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ARENA STAGE MISSION

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

ARTISTICALLY SPEAKING

Forever, I will move like the world that turns beneath me
And when I lose my direction, I'll look up to the sky
And when the black cloak drags upon the ground
I'll be ready to surrender, and remember
Well, we're all in this together...

— The Avett Brothers

There are occasionally a few rare, exquisite moments where I encounter a work that, from the very first refrain, grips, transports, and elevates. It is a joy to welcome you to Swept Away, a landmark new musical in its second production, which takes us on a dramatic journey through literal and figurative rough waters to deliverance.

Swept Away delves deeply into the lightest and darkest corners of our shared humanity and invites us to consider what we would be willing to sacrifice for the chance of survival, love, or salvation. With so much of our world seemingly on fire, this musical offers a pathway to those fundamental questions and a model for understanding our most complicated choices and, ultimately, our interdependence. In my faith tradition, we have a saying, “The reminder benefits the believer.” As we enter a season of joy and gratitude, we can all benefit from the reminders that echo through this work — that even in our final breaths, our lives are indelibly intertwined, as is our liberation. We’re all in this together.

The true genius of Swept Away lies in how The Avett Brothers, through soaring chords and sweeping harmonies, peel back the layers of uncertainty, vulnerability, hope, and self-discovery to reveal our humanity. The music fuels John Logan’s epic and poetic story of a whaling ship crew facing the impossible, with the spirit that drives mankind to the brink of adventure, disaster, and redemption. It is a tale that unfolds before us like Scheherazade, capturing our hearts imaginatively and beautifully staged by director Michael Mayer in our Kreeger Theater.

To The Avett Brother fans entering Arena Stage for the first time, we welcome you to the theater. May you enjoy the transformation or reclamation found in our journey together. For our longstanding family and friends, thank you for sharing your holiday season with us.

May the winds blow us forward towards love, freedom, and redemption.

Hana S. Sharif
Artistic Director
When we begin rehearsals for a show, we typically gather the show’s company (actors, director, designers, stage management, all available members of the creative team) with our staff (from production to administration). We meet and greet, usually hear about the vision for the show, take a collective deep breath, and dive in. For a show like Swept Away, diving in feels apropos.

However, preparation for shows begin well before the first day of rehearsals. The physical production—sets, costumes, props—are designed months in advance and the work to build them also begins before we welcome the performers. With Swept Away in particular, the show enjoyed a successful run at Berkeley Rep previously, so some elements have traveled along, and if you take another step back, the vision began with an album by The Avett Brothers.

Our important partners in this production, Matthew Masten, Sean Hudock, and Madison Wells Live, have held the dream of Swept Away in their hearts for years. We are proud to be able to support and share in the further development of this stunning musical as well as play a part in its future life. The trajectory of a play or musical can be long, complicated, and rarely straightforward. Just like today’s plot, there are twists and turns, shipwrecks, and survival.

From a sparkle in the eye through a journey across an ocean, our art of live theater traverses. What we build is perishable—a few hours in a safe space to experience a story together. Then we all move out of our seats and back in the light or dark of the outside world. In a moment in time that seems to focus on immediate gratification and response, we hold tight onto our hand-built and very personal artform. Competition for audiences today is different than it was 10 years ago, although I maintain—and hope that by your presence today you agree—that live theater presents something unique which should be preserved. Not just preserved, but also valued.

I have spoken briefly here about the trajectory of a play’s journey, and yet the final and critical piece of that journey is a performance for you. Theater requires the live audience just as it requires live performances. Our founding director, Zelda Fichandler, told me that one of her big goals when directing was to conspire with the audience to have us all breathe as one. Thank you very much for diving in with us today. We’ll sail through rough waters together, and hopefully come out stronger in the end.

Edgar Dobie
Executive Producer
President of the Corporation
Once the calling card of dissatisfied youth, rock and roll has long since left its defiant countercultural attitude behind and nestled itself snugly into mainstream musical history. Though the edges of rock music’s past have rounded over time, its raucous spirit can still be felt, particularly in arenas where no real lineage of disorderly conduct exists. As New York Times pop music critic Jon Pareles notes, “Broadway may be the final place in America, if not the known universe, where rock still registers as rebellious.” Believe it or not, Bye Bye Birdie is largely considered to be the first rock musical. Written in 1959, this send-up of rabid Elvis fandom featured two songs that reached beyond the boundaries of the showtune toward a more contemporary sound. While the rest of the score lived firmly in familiar territory, “Honestly Sincere” and “All for the Boys” helped to usher in an evolution that both embraced legacy and simultaneously invited something new. It’s fitting that defining lines were rounded over time, its raucous spirit remains a rounded over time, its raucous spirit remains. The stage version added text to find its form. Musicals have broadened their reach and scope to encompass a wide range of songwriting. The last twenty years have seen girl pop, R&B, hair metal, punk rock, and more make appearances in theatres across the country. This season at Arena Stage, you can see musicals incorporating 60s Cambodian rock hits, haunting elegies, and of course, the indie-folk-Americana stylings of The Avett Brothers.

The band, made up of siblings Scott and Seth Avett, along with bass player Bob Crawford and cellist Joe Kwon, released their first official album in 2001 and their popularity has snowballed over the ensuing years. Their introspective, intimate lyrics paired with a fierce commitment to craft and structure have gained them a loyal and ever-growing audience. They exude a guileless honesty that can win anyone over. Known for their dynamic live performances, an Avett Brothers show offers the concert equivalent of an athlete leaving it all on the field.

Their songs often unfold like little stories unto themselves: three to four minutes of perfectly-shaped sentiment set to inspired melodies that send the lyrics soaring. The Avetts’ 2004 release Mignonette also had a loose über-story, earning it status as a concept album. Mignonette is inspired by the tale of an 1884 sea voyage, a shipwreck, and the struggle of four men to survive—subject matter ripe with dramatic potential.

