

2024/25 SEASON



A WRINKLE IN TIME

A NEW MUSICAL

JUNE 12 – JULY 20



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Taylor Iman Jones, Mateo Lizcano, and Nicholas Barrón for *A Wrinkle in Time*. Photo by Tony Powell.



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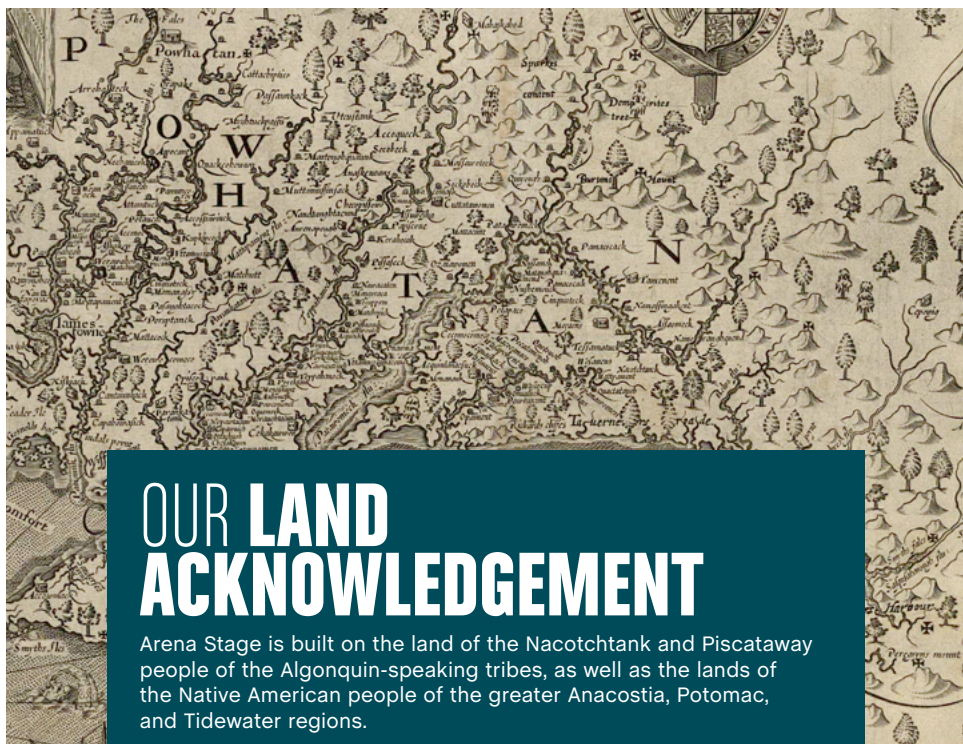


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ARENA STAGE'S MISSION

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

“We have to be braver than we think we can be.”

— Madeleine L'Engle

There are stories that live in the marrow of generations. Stories passed between hands, across dinner tables, and through the hush of bedtime rituals. Stories that stretch our imaginations, challenge our sense of the impossible, and remind us that light can prevail over darkness. *A Wrinkle in Time* belongs to that rare constellation of stories—ones that invite us to dream forward, to leap into the unknown, and to trust that even the smallest flicker of light can guide us home.

Madeleine L'Engle's classic tale, first published in 1962, has had deep cultural resonance for decades, offering young readers—and the young at heart—a thrilling and soul-deep reminder that love, courage, and connection are forces more powerful than time itself. In my home, we have three generations of passionate women who found a champion and strength through the protagonist of this timeless classic. At its center is Meg Murry: awkward, angry, brilliant, brave. A girl who doesn't always see herself as the one the story depends on, until she realizes she's always held the strength to protect what matters most. Meg's expedition through the fifth dimension is a mirror for our own human strength and fallibility, a journey towards believing that our inner light, no matter how fragile, can illuminate the universe.

