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TABLE OF CONTENTS

- 5 Artistically Speaking
- 7 From the Executive Producer
- 8 Dramaturgy Note
- 11 Title Page
- 12 Setting/Cast/For this Production
- 13 Additional Credits
- 15 Bios — Cast
- 19 Bios — Creative
- 23 Bios — Arena Stage Leadership
- 25 Board of Trustees/Young Patrons Board
- 26 Thank You — Full Circle Society
- 27 Thank You — Individual Donors
- 33 Thank You — Institutional Donors
- 34 Theater Staff

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Eric Stanton Betts and Brandon Delsid in *Fake It Until You Make It* at the Mark Taper Forum. Photo by Makela Yopez.



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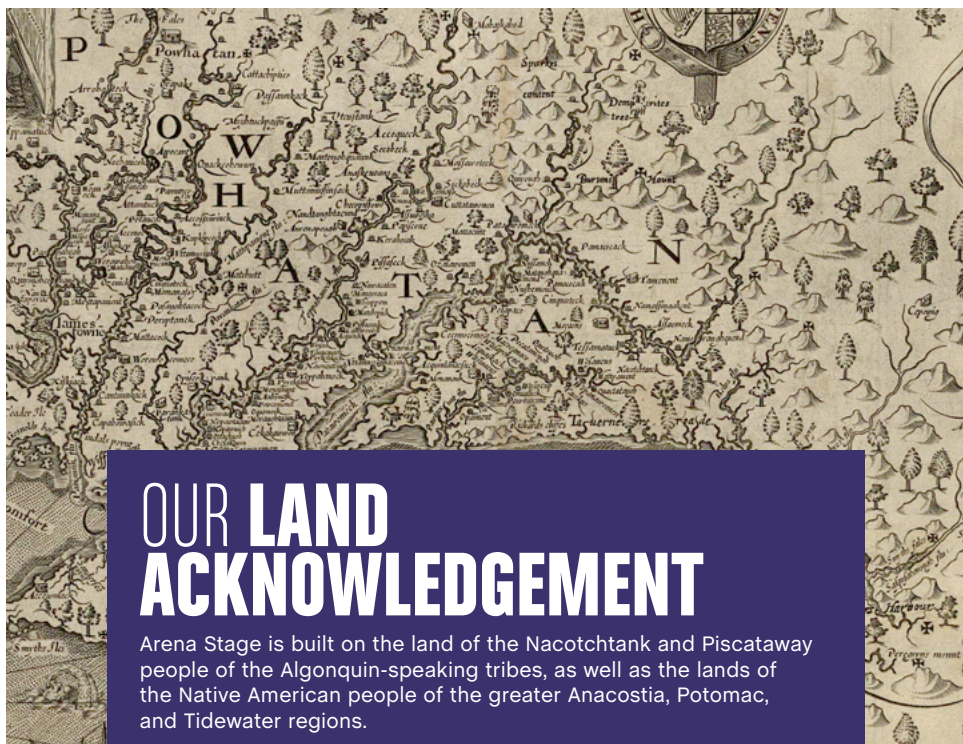


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#ArenaStage #ArenaStageDC #ArenaFakeIt

ARENA STAGE'S MISSION

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



OUR LAND ACKNOWLEDGEMENT

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



ARTISTICALLY SPEAKING

Welcome back to the theater, and happy spring! I'm thrilled to usher in cherry blossom season in DC with a play uniquely suited to this city. No community is better equipped (nor hungrier) for a parade of the never-ending folly of the non-profit sector than our deeply political, delightfully earnest, and occasionally dysfunctional one, and certainly, no city is more deserving of a laugh. Welcome to *Fake It Until You Make It*!

I'm thrilled to bring Larissa FastHorse's hilarious new play to our Kreeger Theater stage, fresh from a triumphant Los Angeles Center Theatre Group run. A member of the Sicangu Lakota Nation, Larissa is a brilliant satirist. In her newest work, *Fake It Until You Make It*, she delves into the truth of contemporary life through farce. The play, which details the ongoing tensions between intention and impact in the offices of N.O.B.U.S.H. and Indigenous Nations Soaring, is a mirror to our society, challenging us to consider the slippery slope from ambition to appropriation, and the mess that can ensue in claiming our own cultural identities. It asks us to reflect on who we are, what we owe our collective communities, and whether it's possible to dream forward and enact an authentic and inclusive world. Laughter is Larissa's tool, and she uses it to disarm our preconceived notions about ourselves and the world around us, breaking open our hypocrisy and our deeply human foibles in a way that allows us to receive their underlying lessons.

