obies, the Joan and Joseph Cullman Award for Exceptional Creativity from Lincoln Center, the Alan Schneider Director Award, a Lucille Lortel Award, a Drama League Award, and the Joe A. Callaway. She is co-creator of the Cast Album Project with Jeanine Tesori.

**DANNY MEFFORD** (*Choreographer*) is thrilled to return to Arena Stage after choreographing *Dear Evan Hansen* here prior to its Broadway and West End productions. He recently directed and choreographed *The 25th Annual Putnam County Spelling Bee* at the Kennedy Center in the fall of 2024. His other Broadway choreography credits include *Kimberly Akimbo* and *Fun Home*, both Tony winners for Best Musical, along with the aforementioned *DEH*, which also won the Olivier for Best Musical. He directed and choreographed a national tour of *Shrek* and the world premiere of *The Fitzgeralds of St. Paul*. He is choreographing the Richard Linklater film version of *Merrily We Roll Along*, a 20-year project, and he created dances for *Rise* on NBC, *Dickinson* on Apple TV+, and *Fleishman is in Trouble* for FX. He has an MFA in Acting from Brown University/Trinity Rep.

**DAVID CHASE** (*Orchestrator and Arranger*) was last at Arena Stage as an audience member in 1983. Since then: over 40 Broadway shows as music director/supervisor and/or arranger. TV credits include *Sound of Music Live!* and *Peter Pan Live!* (Emmy nominations for both), *Schmigadoon!* (currently onstage at the Kennedy Center), Adam Schlesinger's *Crazy Ex-Girlfriend*, *The Gilded Age*, *The Marvelous Mrs. Maisel* (in which he also appeared onscreen), and the upcoming *Étoile*. Also: several Kennedy Center Honors, the Boston Pops, and Radio City Music Hall. Lots of choral music, published by Hal Leonard. Recently, David was commissioned to write music for the upcoming VA250 celebrations. Grammy and Olivier nominations. David lives in New York with his wife, Drama Desk nominee Paula Leggett Chase, and their sons, Kyler and Dashiell.

**MEGHANN ZERVOULIS BATE** (*Music Supervisor*) is currently serving as the music director of *Cabaret at the Kit Kat Club* on Broadway. Other Broadway: *Funny Girl*, *West Side Story*, *The Prom*, *Mean Girls*, *Great Comet*. Off-Broadway: *Here We Are* (The Shed), *White Girl in Danger* (Second Stage/Vineyard), *Only Gold* (MCC), *The Visitor* (The Public), *Merrily* (Fiasco), *Cagney*, *Rated P*. Regional: Numerous credits at Paper Mill Playhouse. She is also active as a music educator and music therapist and is a proud member of Local 802 and Maestra. Education: Carnegie Mellon University. [www.megzmusic.com](http://www.megzmusic.com)

**REBEKAH BRUCE** (*Music Director*) is a New York City-based conductor, pianist, and vocal coach. Her Broadway work includes *The Hills of California*, *Company*, *A Strange Loop*, *The Lehman Trilogy*, and *Mean Girls*, with Off-Broadway work on *Dead Outlaw*, *Here We Are*, and *White Girl in Danger*. She was honored to recently perform with the Kennedy Center Honors orchestra. Before making New York her home in 2018, Rebekah served on the music faculty at Oklahoma City University and performed with the Oklahoma City Philharmonic, Lyric Theatre of Oklahoma, and Pollard Theatre. Rebekah is deeply grateful to her husband David, her family, her friends, D&P, Matt (DGRW), and her past music and theater educators. Instagram: @rebekahnbruce

**DAVID KORINS** (*Set Designer*) is thrilled to be returning to Arena after having designed *Dear Evan Hansen* in 2015. A four-time Tony nominee, Korins' recent work includes *Hamilton*, *Dear Evan Hansen*, *Beetlejuice*, *All In*, *Just For Us*, *The Who's Tommy*, and *Here Lies Love*. Korins has been the designer or creative director for notable works including *Immersive Van Gogh*, *Last Week Tonight*, *Grease Live!*, *The Big Brunch*, and the 91st & 94th Academy Awards, and is a proud recipient of the Emmy, Obie, Drama Desk, Lortel, ADG, OCC, and Hewes Award.