It is an immense honor to close my inaugural season at Arena Stage with this extraordinary world premiere. At the heart of this new musical is an otherworldly score by Heather Christian, whose music bends time and sound into something wholly original, and a book adapted by the luminous Lauren Yee that is at once tender, sharp, and unafraid to leap across dimensions. Ani Taj's joyful choreography brings the piece to life, and director Lee Sunday Evans guides the artistry with remarkable clarity and care, rendering the vast cosmic worlds these characters traverse with emotional precision and deep humanity. It is no small feat to adapt a story so beloved, so boldly metaphysical, and yet, they have done so with musicality and humor. To witness these artists in collaboration is to glimpse what is possible when women are given the space to imagine boldly, to lead fully, and to be heard without limitation. What a gift it is to be part of this journey, to help usher a musical this original and profound into the world.

As this season draws to a close, I find myself reflecting on the boldness of our shared undertaking. Thank you for joining us for this final production of the 2024/25 Season. May Meg's journey awaken the courage within you to face the darkness, embrace the unknown, and trust in the radiant, resilient power of your own heart.

With love and gratitude,

A handwritten signature in black ink, reading "Hana S. Sharif".

Hana S. Sharif
Artistic Director

Arena Stage
Washington, DC

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FROM THE EXECUTIVE PRODUCER

I am inspired today to share a short paragraph from a letter I wrote to Arena's Board of Trustees in July 2013. You'll see why when we get to the end. It was the closing paragraph to a three-page update on Arena's status at the time.

In closing, I wanted to answer a question my daughter Greta Lee (almost 4) posed for me a little while ago. Mostly she thinks (based on a scary encounter she had with the larger-than-life GEICO Gecko in our lobby during a sponsor event in our opening season) that we built the center as a home for the gecko and my job is to make sure he has all the pizza he can eat. But lately that fascination has given way to different questions like, "Why do you go to the theater?" and "What do you do there?" Well, I have gotten away with simple answers for now by answering that "I go to the theater, Greta Lee, to help make stories." That answer led me to remember a quote from the author Madeleine L'Engle, who many of you probably know from her young adult novel A Wrinkle in Time.

"Why does anybody tell a story? It does indeed have something to do with faith. Faith that the universe has meaning, that our little human lives are not irrelevant, that what we choose or say or do matters, matters cosmically."

My daughter long ago shed her fear that I worked with giant geckos, but the quote remains powerful and meaningful, even more so today as we witness Ms. L'Engle's imagination come to life in the Kreeger Theater.

Will the desires for stories ever ebb? Will our quest for relevance never be fulfilled? I say no to both. I emphatically believe that what we choose to do and say matters cosmically. In moments of both calm and political strife, tackling an adventure that crosses worlds gives us—or me, at least—hope that our human resilience may waver but is ultimately unbreakable.

I admit part of the inspiration to recall the reference to Greta Lee's questions is also from Meg's determination and journey. Greta Lee is now 15 and fully aware of life's disappointments and surprises. I am hopeful that the worlds as we know them—and as we imagine them—remain open and welcoming. Most likely any parent reading this is nodding along, although I also feel confident that people of all ages and backgrounds are also nodding. And, ideally, we are all feeling the same determination to cross worlds for causes we believe in.

What a pure joy to have these artists—on stage and behind the scenes—bring this amazing (in the true definition of the word amazing) story to life. May it bring you the hope and joy that it is bringing me.

Edgar Dobie
Executive Producer
President of the Corporation

Ordinary Heroes

By Otis Ramsey-Zöe, Literary Manager

"There's a hero
If you look inside your heart
You don't have to be afraid
Of what you are
There's an answer
If you reach into your soul
And the sorrow that you know
Will melt away"

— Mariah Carey, "Hero"

Few people, technically no one at all, are born heroes. To be a hero is rarely determined by one's circumstances at birth. Heroics and heroism are not birthrights because they are expressed in actions, behaviors, choices, and responses to situations. As such, heroism springs from necessity, opportunity, or both. Madeleine L'Engle's *A Wrinkle in Time*, first published in 1962, follows three unlikely heroes—siblings Margaret "Meg" Murry and Charles Wallace Murry and their friend Calvin O'Keefe— from Earth to the fifth dimension.