The characters in *Fake It Until You Make It* are a merry band, each grappling with the pressures of perfection that dominate contemporary life. Despite their absurdity, they are fully-dimensional and eerily recognizable, mirroring our own human experiences. Their misguided efforts reflect the colonizing power of external pressure that threatens to cheapen and restrain our quests for authenticity. Yet, amidst the chaos, the beating heart behind their work is unmistakable. As they wrestle with their imperfections, Larissa's play, artfully directed by Michael John Garcés, invites us into the complexities and contradictions of blind ambition, self-actualization, identity, and service in the world today.

Together, in laughter, as we navigate slammed doors, mistaken identities, and never-ending hijinks on our national stage, we can all relish the joy (and absurdity) of our continued effort to live our values and be recognized fully and authentically.

Enjoy the ride!

Hana S. Sharif
Artistic Director

Arena Stage
Washington, DC

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FROM THE EXECUTIVE PRODUCER

Ah, the farce. The word is really in play these days. Where who knows what and who else doesn't know what is funny. Where the lengths people go through to hide what they know are ridiculous and absurd—and funny. Where a mistaken identity is humorous. It feels liberating to be able to laugh at the foibles of well-meaning people.

Larissa FastHorse has illuminated a variety of unavoidable and universal truths in *Fake It Until You Make It*. Humor, in such short supply these days, helps us to strike behind the facade and get to the heart of a matter. I appreciate this opportunity very much to be part of the echo that laughter relies upon while being asked to consider deep human questions about identity, culture, appropriation of culture, and love of pets.

Arena's vision statement is to galvanize the transformative power of theater to understand who we are as Americans. A key component of our mission is to produce all that is passionate, exuberant, profound, entertaining, deep, and dangerous in the American spirit. We stand behind our vision and mission with determination, rigor, and compassion. We appreciate our right and independence to do so!

Core in Arena's values is welcoming all voices—on stage, backstage, in the audience. Program titles and words help to define this value. Believe it or not, the value can sometimes be hard to define. Welcoming voices means embracing differences—on the outside and inside. Different opinions can sometimes be as challenging to navigate as external differences. There is room in American society for healthy debate and for people to change their mind, but only if we value and protect the opportunity.

Our play today raises philosophical questions about identity. I bet you heard that people are complex, always more than can be seen. Art is complex, always more than a title or a blurb. No one should be defined by their worst moments—or their best. It's the everyday moments—the happy, sad, frustrated, dedicated—that make up a person. It's the arc of the story, the colors of the palate, the range of the sounds, that make up a piece of art. Some pieces of art are for today, right now. Some are loving looks to the past or critical backwards glances with lessons learned. Some are not understood when they first appear, only to be understood many years later.

I have ranged philosophical with today's note. Humor grants me this ability to remind myself, and perhaps you, of the core value at the heart of our institution and of our collective purpose. I am proud of Arena and Center Theatre Group for raising up Native voices, and I appreciate having you here to join us. Laughing together is a wonderful way to build community.

Thank you for being part of the echo a good laugh needs!

Edgar Dobie
Executive Producer
President of the Corporation

IF ONLY: FARCE & SOCIAL FANTASIES

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

Illustrations by Kristopher Ingle

"If your heart is in your dream
No request is too extreme."

— Leigh Harline & Ned Washington,
"When You Wish Upon a Star"

FARCE is perhaps best known by its conventions. We know that we are in the presence of a farce when we encounter robust physical humor, constant entrances and exits with characters just missing one another, comic infidelity, figures forced to hide to evade discovery, mounting lies about identity, escalating pretense, and action at a seemingly breakneck pace. Indeed, successfully executing farce requires precise timing and sharp choreography. Technical characteristics are not the only way to spot a farce. Intrinsically, farce is a genre about living out our fantasies and is noted for representing a world that allows social outrage without consequences. Farce is a genre of outrage, exaggeration, distortion, and reckless abandon. At least vicariously, it lets us release some of the antisocial fantasies we keep pinned up inside since it is a dramatic form that centers wishes for revenge, aggression, violence, disruption, and offense. Said another way, according to Eric Bentley, "farces show the disguised fulfillment of repressed wishes."

In general, the world view in comedy suggests that the world inherently, or an individual's life at a particular point, does not work. As such, comic works tend to propose or explore ways of making the world work better, often through great effort and imagination. At core, in a farce, characters tend to have one wish which if they could make come true would remedy the ills they see in the world. Each character's wish always involves some version of drawing one's internal reality into the outside world. What characters want appears to be a great distance from what they have or what's available to them. Farce is marked by characters having immense distances between their inner desires and outer realities. The discrepancy between surface and substance is bridged by pretense. Pretending becomes a way of practicing fulfillment. In this way, innate in farce is the idea that figures can fake it in order to make it a reality.