**KAYE VOYCE** (*Costume Designer*) is happy to be making her Arena Stage debut and to be returning to DC. Through the years she has designed many shows at the Shakespeare Theatre, Studio Theatre, and Wolf Trap Opera. Broadway credits include *Uncle Vanya*, *Sea Wall/A Life*, *True West*, *The Nap*, *Significant Other*, *The Real Thing*, *The Realistic Joneses*, and *Shining City*. Recent Off-Broadway credits include *The Welkin*, *Jonah*, *Morning Sun*, and *Staff Meal*. She also often works in opera, most recently on the world premiere of Missy Mazzoli's *The Listeners*.

**JAPHY WEIDEMAN** (*Lighting Designer*) is a five-time Tony-nominated lighting designer with 20 Broadway credits to date. At Arena, Japhy designed lighting for *Dave*, *Dear Evan Hansen*, and *The Mountaintop*. His many Off-Broadway credits include productions at Lincoln Center Theater, Roundabout Theatre Company, Manhattan Theatre Club, New York Theatre Workshop, The Public Theater-NYSF, Playwrights Horizons, and Second Stage. Internationally, Japhy has designed on the West End, Royal Shakespeare Company, La Scala, Nederlandse Opera, Edinburgh International Festival, National Theater of Korea, and National Theatre of Greece. He collaborated with rock icon Liz Phair as production designer on her "Exile in Guyville" 30-year anniversary tour and as production designer for Hasan Minhaj's "The King's Jester" national tour, which was captured for Netflix.

**KAI HARADA** (*Sound Designer*)'s Broadway credits include *A Wonderful World*; *Once Upon a Mattress*; *Days of Wine and Roses*; *Merrily We Roll Along* (Tony nomination); *Spamalot* (co-design); *New York, New York* (Tony nomination); *Kimberly Akimbo*; *The Old*

*Man & The Pool*; *Mr. Saturday Night*; *Head Over Heels*; *The Band's Visit* (Tony Award, Drama Desk Award); *Amélie*; *Sunday in the Park With George*; *Allegiance*; *Gigi*; *Fun Home*; *On the Town*; *First Date*; *Follies* (Tony, Drama Desk nominations); and *Million Dollar Quartet*. West End: *Crazy For You*; *Million Dollar Quartet*. Other: *Cats: The Jellicle Ball* (PAC NYC); *Peter Pan* (Tour); *The Karate Kid* (Stages St. Louis); *Soft Power* (Public Theater, CTG); *Marie*, *Dancing Still* (5th Ave); *The Light in the Piazza*, *Candide* (LA Opera); *The Black Clown* (A.R.T.); *Zorro* (Moscow; Atlanta); *Hinterm Horizont* (Berlin); many musicals at City Center Encores! and the Kennedy Center. Education: Yale University.

**LUCY MACKINNON** (*Video Designer*) is a projection designer and video artist who lives in Brooklyn. She is a two-time Tony Award nominee whose Broadway design credits include *All In*, *The Notebook*, *Kimberly Akimbo*, *A Christmas Carol*, *How I Learned to Drive*, *Jagged Little Pill*, *The Rose Tattoo*, *Lifespan of a Fact*, *Six Degrees of Separation*, and Deaf West's revival of *Spring Awakening*. She teaches projection design at Brooklyn College, and has previously taught at Ithaca College and Fordham University.

**TOM WATSON** (*Hair and Wig Designer*) Originally from N. Ireland, Tom headed the wig/makeup department at the Metropolitan Opera for 17 years. He has designed more than 100 Broadway productions, including *Wicked*, *Rock of Ages*, *The King and I*, *Fiddler on the Roof*, *Oslo*, *Falsettos*, *The Little Foxes*, *Junk*, *My Fair Lady*, *King Kong*, *All My Sons*, *Great Society*, *Parade*, *Spamalot*, and *Plaza Suite*.

**ASH(ER) LLOYD EHRENBURG** *they/she* (*Associate Director*) is a trans/nonbinary director, poet, and creative with a focus in new theatrical work. They have directed and developed work with the National Alliance for Musical Theatre, Clubbed Thumb, Breaking the Binary Theatre, Samuel French OOB Festival, and more. She has assisted and been the associate of directors such as Billy Porter, Laurie Woolery, Rebecca Taichman, and Anne Kauffman. Asher has also served as a guest speaker and director for panels and seminars at New York University and Atlantic Theater Company. In 2019, Ash was named the inaugural Directing Apprentice

at New York City Center for their Encores! Off-Center season. They are a former Brooklyn Poets Fellow and the Associate Creative Producer for Jeanine Tesori & Anne Kauffman's Cast Album Project. Instagram: @ash.lloyd.ehrenberg