Their heroism is notable because of their ages and the fact that they must rescue an adult. Meg, Charles Wallace, and Calvin are still dependent on adults for their care and survival; yet, three supernatural figures (Mrs Whatsit, Mrs Who, and Mrs

Which) urge the children on a quest to save Dr. Alex Murry. Their opportunity for heroism springs from a double-edged truth: there are things from which the adults in their lives cannot protect them and only they are capable of correcting what is wrong in the world. In popular young adult fiction prior to *A Wrinkle in Time*, young characters came to adventures primarily to save or learn something about themselves, as is the case in *The Wizard of Oz* and *Alice in Wonderland*. In *A Wrinkle in Time*, L'Engle invites her characters and readers to think about one's responsibility to others. An important and looming question in the work seems to be: Who are we called to be in the world and how do we fulfill that? For Meg, Charles Wallace, and Calvin, they find one answer to that question in their commitments to others.



In our world, too, not just in literature, children and young adults answer calls to heroism and play pivotal roles in shaping our worlds. In 1960, six-year-old Ruby Bridges was among the first African-American children to integrate the New Orleans, Louisiana school system. Ruby's first day at her new school is depicted in the Norman Rockwell painting *The Problem We All Live With*. The image focuses on Ruby being escorted by US marshals while just outside of the frame she faced insults, threats, and things hurled at her. Decades later in 2012, Malala Yousafzai was shot by a Taliban gunman in an assassination attempt in response to advocacy work for the education of women and girls, which she began in 2009 at age eleven. The age of these change agents makes their labors even more striking.

Similarly, Meg is twelve years old in the novel and thirteen in the 2018 film directed by Ava DuVernay while Charles Wallace is five years old in the book and six years old in DuVernay's movie adaptation. When called to action, they did not let their youth, inexperience, or imperfections stop them from trying. With hope, grit, and faith, they committed to do what needed to be done and along the way discovered that they had everything they needed for the journey and anything they lacked was provided along the way. Among the many enduring ideas in *A Wrinkle in Time*, I am thankful for the reminder that no matter how old or unqualified we feel, we have within us the power to effect change, to be a hero to someone or some cause.



Taylor Iman Jones for *A Wrinkle in Time*. Photo by Tony Powell.

ARENA STAGE

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

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AARON GLICK, AND CHARLOTTE JONES VOIKLIS

A WRINKLE IN TIME

A NEW MUSICAL

BOOK BY **LAUREN YEE**

MUSIC AND LYRICS BY **HEATHER CHRISTIAN**

BASED ON THE NOVEL WRITTEN BY **MADELEINE L'ENGLE**

DIRECTED BY **LEE SUNDAY EVANS**

CHOREOGRAPHED BY **ANI TAJ**

SET DESIGNER
dots

COSTUME DESIGNER
SARAFINA BUSH

LIGHTING DESIGNER
JEANETTE OI-SUK YEW

SOUND DESIGNER
NICK KOURTIDES

PUPPET DESIGN AND PUPPETRY
JAMES ORTIZ

WIG AND HAIR DESIGNER
ALBERTO "ALBEE" ALVARADO

MAKEUP DESIGNER
KIRK CAMBRIDGE-DEL PESCHE

ORCHESTRATIONS BY
StarFish

ARRANGEMENTS BY
HEATHER CHRISTIAN

MUSIC DIRECTOR
BEN MOSS

ASSOCIATE DIRECTOR
KATIE YOUNG

ASSOCIATE CHOREOGRAPHER
VERONICA SOFIA BURT

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EMILY WHITAKER

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DC CASTING
RAIYON HUNTER

PRODUCTION SUPERVISOR
TIMOTHY R. SEMON

STAGE MANAGER
JOANNE PAN*

ASSISTANT STAGE MANAGER
CHEYNEY COLES*

ASSISTANT STAGE MANAGER
DAYNE SUNDMAN*

Support for *A Wrinkle in Time* is provided by

Bonnie Feld, Linda A. Baumann, Ilene and Steven Rosenthal, and Peggy and David Shiffin.