The potential for a lie to become or create truth is a sticky proposition, which is one reason farce usually launches into heightened and exaggerated realities that are akin to dreams. In dreams, everything we dream is true, but those truths take on symbolic, metaphoric, and alternative forms. In dreams, every mask holds a truth, even when these truths are wishes we otherwise avoid. Another reason why masquerade and truth go hand-in-hand in farce is because there are always seemingly insurmountable barriers between what we have versus what we would like, who we are versus who we would like to be, and the world as it is versus the world as it ought to be. Nothing real can change things; make-believe is the only thing that can.



Dakota Ray Hebert, Brandon Betts, Eric Stanton Carmelo in *Fake It Until You Make It* at the Mark Taper Forum. Photo by Makela Yopez.



ARENA STAGE

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

IN A CO-PRODUCTION WITH CENTER THEATRE GROUP
PRESENTS THE WORLD-PREMIERE PRODUCTION OF

**FAKE IT
UNTIL YOU
MAKE IT**

BY LARISSA FASTHORSE
DIRECTED BY MICHAEL JOHN GARCÉS

SET DESIGNER
SARA RYUNG CLEMENT

COSTUME DESIGNER
E.B. BROOKS

LIGHTING DESIGNER
TOM ONTIVEROS

SOUND DESIGNER
JOHN NOBORI

FIGHT DIRECTOR
EDGAR LANDA

CASTING DIRECTOR
KIM WILLIAMS

STAGE MANAGER
DAVID S. FRANKLIN*

ASSISTANT STAGE MANAGER
MIRIAM E. MENDOZA*

ASSISTANT STAGE MANAGER
SAMANTHA WILHELM*

Support for *Fake It Until You Make It* is provided by

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The Molly Smith Fund for New Work.

Special thanks to **Boston Consulting Group**.

Fake It Until You Make It is an Edgerton Foundation Commission that was awarded by Center Theatre Group.
And was first produced by Center Theatre Group/Mark Taper Forum in a co-production with Arena Stage in Los Angeles, CA, 2025.

SETTING

Present-day Los Angeles

CAST

(in alphabetical order)

Theo	NOAH BEAN*
Mark	ERIC STANTON BETTS*
River	AMY BRENNEMAN*
Krys.....	BRANDON DELSID*
Wynona	SHYLA LEFNER*
Grace	BURGANDI TREJO PHOENIX*

UNDERSTUDIES

Grace —	JENNIFER BOBIWASH*
Theo —	JOSH BYWATER*
River —	ALEISHA FORCE*
Mark, Krys —	KENNY RAMOS*

*Members of Actors' Equity Association

FOR THIS PRODUCTION

Hair and Makeup Designer.....	JANELL TURLEY
Intimacy Coordinator	SASHA SMITH
Production Assistant (LA)	LINDA CRISTAL UREÑA
Production Assistant (DC)	KYLA S. MERMEJO-VARGA
Script Assistant	EMMA BUSCH
Writing Assistant (LA)	CHRISTOPHER CID
Stage Carpenter	MAX MARSHALL
Props.....	ERICA FEIDELSEIT, SIMON SINNREICH
Light Board Operator	KELSEY SWANSON
Lighting Assistant.....	CHRISTIAN HENRRIQUEZ
Audio Engineer	ALEX CLOUD
Second Audio.....	LUCIEN REUBENS
Wardrobe Supervisor	SABRINA SIMMONS
Wardrobe	NICOLE HIEMENZ, ARIEL HULVEY
Wigs, Hair, and Makeup Supervisor	JAIME BAGLEY



INDIGENOUS ARTISTS

- Mural Art, *Searching the Galaxy* **JESSA CALDERON** (jessacalderon.com)
- Mural Art, *Sky Coyote, The Angelino*, and *Antelope Valley Continues to Bloom* **RIVER GARZA** (rivergarza.com)
- Mural Art, *Uŋčí Makhá's Shawl* **MARLENA MYLES** (marlenamyl.es)
- Logo Office Art, *Navajo Fairy Series*, *Corn Pollen Fairies*, and *Moonlit Reader* **LORENZO YAZZIE** ([@hozho_life](https://twitter.com/hozho_life))
- Tribal Force* comic book art **COURTESY OF JON PROUDSTAR AND GENE JIMENEZ**
- Deer Woman*, an *Anthology* cover art **JONATHAN THUNDER**
- "Sweetheart Dancers" photography **COURTESY OF ADRIAN STEVENS**
- Rooted in tradition, bound by love. In every stitch, every step, and every gaze, we honor those who came before us and pave the way for those yet to come. Two-Spirit, unstoppable, unbreakable. This is more than a dance.*
- Various Art Pieces **ROBERT MESA** (robertimesa.com)
- TY DEFOE**