**NIANI FEELINGS** *she/her* (Associate Choreographer) is a New York City-based performer and choreographer most recently serving as Associate Choreographer for The Kennedy Center's production of *The 25th Annual...Spelling Bee*. She made her Broadway debut as Assistant Choreographer for the recent revival of *Once Upon a Mattress*. Niani served as New York City Center's inaugural Ann Reinking Encores! Choreography Fellow in 2024. As a performer, Niani served as a swing/dance captain for the First National Tour of *Mean Girls* and has appeared on regional stages such as North Shore Music Theatre, The Muny, Starlight Theatre, and Oregon Shakespeare Festival. She is a Boston Conservatory alum. Huge thanks to the family, Arena Stage, Danny, Annie, and the entire *Bedwetter* team! Instagram: @niani\_

**MATTHEW LOWY** (Associate Music Director) is a NYC-based music director and composer. Matt worked as a sub/rehearsal pianist for *The Music Man* and *Beetlejuice* on Broadway. He was the MD/pianist for *The Sabbath Girl* Off-Broadway at 59E59 Theaters and Penguin Rep Theatre, and the Associate MD for *Fiddler on the Roof* at Paper Mill Playhouse. Matt has worked on numerous national and international tours, including *A Chorus Line* (MD/Conductor/Orchestrator) and *42nd Street* (MD). Matt is a composer in the Advanced BMI Lehman Engel Musical Theatre Workshop (2019 First Year Jerry Harrington Musical Theatre Award). His original musicals have been performed at Soundbites, Winterfest, and the New York International Fringe Festival. matthewlowy.com

**LISA NATHANS** (Dialect and Vocal Coach) is thrilled to be coaching again for Arena Stage with this fabulous team after previously coaching *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!

**THE TELSEY OFFICE** (Casting) With offices in both New York and Los Angeles, The Telsey Office casts for theater, film, television, and commercials. The Telsey Office is dedicated to creating safe, equitable, and anti-racist spaces through collaboration, artistry, heart, accountability, and advocacy. [thetelseyoffice.com](http://thetelseyoffice.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 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 Nataki Garrett and The Repertory Theater of St. Louis under Hana S. Sharif.

**RYAN GOHSMAN** (Stage Manager) is thrilled to be making his Arena Stage debut! This is Ryan's fourth collaboration with Anne Kauffman following *Mary Jane* and *Hundred Days* at New York Theatre Workshop and *Detroit* and *Maple and Vine* at Playwrights Horizons. Ryan recently made his Broadway debut with David Byrne's *Here Lies Love* (which he also worked on at The Public Theater and London's National Theatre). His favorite NYC credits include *Little Shop of Horrors* (current revival); ...*Amazon*

*Warehouse Parking Lot* and *The Light Years* at Playwrights Horizons; and *Pretty Filthy* with The Civilians. Regionally, Ryan has worked with Barrington Stage, Westport Country Playhouse, and Bard SummerScape. He has toured nationally and internationally with Beth Morrison Projects, ArKtype, and Ireland's Wide Open Opera/Landmark Productions. Instagram: @rye.gohsman

**DAYNE SUNDMAN** (*Assistant Stage Manager*) is always glad to be back at Arena Stage. Past favorite shows at Arena include *Death on the Nile*, *Unknown Soldier*, *POTUS*, *Angels in America Part One: Millennium Approaches*, *Catch Me If You Can*, *Newsies*, *The Heiress*, and *Anything Goes*. Other credits include *Murder on the Orient Express* (Great Lakes Theater); *Natasha, Pierre & The Great Comet of 1812*, *Sense and Sensibility* (Idaho Shakespeare Festival); *Jane Anger*, *The Notebooks of Leonardo da Vinci* (STC); and *The Great Society*, *Born Yesterday*, and *The Little Foxes* (Asolo Repertory Theatre). Allen Lee Hughes Fellow. Baldwin Wallace University 2015.

**SAMANTHA WILHELM** (*Assistant Stage Manager*) has been a DC area freelance stage manager for nearly 10 years. After graduating from the University of Mary Washington, she moved to DC and began working full-time at theaters such as The Kennedy Center, Ford's Theatre, Shakespeare Theatre, Round House Theatre, and Signature Theatre. Some highlights of her career have been the pre-Broadway tryout of *Come From Away*, *Ragtime* at Ford's Theatre, and *King Lear* starring Patrick Page at STC. Most recently she served as the PSM on *The Comeuppance* at Woolly Mammoth Theatre and the ASM on *Macbeth* at STC starring Ralph Fiennes and Indira Varma. Sam has been a proud Actors' Equity Association member since 2018. Love to MJEKA et al.