Swept Away takes that potential and transforms it into an epic ninety minutes of swagger and spirit. The show depicts high drama on the high seas, defying convention through its sound and source material. The production transcends bygone definitions of what constitutes a musical and helps to carry this time-honored stage tradition into the present and beyond.
SWEPT AWAY

BOOK BY JOHN LOGAN
MUSIC AND LYRICS BY THE AVETT BROTHERS
CHOREOGRAPHED BY DAVID NEUMANN
DIRECTED BY MICHAEL MAYER

MUSIC ARRANGEMENTS & ORCHESTRATIONS
BRIAN USIFER AND CHRIS MILLER
MUSIC DIRECTOR
WILL VAN DYKE

SET DESIGNER
RACHEL HAUCK
COSTUME DESIGNER
SUSAN HILFERTY
LIGHTING DESIGNER
KEVIN ADAMS
SOUND DESIGNER
JOHN SHIVERS

NEW YORK CASTING DIRECTOR
JIM CARNAHAN, JILLIAN CIMINI, AND ALEXANDRE BLEAU, CSA

ASSOCIATE DIRECTOR
JOHANNA MCKEON
ASSOCIATE CHOREOGRAPHER
BRIAN MUNN
ASSOCIATE MUSIC DIRECTOR
MATT DEITCHMAN
ASSISTANT STAGE MANAGER
ALICE M. POLLIET
ASSISTANT STAGE MANAGER
MARNE ANDERSON
ASSISTANT STAGE MANAGER
JALON PAYTON

Swept Away is made possible through generous funding from Decker Anstrom and Sherry Hiemstra with additional support from Bonnie Feld, Daniel Korengold, Martha Dippell and Linda A. Baumann and Ilene and Steven Rosenthal.

World premiere produced in 2022 by Berkeley Repertory Theatre
Johanna Pfaelzer, Artistic Director
Susan Medak, Managing Director

Photo of Adrian Blake Enscoe, John Gallagher, Jr., Stark Sands, and Wayne Duvall for Swept Away by Crackerfarm.
SETTING
1888. A whaling ship off the coast of New Bedford, Massachusetts.

CAST (in alphabetical order)

Ensemble / u/s Mate................................................................. HUNTER BROWN
Ensemble / u/s Mate................................................................. MATT DEANGELIS
Captain .................................................................................. WAYNE DUVALL
Little Brother .......................................................................... ADRIAN BLAKE ENSCOE
Ensemble / Dance Captain / u/s Captain.................................. TAUREAN EVERETT
Mate....................................................................................... JOHN GALLAGHER, JR.
Ensemble / u/s Big Brother & Little Brother ......................... BRANDON KALM
Ensemble / Partial Swing......................................................... MICHAEL J. MAINWARING
Ensemble / u/s Captain............................................................ ORVILLE MENDOZA
Ensemble / u/s Captain............................................................ TYRONE L. ROBINSON
Big Brother................................................................................ STARK SANDS
Ensemble / Partial Swing......................................................... JOHN SYGAR
Ensemble / Partial Swing......................................................... JAMARI JOHNSON WILLIAMS

MUSICIANS

Music Director / Conductor / Piano / Accordion.......................... WILL VAN DYKE
Acoustic / Electric Guitar.......................................................... GERRY KUNKEL
Banjo / Acoustic Guitar / Harmonica............................................ CHUCK PERRYMAN
Acoustic / Electric Bass............................................................. ARNOLD GOTTLIEB
Violin....................................................................................... ROBERT SPATES
Cello......................................................................................... ARON RIDER
AFM Musical Contractor / Drum Set / Percussion....................... DANNY VILLANUEVA

The videotaping or other video or audio recording of this production is strictly prohibited.
Please turn off all electronic devices, unless using specifically for GalaPro closed captioning service.
FOR THIS PRODUCTION / SPECIAL THANKS

FOR THIS PRODUCTION

Associate Set Designer ...................................................... JESSIE BONAVENTURE
Assistant Set Designer ........................................................ ANNA GRIGO
Associate Costume Designer ................................................ MARK KOSS
Associate Lighting Designer ............................................... TIMOTHY REED
Associate Sound Designer ................................................ KEVIN KENNEDY
Technical Consultant ....................................................... MATTHEW ROHRNER
Music Copyist ................................................................. JOANN KANE MUSIC, RUSS BARTMUS,
                                                          MICHAEL PACIFICO, MEGAN SPERGER
Keyboard Programmer ...................................................... RANDY COHEN
Sound Rental by .............................................................. SOUNDCONNECTION
Stage Carpenters ............................................................ HANNAH MARTIN, Dayne Sundman
Props ................................................................. ERICA FEIDELSEIT
Light Board Operator ....................................................... KELSEY SWANSON
Followspot Operator ........................................................ SIMON SINNREICH
Lighting Assistant .......................................................... INDIGO GARCIA
A-I ................................................................. BRIAN RAU
Second Audio ............................................................... LEX ALLENBAUGH
Wardrobe Supervisor ...................................................... ALICE HAWFIELD
Wardrobe ................................................................. LILLIAN KOMOROW
Wigs, Hair and Makeup Supervisor ..................................... JAIME BAGLEY

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SPECIAL THANKS

Ramsuer Records (Dolphus Ramsur, Abby Frackman), Wagner Johnson Productions (Sue Wagner, John Johnson, Jillian Robbins, Megan Curren), Klaris Law (Doug Nevin, Brandon Taylor), Molly Smith, Drew Hodges, AKA (Robert Jones, Miki Wolf, Lisa Lewis), Madison Wells Creative Marketing (Alex Kostich, Stephanie Gomey, Kyle Williams, Jordan Imbrey), Ian Johnston, DKC/O+M (Rick Miramontez, Ellie Detweiller), Bond Theatrical (Mollie Mann, Temah Higgins), PRG, Creative Goods (Pete Milano, Noah Sprock), Half Hazard Press, Ken Taylor, Kyler Martz, Christopher Mueller, Chris Vongsawat, Johanna Pfaelzer, Susie Medak, everyone at Berkeley Repertory Theatre