SONG CREDITS

- I Hope You Know **SUPAMAN AND ASHLEY HALL**
- Enthocide **SUPAMAN AND WALKING BUFFALO**



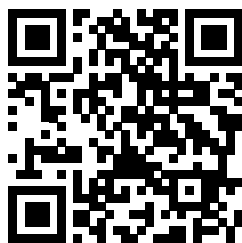
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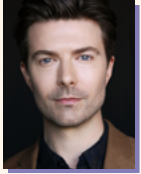
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ORIGINAL, AUTOBIOGRAPHICAL PERFORMANCES

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CAST



NOAH BEAN (*Theo*) has performed in many New York and regional theaters; most notably, originating roles in David Henry Hwang's Pulitzer Prize-nominated *Yellowface* at The Public Theater, as well as Jordan Harrison's Pulitzer

finalist *Marjorie Prime* at Playwrights Horizons. He has worked at such theaters as The New Group, Vineyard Theatre, SoHo Playhouse, Mark Taper Forum, The Old Globe, Geffen Playhouse, South Coast Rep, Bay Street Theater, Huntington Theatre (where he was nominated for both Elliot Norton and IRNE awards for his portrayal of Bo in William Inge's *Bus Stop*), among many others. He has extensive film and television credits, including series regular roles in the Emmy-nominated *Damages*, *Nikita*, *12 Monkeys*, *The Endgame*, and Amazon's upcoming series *Ballard*.



ERIC STANTON BETTS (*Mark*)

is a mixed BIPOC performer. He originated the role of Mark at the Mark Taper Forum/Center Theatre Group in Los Angeles. His work extends across commercial, fashion, theater, and film. He is also a writer, having finished

his first full-length feature film, a romcom called *Holiday Down Under*. Eric stars in the upcoming Tyler Perry film *Joy Ridge*, as well as the queer horror *Martinez, Margaritas and Murder!*. Eric got to work alongside Sarah Drew (*Grey's Anatomy*) in the western feature by Sony, *Birthright Outlaw*. He's also graced the stage of the Hollywood Bowl in *Kinky Boots*, a show that he also performed nationwide and internationally in parts of Asia. Eric is most excited to connect to his native community through this show. Love to Gabe, Dexter, Astro, and the rest of his family. "Thanks for being in my corner." Follow him [@standstootall21](#)



AMY BRENNEMAN (*River*)

is a founding member of the Cornerstone Theater Company, where her roles included Juliet in *Romeo and Juliet*, Natasha in *Three Sisters*, and Clytemnestra in *The Oresteia*. Other theater: CSC Rep, Lincoln Center

Theater, Williamstown Theatre Festival, Yale Rep, and American Repertory Theater. She starred in the world premiere of the Pulitzer Prize-nominated *Rapture*, *Blister*, *Burn* (Playwrights Horizons, Geffen Playhouse) and *Power of Sail* opposite Bryan Cranston (Geffen Playhouse). She played Miriam of Nazareth in the world premiere of *Galilee*, *34* (South Coast Rep) and starred in *The Sound Inside* (Pasadena Playhouse), which was named one of the year's best performances by the *Los Angeles Times*. Amy co-created, wrote, and starred in *Mouth Wide Open* (The Yard, American Repertory Theater) and *Overcome* (The Yard, Cotuit Center for The Arts). Amy created, executive produced, and starred in *Judging Amy* (multiple Golden Globe, Emmy, and SAG nominations) based on the work of her mother, the Honorable Judge Frederica Brenneman. Other television: *NYPD Blue* (SAG Award), *Frasier*, *Heartbeat* (executive producer), *Goliath*, *Veep*, *Private Practice*, *The Leftovers*, *Tell Me Your Secrets*, *Shining Girls*, and *The Old Man*. Film credits include *Casper*, *Fear*, *Daylight*, *Heat*, *Your Friends and Neighbors*, *The Jane Austen Book Club*, *Words and Pictures*, *Nine Lives*, *Things You Can Tell Just by Looking at Her*, and *Mother and Child*.



