NEXT AT ARENA STAGE

MINDPLAY
CREATED AND PERFORMED BY VINNY DePONTO
WRITTEN BY VINNY DePONTO AND JOSH KOENIGSBERG
DIRECTED BY ANDREW NEISLER
PRODUCED BY EVA PRICE
JANUARY 19 – MARCH 3

TEMPESTUOUS ELEMENTS
BY KIA CORTHRON
DIRECTED BY PSALMAYENE 24
FEBRUARY 16 – MARCH 17

UNKNOWN SOLDIER
BOOK BY DANIEL GOLDSTEIN
MUSIC BY MICHAEL FRIEDMAN
LYRICS BY MICHAEL FRIEDMAN
AND DANIEL GOLDSTEIN
DIRECTED BY TRIP CULLMAN
BY SPECIAL ARRANGEMENT WITH HUNTER ARNOLD
MARCH 29 – MAY 5

THE MIGRATION:
REFLECTIONS ON JACOB LAWRENCE
BY STEP AFRIKA!
JUNE 6 – JULY 14

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Graphic Designer
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
ROCK AND ROLL, MUSICAL THEATRE, AND SWEPT AWAY

By Madeleine Oldham

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 “Rock and Roll Is Here to Stay” helped to usher in an evolution that both embraced legacy and simultaneously invited something new. It’s fitting that defining lines were blurry right from rock and roll’s earliest appearances on the musical stage.

Popular music and Broadway showtunes used to be synonymous. A song from a musical might be crafted around it. Referred to as a “jukebox musical,” well-known examples include Jersey Boys and Ain’t Too Proud—The Life and Times of the Temptations. Artists from Carole King to Fela Kuti have had their body of work used as source material for Broadway. A concept album, where a narrative arc encompasses a collection of songs, such as The Who’s Tommy, might also prove fertile fodder for creating a theatrical experience. In other instances, the lines aren’t as clean. Green Day’s American Idiot threads characters and references throughout the album, but does so without a linear progression of storyline. The stage version added minimal text, and largely found its story through choreography, costume, and other theatrical techniques. Passing Strange combined songs from Stew and The Negro Problem’s existing catalog with new songs and 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 rife 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 SUPERVISOR
BRIAN USIFER

MUSIC ARRANGEMENTS & ORCHESTRATIONS
BRIAN USIFER AND CHRIS MILLER

MUSIC DIRECTOR
WILL VAN DYKE

SET DESIGNER
RACHEL HAUCK

LIGHTING DESIGNER
KEVIN ADAMS

SOUND DESIGNER
JOHN SHIVERS

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.
SETTING / CAST / MUSICIANS

SETTING

1888. A whaling ship off the coast of New Bedford, Massachusetts.

CAST (in alphabetical order)

Ensemble / u/s Mate ................................................................. MATTHEW VILLANUEVA
Ensemble / u/s Mate ................................................................. ARTHUR HOFFMAN
Captain ...................................................................................... WAYNE DUVAL
Little Brother .............................................................................. ADRIAN BLAKE ENSCOE
Ensemble / Dance Captain / u/s Captain ...................................... TAYLOR ELLIOTT
Mate .......................................................................................... JOHN GALLAGHER, JR.
Ensemble / u/s Big Brother & Little Brother .................................. BRADLEY MENDOZA
Ensemble / Partial Swing .............................................................. MICHAELE 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

FOR THIS PRODUCTION / SPECIAL THANKS

FOR THIS PRODUCTION

Associate Set Designer .................................................................... JESSIE BONAVVENTURE
Assistant Set Designer ..................................................................... ANNA GRIGO
Associate Costume Designer ....................................................... MARK KOSS
Associate Lighting Designer .......................................................... TIMOTHY REED
Associate Sound Designer .............................................................. KEVIN KENNEDY
Technical Consultant ........................................................................ MATTHEW ROHNER
Music Copyist .................................................................................. JOAN KANE MUSIC, RUSS BARTMUS,
MICHAEL PACIFICO, MEGAN SPERGER