SONG LIST

“A Gift for Melody Anne”
“Ain't No Man/Lord Lay Your Hand”
“Complainte d'un Matelot Mourant”
“Go to Sleep”
“Hard Worker”
“Lord Lay Your Hand On My Shoulder”
“May It Last”
“Murder in the City”
“No Hard Feelings”
“Nothing Short of Thankful”
“Satan Pulls the Strings”
“Swept Away”
“Through My Prayers”
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HUNTER BROWN
(Ensemble/u/s Mate) is making his Arena Stage debut! Regional credits include The Wedding Singer (Gateway Playhouse), Escape to Margaritaville (Engeman Theater), and The Full Monty (Argyle Theatre). Hunter played Rolf on the National Tour of The Sound of Music and Nick on the National Tour of Fame: The Musical. Instagram: @brunterhown

MATT DEANGELIS
(Ensemble/u/s Mate) is making his Arena Stage debut. Broadway: Hair (Woof) and Waitress (Earl). West End: Hair (Woof). Tours: Hair (Woof), American Idiot (Rep. From Jingletown), Once (Svec), and Waitress (Earl). Off-Broadway: Secret Life of Bees (Atlantic Theater Company) and Orpheus Descending (TFANA). TV: Person of Interest, Madam Secretary, Daredevil, Evil, For Life, Chicago P.D., and FBI. Love to my wife (and favorite actor) Christine Dwyer and to my amazing dog Chowdah. This and ALL the others are for Janice DeAngelis RIP. #WAMFAM Instagram: @mattdeangelis22

WAYNE DUVAL
(Captain) is excited to be coming back to the city of his birth, making his Arena Stage debut reprising his role in Swept Away. On Broadway, Wayne was seen in 1984. Off-Broadway credits include the critically acclaimed The Legend of Georgia McBride and the Encores! productions of Big River and Of Thee I Sing. Regionally, Wayne originated roles in the musicals Bonnie & Clyde and Bright Star. He also starred in The Cake with Faith Prince at La Jolla Playhouse and Signature's production of Pride in the Falls of Autrey Mill with Christine Lahti. Some of Wayne's notable film and television appearances are O Brother, Where Art Thou?, Lincoln, The Trial of the Chicago 7, The Hunt, Billions, and The Righteous Gemstones.

ADRIAN BLAKE ENSCOE
(Little Brother) starred opposite Hailee Steinfeld and Jane Krakowski in David Gordon Green's Peabody Award-winning Dickinson for Apple TV+. He recently shot the lead in the independent film Breed of Greed, directed by Ralph Hemecker. He is also known for being one third of the indie folk band Bandits on the Run, which has toured internationally and been featured on NPR's Tiny Desk Contest Top Shelf. On the theater side, Adrian originated the role of Little Brother in the world premiere of Swept Away at Berkeley Rep. And has starred in several off-Broadway productions, notably Folk Wandering (ART/NY) and Billy and the Killers (HERE). He is a co-creator of Christopher Sears’ The Moonchildren Opera, an indie folk-opera that recently premiered at the 15th St. Meeting House in NYC, and is currently collaborating with Sears, the other Bandits, and writer Peter Hedges on an upcoming original musical. Instagram: @adrian.blake.enscoe @banditsontherun he/they

TAUREAN EVERETT
(Ensemble/Dance Captain/u/s Captain) is making his Arena Stage debut! Taurean's Broadway credits include Moulin Rouge!, The Cher Show, Miss Saigon, and Mamma Mia! (Eddie). National tour and regional credits include Priscilla QOTD (First National Tour); Swept Away (Berkeley Rep); Thoroughly Modern Millie (Actors Fund); Guys and Dolls (Carnegie Hall); Little Shop of Horrors (Audrey II in drag, Berkshire Theatre); Can-Can, Damn Yankees, Curtains, and Peter Pan (Paper Mill Playhouse). Taurean is also a runway model on Bravo’s Project Runway (seasons 18 and 20), a promo model for Paramount’s RuPaul’s Drag Race All Stars (season 8), and a featured performer on Peacock’s The Amber Ruffin Show. Instagram: @taureanje

CAST
**JOHN GALLAGHER, JR.** (Mate) won a 2007 Tony® Award for his role in the ground-breaking rock musical *Spring Awakening*. Other Broadway credits include *Long Day’s Journey into Night*, Jerusalem, Green Day’s American Idiot, and Rabbit Hole. Off-Broadway credits include *Farragut North*, Port Authority, and Kimberly Akimbo. He starred in Aaron Sorkin’s HBO drama series *The Newsroom*, as well as the acclaimed *The Blacklist*, and *The Blacklist* (recurring). *Jesus Christ Superstar*, Dreamgirls, the world premiere of *In His Hands* by Benjamin Benne, Godspell, Sweeney Todd, *In the Heights*, Matilda, *The Mortification of Fovea Munson*, Lost in the Stars, Shenandoah, Freedom’s Song, Thunder Knocking on the Door, and Three Little Birds (world premiere). Other regional works include Rent and Spellbound (workshop). Michael wants to thank his beloved voice teacher Kristin Halliday for her guiding light and continued generosity over the years.

**MICHAEL J. MAINWARING** (Ensemble/Partial Swing) is delighted to be back at Arena Stage after nine years. He was last seen at Arena in Smokey Joe’s Café. Michael’s DC credits include *Passing Strange*, *Jesus Christ Superstar*, *Dreamgirls*, the world premiere of *In His Hands* by Benjamin Benne, Godspell, Sweeney Todd, *In the Heights*, Matilda. The Mortification of Fovea Munson, Lost in the Stars, Shenandoah, Freedom’s Song, Thunder Knocking on the Door, and Three Little Birds (world premiere). Other regional works include Rent and Spellbound (workshop). Michael wants to thank his beloved voice teacher Kristin Halliday for her guiding light and continued generosity over the years.