We are grateful to **Destination DC** for its promotional support of this production.

A workshop of *A Wrinkle in Time* was presented by New York Stage and Film, Summer 2023.

SETTING

Across the universe.

CAST

(in alphabetical order)

Ensemble/Paper Girl.....	LEANNE ANTONIO*
Calvin.....	NICHOLAS BARRÓN*
Ensemble/Man with the Red Eyes.....	MICHAEL DI LIBERTO*
Ensemble/Happy Medium/Beast.....	KIMBERLY DODSON*
Mrs Whatsit.....	AMBER GRAY*
Meg.....	TAYLOR IMAN JONES*
Ensemble/Mother/Aunt Beast.....	ANDREA JONES-SOJOLA*
Ensemble/Camazotzian Brother.....	AIDAN JOYCE
Mrs Which.....	VICKI LEWIS*
Charles Wallace.....	MATEO LIZCANO*
Ensemble.....	REBECCA MADEIRA
Ensemble/Beast.....	GABRIELLE RICE
Mrs Who.....	STACEY SARGEANT*
Ensemble/Father.....	JON PATRICK WALKER*
Ensemble.....	RONALD JOE WILLIAMS*
Ensemble/Affirmations Man.....	JAYKE WORKMAN*

UNDERSTUDIES

For Calvin — AIDAN JOYCE, DILLAN JAMES SMITH*
For Mrs Whatsit — ALEX DE BARD*, KIMBERLY DODSON*
For Meg — LEANNE ANTONIO*
For Mrs Which — REBECCA MADEIRA
For Mrs Who — ALEX DE BARD*
For Charles Wallace — DILLAN JAMES SMITH*
For Mother — KIMBERLY DODSON*, GABRIELLE RICE
For Father — EDWARD SIMON*

SWINGS

ALEX DE BARD*
EDWARD SIMON*
DILLAN JAMES SMITH*
ALYSSA ENITA STANFORD*

DANCE CAPTAIN

LEANNE ANTONIO*

*Members of Actors' Equity Association

FOR THIS PRODUCTION

Production Manager	EMILY DEAN
Assistant Production Manager.....	DREW NEITZEY
Associate Costume Designer.....	MARTÍN LARA AVILA
Associate Lighting Designer.....	ALEX deNEVERS
Associate Sound Designers.....	ANGELA BAUGHMAN, LAWRENCE SCHOBBER
Associate Wig and Hair Designer.....	BRIANA CAPO
Associate Makeup Designer	KRISTEN SMITH
Assistant Lighting Designer	CATHERINE GIRARDI
Fight Consultant	ROBB HUNTER
Vocal Consultant.....	LISA NATHANS
Music Assistant	ARI GOLDBLOOM-HELZNER
Rehearsal Pianist.....	WILLIAM YANESH
Synthesizer Programming	RANDY COHEN, NICK SCHENKEL, RANDY COHEN KEYBOARDS LLC
Original Guitar Effects Programming.....	SASHA BROWN
Production Audio.....	ROSE HERB
Lighting Programmer.....	EVAN HERMAN-CHIN
Production Assistant.....	MIRANDA KORIETH
Rehearsal Production Assistant.....	KYLA S. MERMEJO-VARGA
Interim Assistant Technical Director	ANNA KANN
Stage Carpenters	HANNAH MARTIN, KYLA S. MERMEJO-VARGA, SHANNON NICHOLS
Props Technicians.....	ERICA FEIDELSEIT, MARGARET WARNER
Light Board Operator.....	KELSEY SWANSON
Followspot Operators.....	JOZEF ORISICH, SIMON SINNREICH
A-1.....	MARIÁN GÓMEZ VILLOTA
Second Audio.....	KEBBY SEYOUM
Wardrobe Supervisor.....	ALICE HAWFIELD
Wardrobe	ARIEL HULVEY, SABRINA SIMMONS
Wigs, Hair, and Makeup Supervisor.....	JAIME BAGLEY
Hair and Makeup	ROBIN MALINE