BRANDON DELSID (*Krys*) is an

actor originally from Fresno, CA. He can currently be seen starring in Amazon Prime's *This is Me...Now* musical alongside Jennifer Lopez and Ben Affleck. A student of the Stella Adler Studio of Acting NYC and The

Groundlings, this spring he'll be a recurring guest star on the second season of the hit HBO series *The Rehearsal* with Nathan Felder. Later this year he'll appear in the action fantasy film *June and John* by director Luc Besson (*The Fifth Element*, *Taken 1, 2, and 3*). Previous TV credits include the final season of NBC's *New Amsterdam* as Dove and Peacock's *The Date Whisperer*. He can be seen in commercial campaigns for Amazon, CeraVe, Fidelity, White Claw, HBO, Toyota, and Netflix. Follow [@brandondelsid](#) for more fun.

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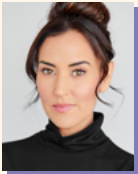
The Blanche and Irving Laurie
Foundation



SHYLA LEFNER (*Wynona*) Arena Stage debut! Shyla was most recently seen in the Broadway revival production of *Our Town* at the Barrymore Theatre. She is part of the original cast and garnered a 2024 Obie Award for her work in the production of

The 1491s' *Between Two Knees*, following a run at the Oregon Shakespeare Festival, Yale Rep, McCarter Theatre, Seattle Rep, and culminating at NYC's Perelman Performing Arts Center. Selected regional credits include *Bulrushier* (McCarter & Berkeley Rep); *The Cymbeline Project*, *Alice in Wonderland*, *Henry V*, *The Way the Mountain Moved* (OSF); *Manahatta* (OSF & Yale Rep); *Bernhardt/Hamlet*, *The Door You Never Saw Before* (Geffen); *Fairly Traceable*, *Off the Rails*, and *The Frybread Queen* (Native Voices). Some film and television credits include *Polar Sun*, *Point of Origin*, *Grace*, *Whatever It Takes*, and *Fashion House*. Proud graduate of the University of Southern California.

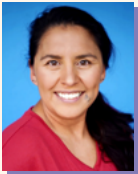
@shylalefner



BURGANDI TREJO PHOENIX

(*Grace*) is an accomplished storyteller of Yaqui/Yoeme heritage, deeply committed to advancing authentic representation and greater inclusion of the BIPOC community in entertainment. Her work spans film, television, video games, and stage, with notable credits including Emmy-nominated series such as *Spirit Rangers* (Netflix) and *The Loud House* (Nickelodeon). Burgandi has also lent her voice to popular games like *Cookie Run: Kingdom* and *Merlin* (Devisters); and recently appeared as a top-of-show guest star on *NCIS*. In addition to her acting roles, Burgandi is a member of the Television Academy, the brand ambassador for Talentboom, and a former host of *The Curve*, a Casting Frontier YouTube series where she provided insights into the industry and empowered aspiring talent.

@burgandiphoenix



JENNIFER BOBIWASH

(*u/s Grace*) is an Ojibwa actor, playwright, and director from the Mississauga First Nation. Selected regional credits include *Manahatta* at Yale Rep and *Between Two Knees* at McCarter Theatre and Seattle Rep. She has appeared in world premieres of *Fairly Traceable* and *Bingo Hall* at Native Voices and *Devilfish* and *Whale Song* at Perseverance Theatre. On screen, she has appeared in *Magnum P.I.* and *Rutherford Falls*. She is the Artistic Associate at Native Voices, dedicated to championing Native American stories. As a playwright, she was a 2024 National Playwrights Conference Semi-Finalist and a Season 21 Volt Lab writer with Company One Theatre. She was also an Artist in Residence at UC San Diego's Thurgood Marshall College. @bobiwash



JOSH BYWATER (*u/s Theo*)

is thrilled to be making his Arena Stage debut with such a lovely group of artists. LA theater includes *Smile* and *Cult of Love* at IAMA Theatre. Regional credits include *Fat Pig*, *One Arm* (Steppenwolf); *Cicada* (Route 66); *All My Sons* (Hubbard Hall); *The Story* (Goodman); *The Crucible* (OAT); *Nocturne*, *The Aliens* (Opera House Arts); among many others. Television credits include *Betrayal*, *Crisis*, *Chicago Med*, *Chicago Fire*, *Utopia* (Amazon), *61st Street* (AMC/CW), and *Somebody Somewhere* (HBO). Films include *The View from Tall*, *Our Father*, *Never Not Yours*, and *Widows*. He is an ensemble member with IAMA Theatre. He studied at The School at Steppenwolf.



ALEISHA FORCE (*u/s River*)

is a Texas native and former high school speech teacher (Go Cats!). Favorite roles: *Antony and Cleopatra* (Virginia Shakes); *Normalcy* (Theatre East); *Fat Pig* (Dallas Theater Center); *Hand to God* (Coachella Valley); *ROE*,

Human Interest Story (Fountain Theatre); and, most recently, *Summer, 1976* (Lean Ensemble). TV: *This Is Us* (NBC), *For All Mankind* (Apple TV+), *In The Cut* (Bounce TV), and *Monster Season 3* (Netflix). Education: MFA/SMU, The Groundlings, and UCB (NYC).