Keyboard Programmer ...................................................................... RANDY COHEN
Sound Rental by ........................................................................... SOUND ASSOCIATES, INC.
Stage Carpenters ............................................................................ HANNAH MARTIN, DANEY SUNDMAN
Props ............................................................................................. ERICA FEIDELSEIT
Light Board Operator ........................................................................ KELSEY SWANSON
Followspot Operator ......................................................................... SIMON SINNREICH
Lighting Assistant ............................................................................ INDIGO GARCIA
A-1 (through December 30) ............................................................ BRIAN RAY
A-1 (January 3 through 14) ............................................................. CARL "C.J." WHITAKER
Second Audio .................................................................................... LEX ALLENBAUGH
Wardrobe Supervisor ........................................................................ ALICE HAWFIELD
Stage Carpenters ............................................................................. LILLIAN KOMOROW
Wigs, Hair and Makeup Supervisor .................................................. JAIME BAGLEY

Show Control and Scenic Motion Control featuring STAGE COMMAND SYSTEMS® by
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SPECIAL THANKS

Ramsuer Records (Dolpus Ramseur, 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,
Mikey Wolf, Lisa Lewis), Madison Wells Creative Marketing (Alex Kostich, Stephanie
Gomez, Kylie Williams, Jordan Imbrey), Ian Johnston, DKC/O+M (Rick Miramontez,
Ellie Detweiler), Bond Theatrical (Mollie Mann, Temaah 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

“Lord Lay Your Hand On My Shoulder”
“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”
“Through My Prayers”
“The Once and Future Carpenter”

WHO’S WHO

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 DUVALL
(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 Theo I Sing. Regionally, Wayne originated roles in the musicals Bonnie & Clyde and Bright Star. He also starred in The Coke 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, The Blacklist, 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

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WIFI NETWORK: ArenaGuest PASSWORD: arenaguest

Notable film and television appearances with Christine Lahti. Some of Wayne’s production of Pride in the Falls of Autrey Mill at La Jolla Playhouse and Signature’s also starred in The Cake with Faith Prince. Regionally, Wayne originated roles in the musicals Of Thee I Sing and Big River. 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 Theo I Sing. Regionally, Wayne originated roles in the musicals Bonnie & Clyde and Bright Star. He also starred in The Coke 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, The Blacklist, and The Righteous Gemstones.
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 miniseries Olive Kitteridge. He has appeared in such films as Underwater, The Miseducation of Cameron Post, Hush, 10 Cloverfield Lane, Short Term 12, Margaret, and Pieces of April. John’s two albums of original music, Six Day Hurricane and 8th and June, are both available to stream online.

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: @camgreaeme

BRANDON KALM (Ensemble / u/s Big Brother & Little Brother) is so happy to be 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 regionals include East West Players, The Muny, 5th Avenue, Goodspeed, Long Wharf, and Kansas City Rep. Television credits include Dead Ringers, Billions, Law & Order: Criminal Intent, and featured vocals for The Marvelous Mrs. Maisel and John Mulaney & The Sack Lunch Bunch. www.orvillemendoza.com

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.

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 regionals include East West Players, The Muny, 5th Avenue, Goodspeed, Long Wharf, and Kansas City Rep. Television credits include Dead Ringers, Billions, Law & Order: Criminal Intent, and featured vocals for The Marvelous Mrs. Maisel and John Mulaney & The Sack Lunch Bunch. www.orvillemendoza.com

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 Theatre – 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.

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, Gladiador, Rango, Alien: Covenant, Genius, Coriolanus, Sweeney Todd, The Last Samurai, Any Given Sunday, and RKO 281.

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 Hadestown (First National), Ain’t Too Proud (First National), Motown (closing cast), and Memphis. Select regional credits include Notasha, Piper...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