**TOM KIRDAHY** (*Producer*) is a Tony/Olivier Award-winning theater and film producer whose projects span Broadway, Off-Broadway, West End, and national/international tours. Select NY/UK credits: upcoming musical *Just In Time* starring Jonathan Groff; *Gypsy* starring Audra McDonald as Rose, directed by George C. Wolfe; upcoming film adaptation of *Kiss of the Spider Woman* starring Jennifer Lopez, directed by Bill Condon; Sondheim's final musical *Here We Are*; *Hadestown* (Eight Tonys, Best Musical); *The Inheritance* (Tony/Olivier, Best Play); *The Piano Lesson* (Drama Desk,

Best Revival); *Little Shop of Horrors* (Drama Desk, Best Revival); *Frankie and Johnny in the Clair de Lune*; *Anastasia*; *It's Only a Play*. 2019 Robert Whitehead Award for Achievement in Producing; 2023 Medal of Honor, ECF; 2020 Miss Lilly Award; NYU Distinguished Alumni Award. Executive Board, BC/EFA.

**BARRY AND FRAN WEISSLER** (*Producer*) have over 40 years of experience producing first-class theatrical ventures on Broadway, West End, and internationally. They are the winners of seven Tony Awards: *Othello*, *Fiddler on the Roof*, *Gypsy*, *Annie Get Your Gun*, *La Cage aux Folles*, *Pippin* and the worldwide hit, *Chicago*, the longest-running American musical in the world, currently in its 28th year on Broadway. Their recent hit musical, *Waitress*, following a successful four-year Broadway run, a West End engagement, as well as North American and UK tours, helped reopen Broadway following the pandemic with a revival of the show, starring Sara Bareilles. *Waitress* is in the middle of its international roll-out with foreign language productions in French, Spanish, and Japanese. *The Waitress* stage film can be streamed on Max beginning February 14th. This spring, they will open their new musical, *Real Women Have Curves*, on Broadway at the James Earl Jones Theatre.

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## 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.

**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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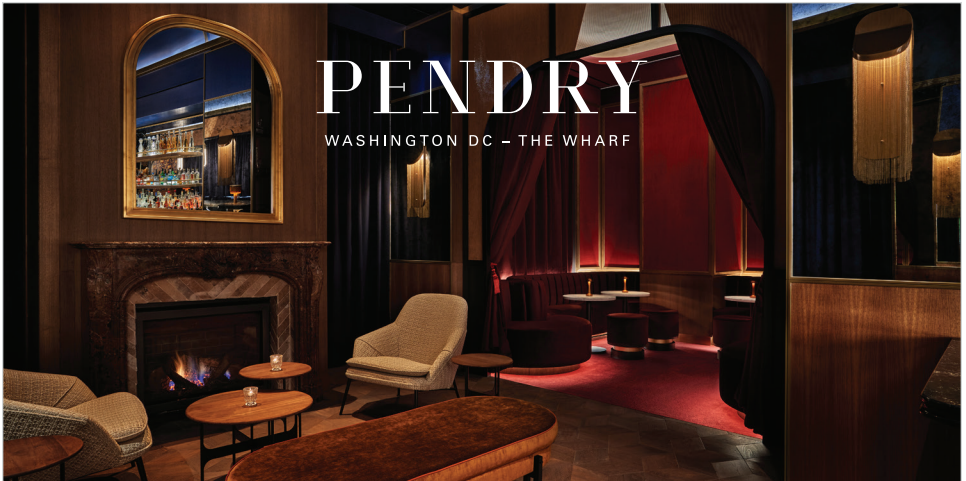


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Senior Director, Artistic Strategy  
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Literary Manager ..... Otis C. Ramsey-Zöe  
Casting Director/Line Producer ..... Raiyon Hunter  
Artistic Associate ..... Misy Singson  
Artistic Fellow ..... Abigail Thomas\*  
Current Commissioned Writers ..... The Bengsons,  
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Lady Dane Figueroa Edidi,  
Emily Feldman, Idris Goodwin,  
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Stage Supervisor .....Hannah Martin  
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Scenic Artist.....Misha Rodriguez  
Carpenters.....Erick Boscana,  
Matthew Grisdela, Julia Junghans,  
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