**CAMERON JOHNSON** (Ensemble/u/s Big Brother & Little Brother) is thrilled to be performing at Arena Stage! His favorite credits include *Into the Woods* (2022 Broadway revival), *Swept Away* (Berkeley Repertory Theatre, Fiddler on the Roof in Yiddish (Fyedka, Stage 42), and *The Golden Bride* (Misha, National Yiddish Theatre Folksbiene). He received his BM at Acadia University, and MM at Manhattan School of Music. Instagram: @camgraeme

**BRANDON KALM** (Ensemble/u/s Big Brother & Little Brother) is so happy to be making his Arena Stage debut with *Swept Away* after being involved with the amazing former production at Berkeley Rep. Some of his notable credits include both *American Psycho* and *Waitress*. Instagram: @bkalm

**ORVILLE MENDOZA** (Ensemble/u/s Captain) is making his Arena Stage debut! Orville’s Broadway credits include *Peter and the Starcatcher* and *Pacific Overtures*. Off-Broadway, Orville was most recently seen in *Suzan-Lori Parks’ Plays for the Plague Year* at The Public/NYSF; also at The Public, *Romeo and Juliet* (Delacorte), *Timon of Athens*, and the original cast of *Sondheim/Weidman’s Road Show*. Regionally, Orville performed at The Old Globe in *Crime and Punishment* — A Comedy, Ebenezer Scrooge’s...Christmas Show, *Taming of the Shrew*, and *The Heart of Rock & Roll* (coming to Broadway spring 2024). Other regional credits include *Six Feet Under* and *Nip/Tuck*. Orville has won a Grammy Award, a Theatre World Award, and an AEA Bayfield Award. For G, g & d, with deep gratitude for their sacrifice.

**TYRONE L. ROBINSON** (Ensemble/u/s Captain) A North Carolina native, Tyrone is honored to make his Arena Stage debut in *Swept Away*. Broadway: *King Agnarr* in Disney’s *Frozen*. Tours: *The Book of Mormon* and Mufasa Standby in *The Lion King*. Television: *New Amsterdam* (recurring), *The Blacklist*, *FBI: Most Wanted*, *Lovecraft Country* (HBO), and *Law and Order: SVU*, *Favorite Regionals*: *Shakespeare Theatre* (DC), *Dallas Theater Center*, *Geva Theatre Center*, and *Goodspeed Musicals* (CT). Tyrone co-wrote the musical *Show Way* with author Jacqueline Woodson which premiered at The Kennedy Center in 2022. *Show Way* will have a national tour in 2024. Huge thank you to this incredible creative team. Thank you, Elaine. Love you G and Bobo! MFA NYU Tisch. Instagram: @tyronelrobinson

**STARK SANDS** (Big Brother) is a two-time Tony® Award nominee, for his performances in *Kinky Boots* and *Journey’s End*. Other Broadway credits include *Juliet, To Kill a Mockingbird*, and *Green Day’s American Idiot*. Other theater credits include *Swept Away* (Berkeley Rep), *Twelfth Night* (Public Theater – Delacorte), and *The Tempest* (CSC). He starred in the acclaimed HBO miniseries *Generation Kill*, as well as *Fox’s Minority Report*. Some of Stark’s other notable film and television appearances include *Stephen Spielberg’s The Post*, *The Coen Brothers’ Inside Llewyn Davis*, *Clint Eastwood’s Flags of Our Fathers*, and the HBO series’ Six Feet Under and *Nip/Tuck*. He has won a Grammy Award, a Theatre World Award, and an AEA Bayfield Award. For G, g & d, with deep gratitude for their sacrifice.

**JAMARI JOHNSON WILLIAMS** (Ensemble/Partial Swing) is honored to make his Arena Stage debut! On Broadway he was seen in the Tony® Award-winning *Ain’t Too Proud: The Life and Times of the Temptations*. Touring credits include the 8-time Tony® Award winner *Hedestown* (First National), *Ain’t Too Proud* (First National), *Motown* (closing cast), and *Memphis*. Select regional credits include *Notashta, Pierre...Great Comet*, *Hair*, *The Wiz*, *South Pacific*, and Smokey Joe’s. He is a founding member and youngest board member of his hometown orchestra, the Gifford Youth Orchestra. He hopes to heal others through art, as he once was. Peace. Instagram: @jamaridarling

**JOHN LOGAN** (Book) received the Tony®, Drama Desk, Outer Critic Circle, and Drama League awards for his play *Red*. This play has had more than 400 productions across the U.S. and over 160 foreign productions in 25 languages. He is the author of more than a dozen other plays, including *Peter and Alice*, *I’ll Eat You Last*, *A Chat with Sue Mengers*, and *Never the Sinner*. Musical theater work includes *Moulin Rouge*, *The Last Ship*, *Superhero*, and *Swept Away*. He is the proud recipient of the O’Neill Theater Center’s 2019 Monte Cristo Award. As a screenwriter, John has been three times nominated for the Oscar and has received Golden Globe, BAFTA, WGA, Edgar, and PEN Center awards. His film work includes *Skyfall*, *Spectre*, *Hugo*, *The Aviator*, *Gladiator*, *Rango*, *Alien: Covenant*, *Genius*, *Coriolanus*, *Sweeney Todd*, *The Last Samurai*, *Any Given Sunday*, and *RKO 281*.

**CREATIVE**

**JOHN SYGAR** (Ensemble/Partial Swing) is a Maryland native, who was last seen at The Kennedy Center in *Look Both Ways*. Other DC credits include *A.D. 16*, *Beauty and the Beast*, *Once* (Olney Theatre Center), *Light Years* (Signature Theatre), *Spring Awakening* (Round House Theatre); Peter and the Starcatcher (Constellation Theatre Company); Aquarium, *Robin Hood*, (Imagination Stage); *Floyd Collins* (1st Stage); and more. He also writes music for the group baseball hat and his solo project *Jsysg*. Instagram: @jsysg
He created and produced the television series Penny Dreadful and Penny Dreadful: City of Angels for Showtime.