KENNY RAMOS (*u/s Mark*,

u/s Krys) is from the Barona Band of Mission Indians and grew up on the Barona Indian Reservation. They are an ensemble member at Cornerstone Theater Company where their favorite work includes *The Native Nation*

Trilogy. Regional credits include work with Native Voices, Perseverance Theatre, Woolly Mammoth, Denver Center, Seattle Rep, Oregon Shakespeare Festival, and The Kennedy Center, where they assistant directed and performed in *We the Peoples Before*, an interdisciplinary stage production that featured Native artists from across the country. Most recently, Kenny appeared in the *Peter Pan* National Tour. TV: *Spirit Rangers* (Netflix). Awards: TCG Fox Fellowship, First Peoples Fund Fellowship, Yale Mellon Arts Fellowship, La Jolla Playhouse Artist Residency, LA City Council NAHM Honoree. Education: BA in American Indian Studies, UCLA. <3mom @krayramos



"The Angelino"

Artwork by River Garza
acrylic, marker, spray paint, color pencil,
and chalk pastel

www.rivergarza.com

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CREATIVE

LARISSA FASTHORSE (Sicangu Lakota Nation) (*Playwright*) is a MacArthur Fellow and cofounder of Indigenous Direction, the leading consulting company for Indigenous art. Larissa was the first known female Native American playwright on Broadway with *The Thanksgiving Play*, which has now had over 300 productions. Her revised book of *Peter Pan* is currently on tour around the country. Additional plays include *The Native Nation Trilogy*, *For The People*, and *Fancy Dancer*. She is developing work for many theaters including The Public, Second Stage, and Yale Rep. Larissa is a professor of practice at Arizona State University.

MICHAEL JOHN GARCÉS (*Director*) is a Los Angeles-based director and playwright, and a professor of practice at Arizona State University. Directing credits in Washington, DC, include *the just and the blind*, /peh-LO-tah/ (The Kennedy Center); *The Arsonists*, *Oedipus el Rey* (Woolly Mammoth Theatre Company); and *District Merchants* (Folger Theatre). Other credits include productions at Mixed Blood, The Guthrie Theater, Theatre Horizon, and City Theatre Company. Michael is the former artistic director of Cornerstone Theater Company, where he directed new plays by many writers including Naomi Iizuka, Mark Valdez, Juliette Carrillo, Alison Carey, Lisa Loomer, and three by Larissa FastHorse: *Wicoun*, *Native Nation*, and *Urban Rez*. He is the recipient of the Doris Duke Artist Award, Princess Grace Statue, and SDC President's Award.

SARA RYUNG CLEMENT (*Set Designer*) is a Minneapolis-based set and costume designer. Scenic design credits in DC include *Henry IV, Part 1* at the Folger. Her Off-Broadway costume design includes *Golden Shield* (Manhattan Theatre Club), *Somebody's Daughter* (Second Stage Uptown), and *Fruiting Bodies* (Ma-Yi). Regionally, she designed the world premieres of Lucas Hnath's *A Doll's House, Part 2* and Lauren Yee's *Cambodian Rock Band* (South Coast Repertory, La Jolla Playhouse, and Oregon Shakespeare Festival). Other regional credits include Boston Lyric Opera, Guthrie Theater, Portland Center Stage, Alley Theatre, Denver Center, Geffen Playhouse, Pasadena Playhouse, Dallas Theater Center, Seattle Repertory, and others. Sara teaches set design at University of Minnesota, Twin Cities. She is a graduate of the Yale School of Drama and Princeton University. Website: sararyungclement.com Instagram: [@sararyung](https://www.instagram.com/sararyung)

E.B. BROOKS (*Costumer Designer*) Credits include *Off the Rails*, *Manahatta* (Oregon Shakespeare Festival); *The Legend of Georgia McBride* (2018 Ovation and Los Angeles Drama Critic Circle Award), *Mysterious Circumstances*, *Bad Jews*, *Wait Until Dark*, *Good People* (Geffen Playhouse); *Sovereignty* (Marin Theatre Company); *Winter Bear Project*, *Franklin, Will Inc.*, *They Don't Talk Back* (Perseverance Theatre); *Sweetland*, *Invisible Cities* (The Industry); and *Hit The Wall* (LA LGBT Center). Native Voices: *Pure Native*, *Bingo Hall*, *Stand-Off at HWY #37*, *Bird House*, Playwrights Retreat 2013-2020 as design respondent for over 21 original works by indigenous writers. In addition to stage, E.B. also designs for film, television, commercial, and music video. E.B. has taught at USC, CalTech, and Willamette University. Member of USA 829 and CDG 892. BFA: UMCP. MFA: CalArts.