PRODUCING PARTNERS

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Nicole, Stephen and Noah Eisenberg

MUSICIANS

Music Director / Conductor	BEN MOSS
Associate Music Director / Piano / Synth.....	EMILY WHITAKER
Flute / Alto Flute / Clarinet / Bass Clarinet / Alto Saxophone / Baritone Saxophone	MATT BELZER
Violin	BRUNO NASTA
Violin / Viola	IMELDA TECSON JUAREZ
Cello	SUSANNA MENDLOW
Electric Guitar	GERRY KUNKEL
Electric / Acoustic Bass.....	ARNOLD GOTTLIEB
Percussion.....	JO HULING
AFM Musical Contractor / Drum Set	DANNY VILLANUEVA
Music Copying.....	EMILY GRISHMAN MUSIC PREPARATION, ADRIANA GRACE, TIMOTHY HANSON, ALDEN TERRY

SPECIAL THANKS

Léna Roy and Edward Jones
Crosswicks Theatrical Limited Liability Corporation
BSL Enterprises
321 Theatrical Management
Gregory Maguire
Bethany Weinstein Stewert
Adam Cohen
Rob Orley
NYU Tisch Drama Production & Design Studio students:
 Madeline (Maddie) Boland, Chaz Strickland, Caroline Madeira, Seo Yun
Scenery from TTS Studios
Lighting Equipment from PRG Broadway
Audio Equipment from PRG Broadway
Scenery from PRG Scenic Technologies
Puppet Fabrication from BBprops



MUSICAL NUMBERS

ACT I

Wind	FULL COMPANY
Meg Inside Out.....	MEG, ENSEMBLE
Always On My Guard.....	MEG, STUDENTS, PRINCIPAL JENKINS
Uncertainty.....	MRS WHO, CALVIN
What Is A Father	CHARLES WALLACE
Mrs Whatsit, Mrs Who and Mrs Which	MRS TRIO, ENSEMBLE
Tesser #1.....	MEG, ENSEMBLE
Flying To The Pinnacle	MRS TRIO, CHARLES WALLACE, ENSEMBLE
Mother's Letter	MOTHER
Father's Touchstones.....	FATHER
Dark Shadow.....	HAPPY MEDIUM, MRS TRIO
On Choosing	MRS TRIO, MEG, CALVIN, CHARLES WALLACE, ENSEMBLE
Tesser #2	MEG, ENSEMBLE
Bouncing Balls.....	PAPER GIRL, CAMAZOTZIANS
Sleep Is Fake.....	AFFIRMATIONS MAN, CAMAZOTZIAN BROTHER, CAMAZOTZIANS
Easy Happy Life	MAN WITH THE RED EYES, CAMAZOTZIANS
Charles Wallace Fight Song.....	CHARLES WALLACE, MAN WITH THE RED EYES

ACT II

Entr'Acte - Every Day A Little More.....	PAPER GIRL, AFFIRMATIONS MAN, MAN WITH THE RED EYES, CAMAZOTZIAN BROTHER, CHARLES WALLACE, CAMAZOTZIANS
Evil Reprises.....	CHARLES WALLACE, CAMAZOTZIANS
Coping Quilt	MEG, FATHER
Times Table Song.....	MEG, FATHER, CHARLES WALLACE, CAMAZOTZIANS
Tesser #3	MEG, FATHER, ENSEMBLE
Calvin Tries.....	FATHER, CALVIN, BEASTS, ENSEMBLE
Naming Aunt Beast.....	MEG, AUNT BEAST, BEASTS, ENSEMBLE
Still Water.....	AUNT BEAST, BEASTS, ENSEMBLE
Before You Were Born	MEG, MRS TRIO, FATHER, CALVIN, ENSEMBLE
Tesser #4	MEG, ENSEMBLE
A Brain Is Not A Heart.....	MEG, CHARLES WALLACE, AFFIRMATIONS MAN, CAMAZOTZIANS
Meg Saves Everyone	MEG, CHARLES WALLACE, CAMAZOTZIANS
Tesser #5	MEG, ENSEMBLE
Wrinkle Finale	FULL COMPANY