**THE AVETT BROTHERS** (Music and Lyrics), three-time Grammy Award nominees, made mainstream waves with their critically acclaimed 2009 major label debut, I and Love and You. In 2012, The Carpenter hit #4 on the Billboard 200, followed by Magpie and the Dandelion in 2013, which debuted at #5 on the Billboard 200. In 2016, the band was inducted into the North Carolina Music Hall of Fame. The 2017 documentary May It Last: A Portrait of The Avett Brothers (co-directed by Judd Apatow and Michael Bonfiglio) chronicles the process of writing 2016’s True Sadness, which debuted at #1 on Billboard’s Top Albums, #1 on Rock Albums, #3 on the Billboard 200, and scored two Grammy nominations. The film was released theatrically and on HBO to rave reviews and is available on DVD/Blu-Ray/VOD. In 2019, the band released their tenth studio album Closer Than Together featuring the single “High Steppin’” which reached #1 on the Americana Radio Singles Chart. The band’s latest album The Third Gleam debuted at #1 on Billboard’s Americana/Folk Albums, #1 Rock Albums, #1 Vinyl Albums, and the single “Victory” hit #1 on the Americana Radio Singles Chart. The Avett Brothers stayed connected to fans amidst the COVID-19 pandemic by playing two sold out drive-in shows at Charlotte Motor Speedway. They will close out the year with their 20th annual New Year’s Eve celebration at Raleigh’s PNC Arena.

**MICHAEL MAHER** (Director) is a Washington, DC native and very happy to make his Arena Stage debut with this production. Recent work includes A Beautiful Noise: The Neil Diamond Musical and Little Shop of Horrors – both currently running in New York; the national tour of his recent Broadway hit Funny Girl; and Jeanine Tesori’s opera Grounded at the WNO (which will open the Met Opera season next fall). He’s directed 20 Broadway shows including Spring Awakening, American Idiot, Hedwig and the Angry Inch, A View From the Bridge, Side Show, Burn This, Love/ Hate, Heels, Thoroughly Modern Millie, and You’re a Good Man, Charlie Brown, as well as many shows in off-Broadway, regional, and international theaters. Film and TV credits include Single All the Way, The Seagull, A Home at the End of the World, and Smash (Pilot and Season One). Metropolitan Opera productions: Rigoletto, La Traviata, and Marnie. He’s the recipient of Tony®, Drama Desk, Outer Critics Circle, Drama League, Jefferson, and Carbonell awards. He serves on the Board of SDC.

**DAVID NEUMANN** (Choreographer) This marks David’s return to Arena Stage after choreographing Cabaret with direction by Molly Smith. Broadway: Hadestown (Chita Rivera Award, Tony®, Drama Desk, Lycilce Lortel nominations). David’s original work as artistic director of Advanced Beginner Group has been presented in New York at PS 122, New York Live Arts, The Kitchen, Symphony Space, Abrons Arts Center, The Chocolate Factory, and The Whitney; ABG has also performed at the Walker Art Center, Jacob’s Pillow, MASS MoCA, and the American Dance Institute, among others. Recent New York projects include directing Geoff Sobelle in The Object Lesson (New York Theatre Workshop, BAM), choreography for Under the Gun (Goodspeed Opera Nova), An Octoar (Soho Rep), and The Antipodes (Signature Theatre). Film: I Am Legend, various Hal Hartley films, A Marriage Story, and White Noise (Noah Baumbach). David is the recipient of three NY Dance & Performance Bessie Awards, including Best Production in 2015 for I Understand Everything Better. He is currently a professor of theatre at Sarah Lawrence College.

**BRIAN USIFER** (Music Supervisor/Music Arrangements & Orchestrations)’s Broadway credits include A Beautiful Noise: The Neil Diamond Musical (Arrangements, Orchestrations), Disney’s Frozen (Music Director, Additional Arrangements), Kinky Boots (Music Director, Additional Arrangements, Associate Music Supervisor, Los Angeles & Toronto), and The Book of Mormon (Associate Music Supervisor). Regional credits include Chess at The Kennedy Center, Sweep Away at Berkeley Rep, The Heart of Rock & Roll at The Old Globe, Afterwords at Seattle 5th Avenue, and Mr. Chicken at the Atlantic. Other highlights include An Evening with Kristen & Bobby Lopez at Lincoln Center, NBC’s Annie Live! (Additional Orchestrations), and The Wiz Live! (Additional Orchestrations). Brian can be heard as a pianist on The Marvelous Mrs. Maisel on Amazon. Instagram: @brianusifer

**CHRIS MILLER** (Music Arrangements & Orchestrations) DC native, Arena debut. He is the composer of Tuck Everlasting (Broadway), The Burnt Part Boys (Playwrights Horizons/Vineyard, Lortel nominee for Best Musical), Fugitive Songs (Drama Desk nominee for Outstanding Revue), and Dreamland for the EDTA and Concord Thearticals, cast albums available everywhere. He contributed songs to PBS’s The Electric Company, Sesame Street, and Elmo’s World, and scripts for two Barnum & Bailey Circuses. In progress: book, music & lyrics for Rovello (Signature Theatre’s American Musical Voices Project) and The Goths, a commission for Barbara Whitman/Grove Entertainment; Prairie Songs and April Twlightis, for soprano and orchestra setting the poetry of Willa Cather; with Nathan Tysen, Revival, based on a story by Willa Cather, for Playwrights Horizons/TheatreWorks Silicon Valley, and Bown. Sideways Through Life (book by Claudia Shear). Instagram: @ckevinmiller

**WILL VAN DYKE** (Music Director/Conductor/ Piano/Accordion) is a Grammy-nominated music producer, songwriter, music director, orchestrator, and arranger working in television, theater, and film. Most recently, Will served as the Executive Music Producer for the film Theater Camp. Will has penned the score to The Messenger, Ass, and i at Pioneer Theater Company, as well as The 64 Keys (Cleveland Play House), The Greavengers’ Lullaby (off-Broadway), Straight (off-Broadway), The Lion King Experience titles (Disney), among others. Will is also the Music Supervisor/Orchestrator/Arranger for the hit revival of Little Shop of Horrors. Will also Supervised/Orchestrated/Arranged Pretty Woman on Broadway and Fly at La Jolla Playhouse. Other credits: Kinky Boots, Rent, The Addams Family, and Wicked. Will writes musicals with Jeff Talbott. For more: www.willvandyke.com or @wvdmusic.