TOM ONTIVEROS (*Lighting Designer*) centers his work on social justice, diversity, and equity for underrepresented communities. He is Chair of the Theatre Arts Department at the University of La Verne. Credits include design at Center Theatre Group, Oregon Shakespeare Festival, Utah Shakespeare Festival, American Repertory Theater, Berkeley Repertory, Cornerstone Theater Company, Perseverance Theatre, Arizona Theatre Company, Opera Theatre of St. Louis, Native Voices, East West Players, South Coast Repertory, Pasadena Playhouse, Geffen Playhouse, La Jolla Playhouse, Hong Kong Cultural Centre, and the Hungarian National Theatre. Awards and nominations include *The Exonerated* (Lucille Lortel Award), *My Barking Dog* (LA Drama Critics Circle Award), *The House in Scarsdale* (LA Drama Critics Circle nomination), *Shiv* (Stage Raw nomination), *Lady Day at Emerson's Bar & Grill* (Ovation nomination), and *Completeness* (Ovation nomination). cargocollective.com/tomontiveros

JOHN NOBORI (*Sound Designer*) is a California-based sound designer, composer, and ensemble member of Cornerstone Theater Company. His work was recently heard in Baltimore Center Stage's production of *Everything That Never Happened*. Other recent credits include the Geffen Playhouse's production of *The Ants* and Pasadena Playhouse's production of *Sanctuary City*. BA: University of California, Irvine.

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EDGAR LANDA (*Fight Director*) is making his Arena Stage debut. Center Theatre Group credits include *2:22 A Ghost Story*, *Alma*, and *Valley of the Heart*. Regional: Tennessee Shakespeare Company, Geffen Playhouse, San Diego Rep, South Coast Repertory, The Wallis, The Getty Villa, Shakespeare & Company, Boston Court Theatre. He has choreographed mayhem for many of Los Angeles' intimate theaters. Edgar serves on the faculty of the USC School of Dramatic Arts. Edgar is a proud supporter of the Los Angeles intimate theater community. www.edgarlanda.com

KIM WILLIAMS (*Casting Director*) served as Vice President of Casting at Disney Television Studios, casting the award-winning *Genius: MLK/X*. Her standout independent credits include the upcoming *The Late Night Creep*, the iconic *Martin*, *Girlfriends*, and Tyler Perry's *Diary of a Mad Black Woman*. A champion for emerging talent through HBO Access, Kim also serves on prestigious boards, David Geffen School of Drama at Yale, NFMLA, and the welcome committee for Tarell Alvin McCraney at Geffen Playhouse.

DAVID S. FRANKLIN (*Stage Manager*) Center Theatre Group highlights include *Bandido!*, Baz Luhrmann's *La Bohème*, *Art*, *Romance*, *The Cherry Orchard*, *Curtains*, *The History Boys*, *Bloody Bloody Andrew Jackson*, *Two Unrelated Plays* by David Mamet, *Parade*, *Bengal Tiger at the Baghdad Zoo*, *The Lieutenant of Inishmore*, *God of Carnage*, *Red*, *Vanya and Sonia and Masha and Spike*, *Bent*, *A View From The Bridge*, *Zoot Suit*, *Archduke*, *Head of Passes*, *Linda Vista*, *A Play Is a Poem*, *King James*, *A Transparent Musical*, *Green Day's American Idiot*. Los Angeles Theatre Center in its heyday from 1985–1990. Pasadena Playhouse since 1989 and where he had the pleasure of stage managing their 2023/24 Season! New York: Public Theater. Tours: Europe—*Quotations from a Ruined City*, *Law of Remains* (with Reza Abdoh's Dar a Luz company).

MIRIAM E. MENDOZA (*Assistant Stage Manager*) is thrilled to be joining the Arena Stage team for the first time. Originally from El Paso, Texas, she moved to California where she received her MFA in Stage Management from the University of California, Irvine. Some Los Angeles credits include world premiere of *Fake It Until You Make It*, world premiere of *A Transparent Musical* (Center Theatre Group—Mark Taper

Forum); *Jelly's Last Jam*, *Inherit the Wind*, world premiere of *One of the Good Ones* (Pasadena Playhouse); world premiere of *Alma* (CTG—Kirk Douglas Theatre); and *The Secret Garden* (CTG—Ahmanson Theatre). Miriam is a company member of New Swan Shakespeare Festival and has worked for the Walt Disney Company's Imagination Campus. Thanks to Abel and family for their support!