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CAST



LEANNE ANTONIO SHE/HER

(Ensemble/Paper Girl /
u/s Meg / Dance Captain)

Broadway/National Tour: *The Lion King*. Off-Broadway: *Black No More* (choreo. Bill T. Jones, music by Black Thought). TV: Nia in CBS's "The Equalizer" (episode 7, dir. Christine Moore). Regional: Signature Theatre's *Private Jones* (Gwenolyn/Evans, dir. Marshall Paillet); Paper Mill's *Murder on the Orient Express* (Mary Debenham, dir. Casey Hushion); La Jolla Playhouse's *Lempicka* (dir. Rachel Chavkin, choreo. Raja Feather Kelly); CRT's *Disaster!* (Levora, writer/starring Seth Rudetsky, writer/dir. Jack Plotnick). Other credits include *Muriel's Wedding* (Rhonda, writer PJ Hogan, dir. Simon Phillips). Education: BFA from University of Michigan. Gratitude and love to her team at HCKR, her manager Taylor Bright, God, and her wonderful family and friends.



NICHOLAS BARRÓN HE/HIM

(Calvin) is thrilled to be making his DC theater debut here at Arena Stage! He was most recently seen in New York City Center's critically acclaimed production of *Ragtime*. He is

the recipient the 2022 Jimmy Award for Best Performance by an Actor. Thanks to Sam, Taylor, the Wrinkle and Arena team, and his family and friends, without whom this dream would not be realized. Instagram: @nickiebarron



MICHAEL DI LIBERTO

(Ensemble/Man with the Red Eyes) is making his Arena Stage debut! Previously seen in the DC area as Leo Bloom in *The Producers* at Olney Theatre (Helen Hayes nomination for Outstanding Lead Actor).

Broadway: *Tammy Faye* and *Wicked*. Off-Broadway: *Titanique* (Ruth). Tours: *Wicked*, *Annie*, *Cinderella*, *Strike Up the Band*, and singing throughout Japan with the Tokyo Philharmonic. Select Regional: *Elf*, *Oliver!* (Paper Mill Playhouse); *Titanic*, *Something Rotten!* (Fulton Theatre); *The 39 Steps* (Virginia Stage); *Spamalot* (Arts Center of Coastal Carolina); *Around the World In 80 Days* (Hangar Theatre); and *LMNOP* (Goodspeed). On television, Michael can be seen in "Elsbeth," "The Blacklist," "The Good Fight," "The Gilded Age," "Evil," "WeCrashed," "Hit & Run," and "Mr. & Mrs. Smith." Many thanks to Rachel Hoffman and CGF Talent. For mom, always and forever. @michaeldi_li



KIMBERLY DODSON

(Ensemble/Happy Medium/
Beast / u/s Mrs Whatsit, Mother)

is honored to be in this stunning and timely piece. She was last seen here in DC in *Comedy of Errors* at Shakespeare Theatre Company and *The Sensational Sea Minkettes* at Woolly Mammoth Theatre Company. Broadway credits include *Summer: The Donna Summer Musical* and a show that "shall not be named." She has also done various TV/film projects, regional theater, and workshops of new works. She would like to thank her family for supporting her as a performer for the last 20+ years and her husband for feeding her. And to those who fight at "all levels and all sizes and dimensions," keep fighting. "It can be overcome. It is being overcome all the time." *Justitia omnibus. Sic semper tyrannis.*



AMBER GRAY

(Mrs Whatsit) has originated roles in Sondheim's final musical *Here We Are, Hadestown*, *Natasha, Pierre & The Great Comet of 1812*, Daniel Fish's *Oklahoma!*, and Brandon Jacobs-Jenkins'

An Octoroon. Other recent theatre includes *Eureka Day*, Rob Ashford's *Jacques Brel is Alive and Well and Living in Paris*, Sam Gold's *Macbeth*, and Taylor Mac's *A 24-Decade History...* Gray is a longtime member of radical performance community Reverend Billy and the Stop Shopping Choir (Neil Young's *Love Earth Tour* opener and new album *The Sun is a Star that Keeps Me Warm*) and theatre company The TEAM. Other new albums include *Warriors* and *Kill the Whale*. TV/Film includes "Long Bright River," "The Underground Railroad," "The Gilded Age," "Escape at Dannemora," *Heartworm*, *Master*, and *Walden: Life in the Woods*.