**RACHEL HAUCK** (Set Designer)’s recent work includes the Broadway productions of Hadestown, Good Night, Oscar, How I Learned to Drive, What the Constitution Means to Me, and Latin History forMorons; Sonya Tayeh and Lynn Freedman’s Is It Thursday Yet? (Perelman Arts Center), Hansol Jung’s Merry Me (NYTW), and Jill Sobule and Liza Berkenmeier’s F*ck 7th Grade. She is the recipient of Princess Grace and Lily Awards, an Obie Award for Sustained Excellence, a Tony® nomination and Jeff Award for Good Night, Oscar, and a Tony® Award for the design of Hadestown. Rachel serves on the American Theater Wing Advisory Committee and the Eastern Regional Board of USA829.

**SUSAN HILFERTY** (Costume Designer) has designed costumes and scenery for over 400 productions across the globe. At Arena: Swept Away and Turn Me Loose. Broadway credits include Wicked, Funny Girl, Present Laughter, Spring Awakening, Legast, Into the Woods, and August Wilson’s Radio Golf. Her many directorial collaborations include Athol Fugard (over 40 productions), Joe Mantello, Yaël Farber, James Lapine, Michael Mayer, Richard Nelson, Tony Kushner, JoAnne Akalaitis, Arin Arbus, David McAlpin, Rebecca Taichman, and the late Garland Wright. Hilferty has also designed for opera (Rigoletto, Traviata, and the upcoming Aida for the Metropolitan Opera); dance (Love Stories for Alvin Alley); and live music events (Taylor Swift’s Speak Now world tour). Hilferty’s many honors include the USITT Lifetime Achievement Award, the Irene Sharaff Award for Lifetime Achievement, an Obie for Sustained Excellence in Design, the Lilly Award, the Ruth Morley Design Award, and Tony®, Outer Critics Circle, and Drama Desk awards for Wicked. Hilferty has received a 2023 Tony® Award nomination for Best Costume Design of a Musical for Paradise. Hilferty is on the Graduate Design faculty at NYU’s Tisch School of the Arts, having served as chair for 25 years. www.susanhilferty.com

**KEVIN ADAMS** (Lighting Designer) has designed music videos for Meatloaf, Dokken, Janet Jackson, The Little River Band, The Roches, Arsenio Hall, and Debbie Allen.
JOHN SHIVERS (Sound Designer)’s credits include Shucked (2023 Tony® and Drama Desk Award nominee), Beauty and the Beast (worldwide), Pretty Woman (worldwide), Cirque du Soleil’s Paramour, Kinky Boots (2013 Tony® Award recipient), Hugh Jackman: Back on Broadway, Leap of Faith, Bonnie and Clyde, Sister Act, 9 to 5, Cat on a Hot Tin Roof, The Little Mermaid, Tarzan, Billy Crystal’s 700 Sundays. International: Wicked, Tarzan, The Lion King (Shanghai) and (Singapore), Regional: The Muny (2015-present), Trading Places, The Wanderer, 42nd Street, Heart of Rock & Roll, First Wives Club, Nutty Professor, Tales of the City, Emma, Robin & the 7 Hoods, Ace. Associate: Mary Poppins, Hairspray, The Producers, The Lion King, Titanic, Big, How to Succeed..., The Who’s Tommy, The Buddy Holly Story. Other credits: Savion Glover, Dionne Warwick, Burt Bacharach, Gregory Hines, and engineering at Electric Lady Studios.

JIM CARNAHAN, C.S.A. (New York Casting Director) has cast over 150 Broadway shows. His recent Broadway work includes Merrily We Roll Along; Doubt; Appropriate; Shark is Broken; A Doll’s House, Leopoldstadt; A Beautiful Noise; Funny Girl; New York, New York; Lehman Trilogy; Moulin Rouge; Harry Potter as well as off-Broadway’s Little Shop of Horrors. Recent/upcoming London includes: Enemy of the People, Plaza Suite, Sinatra: The Musical, Lemonx5, Best of Enemies, Eureka Day, Mad House. Film: Ari Aster’s Beau Is Afraid.

JOSEPH PINZON (DC Casting) is the founder and creative producer of the contemporary circus company Short Round Productions and its award-winning show, Filament. With over 25 years of performing experience, he has worked internationally with renowned companies such as Cirque Éloize, Compagnia Finzi Pasca, Cirque du Soleil, and The 7 Fingers. He holds an MS in Arts Leadership from USC, a BA in Psychology from UCLA, and graduated from the National Circus School in Montreal with a specialization in aerial techniques. He was the casting and resident director for Chámaleón Productions (Berlin) and Constellation Immersive (CAAs experiential affiliate). He is also a member of the Creative & Independent Producer Alliance and a founding board member of the American Circus Alliance. You can see him causing chaos on season 6 of Nailed It! on Netflix, where (spoil alert) he is a part of the series’ first three-way tie.

JOHANNA MCKEON (Associate Director) Broadway: Funny Girl, Hedwig and the Angry Inch, King Kong, American Idiot, War Paint, Grey Gardens. Broadway Tours: Funny Girl, Hedwig and the Angry Inch, American Idiot, Rent. Directing credits include Henry V, Unseen, and Anonymous Biography at The Old Hand, Hedwig and the Angry Inch at Olney Theatre. She directed the premiere of Anne Washburn’s I Have Loved Strangers (Clubbed Thumb, WTF) and the East Coast premiere of Mona Mansour’s We Swim, We Talk, We Go to War (Vineyard Playhouse). She co-founded The Susan Sontag Prize for Translation and is a recipient of Drama League, Boris Sagal, and Fulbright fellowships. MFA UT Austin.