SAMANTHA WILHELM (*Assistant Stage Manager*) is thrilled to return to Arena Stage for another exciting show! She recently served as Assistant Stage Manager on Sarah Silverman's *The Bedwetter – A New Musical*. After graduating from the University of Mary Washington, Sam moved to DC and has been freelancing full time at theaters such as The Kennedy Center, Ford's Theatre, Shakespeare Theatre Company, Round House Theatre, and Signature Theatre. Some highlights of her career have been the pre-Broadway tryout of *Come From Away*, *Ragtime* at Ford's Theatre, and *King Lear* starring Patrick Page at STC. Sam has been a proud Actors' Equity Association member since 2018. Love to MJEKA et al.

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ARENA LEADERSHIP

HANA S. SHARIF (*Artistic Director*) has enjoyed a multi-faceted theater career, including roles as an artistic leader, director, playwright, and producer with a specialty in strategic and cross-functional leadership. Hana began her professional career as an undergraduate student at Spelman College. From 1997 to 2003, Hana served as the co-founder and Artistic Director of Nasir Productions, a theater dedicated to underrepresented voices challenging traditional structure. Hana joined the Tony® Award-winning regional theater, Hartford Stage, in 2003. During her decade-long tenure at Hartford Stage, Hana served as the Associate Artistic Director, Director of New Play Development, and Artistic Producer. Hana launched the new play development program, expanded the community engagement and civic discourse initiatives, and developed and produced Tony®, Grammy, Pulitzer, and Obie Award-winning shows. Starting in 2012, she served as Program Manager at ArtsEmerson, a leading world theater company based at Boston's Emerson College. During her tenure at ArtsEmerson, Hana launched an Artists in Residency program, led a research program assessing barriers to inclusion across the region, and leveraged her regional theater experience to freelance produce for smaller theater companies looking to expand and restructure their administrative teams. Hana was Baltimore Center Stage's Associate Artistic Director from 2014 to 2019 and was the architect of the innovative CS Digital program: a platform that pushes the boundaries of traditional theater and looks at the nexus point between art and technology. Her other achievements at Baltimore Center Stage included prototyping the Mobile Unit focused on historically underserved audiences, strengthening community engagement, producing multiple world and regional premieres, and helping to guide the theater through a multi-million dollar building renovation and rebranding effort. Hana became the first Black woman to lead a major regional theater in 2018 when she was named the Augustin Family Artistic Director of The Repertory Theatre of St. Louis. During her tenure at The Rep, Hana guided the organization through a strategic alignment, revolutionized the New Works program, expanding access to underserved communities, and centering equity and anti-racism as the organization's foundational values. Hana holds a BA from Spelman College and an MFA from the University of Houston. Hana is the recipient of USITT's 2023 Distinguished Achievement Award, Spelman's 2022 National Community Service Award, the 2009-10 Aetna New Voices Fellowship, EMC Arts Working Open Fellowship, and Theatre Communications Group (TCG) New Generations Fellowship. Hana is a founding member of The Black Theatre Commons (BTC). She serves on the board of directors for the TCG, BTC, and the Sprott Family Foundation.

EDGAR DOBIE (*Executive Producer*) Born in Vernon, British Columbia, a village next to the Rocky Mountains (three years after Arena had its first performance in 1950), I am one of five brothers raised by my Dad Edgar, a mechanic and small businessman, and Mom Connie, a telephone operator and union organizer. I am the only Dobie to make a career in theater. Luckily for me, drama was an arts elective I was offered at the tender age of 12 so I hung up my hockey skates and joined the drama class, led by teacher Paddy Malcolm and her fledgling Powerhouse Community Theater after school. By the time I graduated from high school, we volunteers had built ourselves a 200-seat, fully equipped theater on its own piece of land in the center of town and found a sold-out audience for the full season of plays we had on offer. That experience taught me so many lessons about the power of theater to foster collaboration and share meaningful stories, as well as the public values that attach themselves to building a safe place where everyone is welcome. All those lessons served me well as a managing leader and producer both sides of the border and both sides of the commercial and non-profit theater divide. Arriving here in Southwest with my good wife Tracy and our daughter Greta Lee in 2009 makes me feel like I am well-equipped to do a good job for you all. I am honored to have been recognized for my service to, and leadership of, the Washington, D.C.-area theater community as a recipient of Theatre Washington's inaugural Victor Shargai Leadership Award in 2022.

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