TAYLOR IMAN JONES

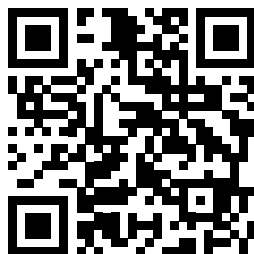
(Meg) has been seen on Broadway in *Six*, and the original casts of *Head Over Heels* and *Groundhog Day*. Before then, the national tours of *Hamilton* and *American Idiot*. She's also

appeared off-Broadway in *The Jonathon Larson Project*, MCC's *The Lonely Few*, Roundabout's *Scotland, PA*, and The Kennedy Center's *The Who's Tommy*. Taylor is so honored to be with this incredible cast and creative team, and she sends love and is so thankful for the support from Liberman/Zerman, Cornerstone Talent, her parents, her friends, and her partner Keely. Instagram: @taylorimanjones

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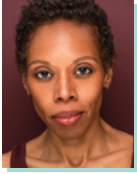
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performance at Visitors Services. Availability subject to change.

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CAST



ANDREA JONES-SOJOLA

(*Ensemble/Mother/Aunt Beast*) is excited to return to Arena Stage after her debut in *3 Mo' Divas*. She performed on Broadway in *The Music Man* starring Hugh Jackman, and *The Gershwins' Porgy and Bess* starring Audra McDonald. Off-Broadway, she was seen in *Carmen Jones* starring Anika Noni Rose. Other NYC and regional highlights include *A Little Night Music*, *Love Life*, *Once Upon a Mattress*, *Light in the Piazza*, *Brigadoon*, *The Most Happy Fella*, *Parade*, *Candide*, and *The Sound of Music*. TV/Film credits include *For Colored Girls* (Tyler Perry), *"Monsterland"* (Hulu), *"FBI"* (CBS), *"The Blacklist"* (NBC), *"Mozart in the Jungle"* (Amazon), *The Sound of Music Live!* (NBC), *Showboat* (PBS), *Sweeney Todd* (PBS), and *Fire Shut Up In My Bones* (The Metropolitan Opera/PBS). Andrea's voiceover work includes *The Lamb*, *Strange and Unexplained*, and *New Nigeria County*. Instagram: @andreaionessojola



AIDAN JOYCE HE/HIM

(*Ensemble/Camazotzian Brother/u/s Calvin*) is originally from Montclair, NJ, and is excited to be making his Arena Stage debut in *A Wrinkle in Time*. He has previously appeared in the DC area as Melchior in Monumental Theatre Company's production of *Spring Awakening*, for which he received a Helen Hayes Award nomination for Outstanding Lead Performer in a Musical. Other regional credits include Roger in *Rent* with Southern Plains Productions and Henry in *Next to Normal* at New City Music Theatre. His directing credits include *Carousel*, *Godspell*, and *The 25th Annual... Spelling Bee*. He graduated from Shenandoah Conservatory in 2023 with a BFA in Musical Theater. He is represented by Avalon Artists Group. Thanks to Mom, Dad, and Maya! #Igm Instagram: @aidanjoyyce



VICKI LEWIS

(*Mrs Which*) has starred on Broadway in *Anastasia*, *Damn Yankees*, and *Chicago*; in *The Crucible* at the Roundabout Theatre; and in *Pal Joey* for New York City Center Encores!. She recently appeared in *Between the Lines* off Broadway (Outer Critics Circle nomination). She has also performed as a soloist with the New York Pops at Carnegie Hall. Vicki spent much of 2024 portraying the diva Maria Callas in the Terrence McNally classic *Master Class*. TV credits include her six seasons on the critically acclaimed series