BRIAN MUNN (Associate Choreographer) is thrilled be working at Arena for the first time and to continue being a part of the journey of Swept Away, having served as the associate choreographer for the world premiere at Berkeley Rep. As an actor, he has appeared onstage both on and off Broadway, in national tours, and at a number of other NYC and regional theaters, as well as a few TV shows. Grateful to David Neumann for the opportunity, much love to wife Eva, and in memory of Mom.

MATT DEITCHMAN (Associate Music Director) is thrilled to work with Arena Stage for the first time. Previously in DC: Twelfth Night (Shakespeare Theatre – Music Director & Cast). Matt is a NYC-based music director, multi-instrumentalist, actor, composer, and orchestrator. As an orchestra musician, he has played for Broadway productions including Parade, A Strange Loop, and Almost Famous. Off-Broadway, Matt was the MD and conductor of Trevor (Stage 42 & Disney®). Recent regional credits include Once (Writers Theatre – Jeff nomination, Music Direction & Ensemble) and Buddy (Marrriott Theatre – Jeff nomination, Music Direction). Additional regional work includes Chicago Shakespeare Theater, Lyric Opera of Chicago, South Coast Repertory Theatre, Asolo Repertory Theatre, Paramount Theatre, American Stage Theatre, Ogunquit Playhouse, and many others. Northwestern University alum. mattdeitchman.com Instagram: @mattdeitch

MATTHEW LEINER (Stage Manager) is thrilled to be making his Arena Stage debut with Swept Away after working on the world-premiere production at Berkeley Repertory Theatre. His Broadway credits include productions of Hollywood Arms, The Phantom of the Opera, Fiddler on the Roof, Wicked, If/Then, Finding Neverland, School of Rock, King Kong, and West Side Story. He toured for 11 years with productions of The Phantom of the Opera, Sister Act, Mary Poppins, Wicked, and Jersey Boys. Love to Claudia and Archer.

ALICE M. POLLITT (Assistant Stage Manager)’s Broadway credits include Ain’t No Mo’, A Strange Loop, West Side Story, King Kong, A Bronx Tale, American Psycho, Noises Off, and Aladdin, as well as the First National Tour of Finding Neverland. Other credits include Disney Theatrical Group, Berkeley Repertory Theatre, The Public Theatre, New York City Center Gala, and Westcountry Playhouse.

MARNE ANDERSON (Assistant Stage Manager)’s other Arena Stage highlights include American Prophet, August Wilson’s Seven Guitars, Disney’s Newsies, Jubilee, Indecent, Dave, Two Trains Running, The Great Society, A Raisin in the Sun, Moby Dick, All the Way, King Hedley II, Five Guys Named Moe, Metamorphoses, Arabian Nights, and Duke Ellington’s Sophisticated Ladies. Additional DC credits include A Midsummer Night’s Dream, Rosencrantz and Guildenstern Are Dead ( Folger Theatre); Angels in America: Parts 1 and 2 (Round House); and Here There Are Blueberries, King Lear, Jane Anger, The Notebooks of Leonardo da Vinci, Amen Corner (Shakespeare Theatre Company). She is a graduate of the University of North Carolina School of the Arts.

JALON PAYTON (Assistant Stage Manager) is excited to be returning to Arena Stage for the 2023/24 Season, after being a part of last season’s The High Ground.

Recent Baltimore/DC credits include Ken Ludwig’s Baskerville (Everyman Theatre); The Good Doctor; The Humans; Angels in America: Parts 1 and 2; The Man Who Laughs; The Book of Mormon; and Indecent (w/ Stars). Other credits include The Real Deal, First Dates, and A Raisin in the Sun at American Players Theatre. Jalon has also stage-managed play readings/workshops with Arena Stage, Taffety Punk Theatre, and Round House Theatre. Jalon is a graduate of the University of Maryland Baltimore County.

MATTHEW MASTEN (Commercial Partner) is a theater and film producer based in New York City. He received a Tony® Award nomination in 2012 as part of the producing team of Gore Vidal’s The Best Man starring Angela Lansbury and James Earl Jones. Most recently, he served as Executive Producer of Michael Mayer’s film adaptation of Anton Chekhov’s The Seagull, adapted for the screen by Stephen Karam and starring Annette Bening, Saoirse Ronan, and Elisabeth Moss. Past Broadway and Off-Broadway productions include Billy Crystal’s acclaimed revival of Side Show, Of Mice and Men starring James Franco and Chris O’Dowd, Buyer & Cellar starring Michael Urie (Off-Broadway and National Tour), My Name is Asher Lev (Outer Critics Circle Award), and the 2014 Original Cast Recording of Side Show. Matthew is a proud graduate of Elson University, he/him/his

SEAN HUDOCK (Commercial Partner) is a theater, audio, and filmmaker based in Brooklyn, NY. Producing work includes the creation and development of original award winning plays which have been seen at Arena Stage, Amphibian Stage, Primary Stages, Ars Nova, Berkeley Rep, and beyond. In 2020, he co-founded the immersive audio company Knock at the Gate which has since been featured in the New York Times, Wall Street Journal, American Theatre magazine, on NPR and Good Day New York. As an actor, on screen he starred opposite Seth Numrich, Matt Doyle and Hale Appleman in Private Romeo, as well as opposite Elizabeth McGovern and Haley Lu Richardson, Comedy Central’s Alternatino with Arturo Castro, and onstage in leading roles at
Cleveland Play House, SoHo Playhouse, Shakespeare Theatre of New Jersey, and Alabama Shakespeare Festival. Sean has been developing Swept Away alongside Matthew Masten since 2015.