CREATIVE

ORVILLE MENDOZA (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

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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/Folk Albums, #1 on Billboard's Rock Albums, and #1 on Billboard’s 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 Mayer (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 hits 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 Man, Once On This Island, 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, Lyle C. 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 Underlings Good Gones (Ars Nova), An Octooroo (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, choreography for Kinky Boots in Toronto), and The Book of Mormon (Associate Music Supervisor). Regional credits include Chess at The Kennedy Center, Swept Away at Berkeley Rep, The Heart of Rock & Roll at The Old Globe, Afterwords at Seattle 5th Avenue, and Money 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. www.brianusifer.com 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 Theatricals, 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 Goats, a commission for Barbara Whitman/Grove Entertainment; Prairie Songs and April Twilights, 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 Blown 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 theater, television, 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 Gravegripper's Lullaby (off-Broadway), Straight (off-Broadway), The Lion King Experience titles (Disney), among others. Will is 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, Grease, and Wicked. Will writes musicals with Jeff Talbott. For more: www.willvandyke.com or @wddmusic.
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, Lemonax5, 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 UCSD, and graduated from the National Circus School in Montreal with a specialization in aerial techniques. He was the casting and resident director for Chamäleon Productions (Berlin) and Constellation Immersive (CAA’s 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 (spoiler 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, and 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 (Marriott 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, 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 ’R, 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, New York City Center Gala, and Westport Country 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.
Cleveland Play House, SoHo Playhouse, Shakespeare Theatre of New Jersey, and Alabama Shakespeare Festival. Sean has been developing Swept Away alongside Matthew Matzen since 2015.

**Madison Wells Live (Commercial Partner)** is the live entertainment arm of Madison Wells Live's 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 Forsow, 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 Jaju's *African Hair Braiding, Water for Elephants, Shucked* (Tony® nomination), *Company* (Tony® Award), *The Old Man and The Pool, Pass Over, Hadestown* (Tony® Award), *The Inheritance* (Tony® Award, Million Dollar Quartet* (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 Dolphins and 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, 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 1960), 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 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 shared storytelling, 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 Woodstock area theater community as a recipient of Theatre Washington’s inaugural Victor Sharagi Leadership Award in 2022.
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THE MOLLY SMITH FUND FOR NEW WORK
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.

Thank you to the following donors who supported this initiative through their philanthropic leadership.

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The Arena Stage Young Patrons Board seeks to strengthen and support the future of American theater at Arena Stage. The Young Patrons Board supports the artistic mission of Arena Stage by being active ambassadors to the community and arranging opportunities for people under 40 years old to engage with the theater.

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Arena Stage gratefully acknowledges the many individuals and families who support the theater’s work by contributing to the Annual Fund. These gifts make it possible for the theater to continue presenting high-quality productions and innovative education programs that strengthen the community in which we live.

For more information on the benefits of becoming an Annual Fund contributor, please call the Development Department at 202-600-4177.

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The cast of The Piano Man. Photo by Margot Schulman.
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- Producer’s Circle: $5,000-$9,999
- Director’s Circle: $2,500-$4,999
- Playwright’s Circle: $1,500-$2,499

We endeavor to provide a complete listing of all donors in the above categories. However, if your name is not listed, please contact the Development Department at 202-600-4177. We are also grateful to the thousands of other contributors to Arena Stage, whose names space will not permit us to print.
THEATER STAFF

Artistic Director ———— Hana S. Sharif
Executive Producer ——— Edgar Dobie
Founding Director ———— Zelda Fichandler
(1924-2016)
Founding Executive Director ———— Thomas C. Fichandler
(1915-1997)
Artistic Director Emeritus ———— Molly Smith

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 Singos

ADMINISTRATION
Chief Financial Officer/Corporate Treasurer ———— Joe Berardelli
Chief of Staff ———— Alison Irvin
Controller ———— John Monnett
Staff Accountant ———— Chris Murk
Accounting Associates ———— Mark Runion, Matthew Paige
Auditors ———— Bormel, Grice & Huyett, PA.
Human Resources Assistant ———— Tyra Pizaco
HR Consultant ———— JobMorph
Legal Counsel ———— ArentFox Schiff LLP
Kramer Levin Robbins Russell
Capitol Projects Consultant ———— RenTec Consulting

BUILDING OPERATIONS
Interim Operations/General Manager ———— Keau Windear
Facilities Manager ———— Kevin Smith
Maintenance Assistant ———— Tevin Smith

Porter ———— Lawrence Wise
Stage Door Attendant ———— Kay Rogers

COMMUNITY ENGAGEMENT
Director of Community Engagement
Director of Education ———— Ashley Forman
School Programs Manager ———— Rebecca Campana
Community Programs Manager ———— Mauricio Pita
Training Programs Manager ———— Zoe Hall
Programming Coordinator ———— Kayla Warren
School Programs Fellow ———— Jazymn Ja’Net Roberson*