**Madison Wells Live** (Commercial Partner) is the live entertainment arm of Madison Wells Live, an award-winning, independent production company with a strong bias towards stories for, by, and about badass women and people who push boundaries. Led by Executive Producer Jamie Forshaw, Madison Wells Live focuses on producing purpose-driven projects through collaboration with partners who are aligned in the belief that great storytelling can provoke, inspire, and move audiences around the world. Broadway credits include Jaja’s African Hair Braiding, Water for Elephants, Shuck (Tony® nomination), Company (Tony® Award), The Old Man and The Pool, Pass Over, Hadestown (Tony® Award), The Inheritance (Tony® Award), Million Dollar Quarter (Tony® nomination). West End: The Ocean at the End of the Lane, The Old Man and The Pool, The Motive, and The Cue. Off-Broadway: Seven Deadly Sins (Drama Desk Award). Regional: Swept Away (Arena Stage/Bekeley Rep). For more information about Madison Wells Live, visit madisonwellsmedia.com.

**Dolphins Ramseur** (Avett Brothers Management) Born and raised in North Carolina, music manager and record label owner Dolphins Ramseur has managed The Avett Brothers since 2003 while also fostering the creative visions of musicians including Carolina Chocolate Drops, Sierra Ferrell, Rhiannon Giddens, Heartless Bastards, Amythyst Kiah, Langhorne Slim, and Steep Canyon Rangers. His artists have sold out prestigious venues including Madison Square Garden, Radio City Music Hall, Barclays Center, and Red Rocks Amphitheatre. Ramseur was inducted into the North Carolina Music Hall of Fame in 2018 and currently acts as the organization’s Chairman of the Board of Directors. Learn more about Ramseur and his company at ramseur.com.

**Berkeley Repertory Theatre** has grown from a storefront stage to an international leader in innovative theatre and has provided a welcoming home for emerging and established artists since 1968. Berkeley Rep’s shows have gone on to win six Tony Awards, seven Obie Awards, nine Drama Desk Awards, one Grammy Award, one Pulitzer Prize, and many other honors. Berkeley Rep received the Tony Award for Outstanding Regional Theatre in 1997. The Ground Floor, Berkeley Rep’s Center for the Creation and Development of New Work was launched in 2012. The Berkeley Rep School of Theatre helps build the audiences of tomorrow with its nationally recognized teen programs. Learn more at berkeleyrep.org.

**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 theatre, 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 Residence 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 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 Group (TGW) New Generations Fellowship. Hana is a founding member of The Black Theatre Commons (BTC). She serves on the board of directors for the 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 my escape and 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 collaboration and 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 Woodward theater community as a recipient of Theatre Washington’s inaugural Victor Shargai Leadership Award in 2022.
2023/24 SEASON

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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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2023/24 SEASON 35

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### THEATER STAFF

**ARTISTIC DEVELOPMENT**
- Associate Artistic Director ..........Teresa Sapien
- Senior Artistic Producer ..........Reggie D. White
- Literary Manager .....................Otis C. Ramsey-Zoe
- Artistic Associate, Casting ..........Joseph Pinzon
- Artistic Development Coordinator ..........Melissa Singson
- Dramaturg .........................Jocelyn Clarke
- Artistic Development Fellow ..........Vanessa Dalpiaz*
- Current Commissioned Writers ....The Bensongs, Lee Cataluna, Kia Corthron, Lady Dane Figueroa Eddi, Emily Feldman, Idris Goodwin, Caleen Sinnette Jennings, Deepak Kumar, Octavio Solis, Vera Starbard, Cheryl West, Lauren Yee, Karen Zacarias, Zack Zadek

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- Director of Education ..........Ashley Forman
- School Programs Manager ..........Rebecca Campana
- Community Programs Manager ..........Mauricio Pita
- Zoé Hall Community Engagement Program Coordinator ..........Kayla A. Warren
- School Programs Fellow ..........Jazmyn Ja'Net Roberson*

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- Membership Assistant ..........Oscar León
- Development Fellow ..........Mina Sollass*

**GENERAL MANAGEMENT**
- General Manager ..........Alicia Sells
- Assistant General Manager ..........Katharine Templeton
- Company Manager ..........Trisha Hein
- General and Production Management Coordinator ..........Jenna Murphy
- General and Company Management Fellow ..........Alexandra Lopez*

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- Graphic Design Fellow ..........Destiny King*
- Marketing and Media Fellow ..........Darien Mitchell*

**PRODUCTION**
- Director of Production ..........Robert Hand
- Production Manager ..........Trevor A. Riley
- Assistant Production Manager ..........Rachel Crawford

**STAGE MANAGEMENT**
- Resident Production Manager ..........Christi B. Spann
- Stage Manager ..........Travis Smith
- Charge Scenic Artist ..........Li Giang
- Carpenter ..........Erick Boscana,
- Assistant, Alex Shines

**SCENERY**
- Technical Director ..........Chris Stoutjesdyk
- Associate Technical Director ..........Clare Cawley
- Scene Shop Supervisor ..........Travis Smith
- Charge Scenic Artist ..........Li Giang
- Carpenter ..........Erick Boscana,
- Assistant, Alex Shines

**LIGHTS**
- Lighting Supervisor ..........Paul Villaloz
- Assistant Lighting Supervisor ..........Olivia Rudolph
- Electricians ..........Scott Folsom, Kelsey Swanson
- Lighting Fellow ..........Indigo Garcia*

**SOUND**
- Sound and Video Supervisor ..........Brian Burchett
- Master Sound and Video Technician ..........Timothy M. Thompson
- Sound Technician ..........Lex Allenbaugh,
- Alex Cloud, Drew Moorer

**COSTUMES**
- Costume Director ..........Joseph P. Salasovich
- Associate Costume Director ..........Cierra Coan
- Drapers ..........Erika Krause, Carol Ramsdell
- First Hands ..........Michele Macadaeg, Elizabeth “Liz” Sibylaparis
- Craftsperson ..........Deborah Nash
- Wardrobe Supervisors ..........Adelle Gresock,
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