DEVELOPMENT
Chief Development Officer ———— Ryan E. Merkel
Director of Institutional Relations ———— Shayla Hines-Graham
Director of Development Operations and Events ———— Maria Corso

Director of Strategic Philanthropy ———— R. Wesley Meeks
Foundation Relations Manager ———— Abigail Cady
Corporate Sponsorships Manager ———— Charity Harris
Membership Manager ———— Lauren LoPaty
Gift Planning Specialist ———— Maya Weil
Development Operations and Events Specialist ———— Casey Radner
Strategic Philanthropy Assistant ———— Kiana Livingston
Membership Assistant ———— Oscar Leon
Development Fellow ———— Mina Sollars*

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*

AUDIENCE SERVICES, BUSINESS INTELLIGENCE & INFORMATION SYSTEMS, EARNED REVENUE, MARKETING & COMMUNICATIONS
Chief Marketing & Strategy Officer, Audience Services ———— Andrew Rampy
House Managers ———— Ric Birch, Bruce Perry
Parking ———— SP Plus

BUSINESS INTELLIGENCE & INFORMATION SYSTEMS
Director, Business Intelligence and Information Systems ———— Rich Johnson
System Administrator ———— Brian Oh
Business Intelligence and Tesseract Lead (consultancy) ———— Sabrina Clark
IS Help Desk ———— Eddie Wieland

EARNED REVENUE
Director, Earned Revenue ———— Isaac Evans
Earned Revenue Assistant ———— Sabrina Zillinger
Lead Manager, Sales ———— Jessica Comstock
Lead Group Sales Associate ———— Donald Jolly
Group Sales Associate ———— Brandon Ferguson
Managers, Sales ———— Caroline Hunt, Marion Levy Qualls
Lead Sales Associate ———— Aaron Hutchens
Sales Associates ———— Keshau Connor, Hannah Damanka, Kenyana Dean,
Meg Karch, Kendra Luedke, Joy Mason

Manager, Events and Rentals ———— Chrystal Vaughan
Lead Events and Rentals Associate ———— Trevor Haren
Lead Manager, Retail Operations ———— Jody Barash
Business Intelligence & System Administrator ———— Brian Oh

MARKETING & COMMUNICATIONS
Director, Marketing & Communications ———— Elizabeth Hawks
Associate Director, Marketing and Communications ———— Ryan Impagliazzo
Manager, Digital and Social Media ———— Juliana Avery
Manager, Email and Digital Content ———— Clare Lockhart
Lead Associate, Public Relations ———— Anastasia St. Hilaire
Junior Multimedia Designer ———— Kristopher Ingle
Marketing and Media Fellow ———— Destiny King*
Graphic Design Fellow ———— Darien Mitchell*

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Marketing and Media Fellow ———— Destiny King*
Graphic Design Fellow ———— Darien Mitchell*

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

STAGE MANAGEMENT
Resident Production Stage Manager ———— Christi B. Spann

SCENIC
Technical Director ———— Chris Stoufesdryk
Associate Technical Director ———— Clare Cawley
Scene Shop Supervisor ———— Travis Smith
Charge Scenic Artist ———— Liang Carpenters

PROPERTIES
Properties Director ———— Jennifer Sheetz
Associate Properties Director ———— Jonathan Borgia
Head Props Artisan ———— Niell DuVal
Props Artisan ———— Kyle Handzak
Props Assistants ———— Erica Feidelseit, Alex Shines

LIGHTS
Lighting Supervisor ———— Paul Villaloz
Assistant Lighting Supervisor ———— Olivia Rudd
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 Technicians ———— Lex Allenbaugh, Alex Cloud, Drew Mobley

COSTUMES
Costume Director ———— Joseph P. Salasovich
Associate Costume Director ———— Cierra Coan
Drapers ———— Erika Krause, Carol Ramsdell
First Hands ———— Michele Macaeg, Elizabeth “Liz” Spilsbury

Carpenters ———— Deborah Nash
Wardrobe Supervisors ———— Adelle Gresock, Alice Hawthfield
Wigs, Hair, and Makeup Supervisor ———— Jaume Bagley

*2023/24 Class of the Allen Lee Hughes BIPOC Fellowship Program