"NewsRadio" where she played beautiful quirky secretary Beth. Also on NBC, she portrayed Nora on "Three Sisters." Vicki's TV guest and recurring work includes roles on "Curb Your Enthusiasm," "The Blacklist," "The Goldbergs," "The Middle," "Bones," "Modern Family," "Grey's Anatomy," "How I Met Your Mother," "Doll & Em," "Caroline in the City," "Seinfeld," "Home Improvement," "Murphy Brown," and "Grace Under Fire." Her films include *Mouse Hunt*, *Godzilla*, *The Ugly Truth*, *Breakfast of Champions*, and *Upside-Down Magic*. In addition to her on-camera and stage work, Vicki has a prolific voiceover career, and can be heard on hundreds of animated series and films including *Wonder Woman*, "Phineas and Ferb," "Rugrats," "Mission Hill," "Batman: The Brave and the Bold," *Justice League*, and "Ben 10." She is the voice of Deb/Flo in Pixar's blockbuster *Finding Nemo*.



MATEO LIZCANO

(*Charles Wallace*) is an actor based in New York City. He is the 2021 Roger Rees Awards Best Actor and a 2021 Jimmy Awards Best Actor finalist. He made his Broadway debut as the Evan Hansen alternate in *Dear Evan Hansen*, and appeared in *Kimberly Akimbo* on Broadway covering the roles of Martin and Aaron. Currently, he is a rising junior at Pace University as a BFA Acting major. Mateo is thrilled to join the cast of *A Wrinkle in Time* after taking part in the workshop last summer! His other credits: *Rent* (Benny, Pace University), *Trevor* (Jason, 2020 cast & workshop), *Christmas Spectacular* (Patrick). TV: "The Deuce." He thanks his family, friends, and educators for their endless love and support! @mateo.lizcano



REBECCA MADEIRA

(*Ensemble / u/s Mrs Which*) is excited to make her Arena Stage debut! Favorite credits include *A Funny Thing Happened on the Way to the Forum* (Philia u/s) and *Sweeney Todd* (Swing) at Signature Theatre; *Anything Goes* (Hope) at Milton Theatre; *Seussical* (Gertrude) at Light Opera of New Jersey; *Amadeus* (Constanze) at the Algonquin Arts Theatre; and *The Magic Flute* (Pamina) at the International Lyric Academy. She is also a passionate choral singer, and most recently sang with the Higher Word Orchestra in NYC. She holds a BA in Music from Rutgers Mason Gross School of the Arts, and she was a finalist in the 2025 Lotte Lenya Competition. Love and thanks to her family!

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CAST



GABRIELLE RICE

(*Ensemble/Beast / u/s Mother*) is thrilled to be making her Arena Stage debut! She was most recently a part of the show's 2024 workshop, so she's excited to be joining the project again. Other DC area credits include Signature Theatre's Helen Hayes Award-winning production of *The Color Purple* and *Spring Awakening* with Monumental Theatre Company. She was also a featured performer in Black Theatre United's second annual gala alongside Renée Elise Goldsberry and Leslie Uggams in a *Hallelujah, Baby!* tribute. Gabrielle is a proud 2024 graduate of Howard University's BFA Musical Theatre program and was a part of LINK Class 6. She thanks her agents, Dustin and Marc, her village, and God! www.thegabriellerice.com @thegabriellerice



STACEY SARGEANT

(*Mrs Who*) was born and raised in Brooklyn, NY, by way of Trinidad and Tobago. A graduate of LaGuardia High School of Music & Art and Performing Arts, she received her BFA in Musical Theater from Syracuse University. Stacey was last seen in DC in Shakespeare Theatre Company's *Macbeth in Stride*. On Broadway, she played Lady in Blue in the critically acclaimed revival of *for colored girls...* Stacey received Drama Desk, Drama League, and Lucille Lortel nominations for her work in *Rags Parkland Sings the Songs of the Future* at Ars Nova. This June, Stacey recurs in Season 4 of Starz's "Black Mafia Family," and can be seen in Netflix's *The Forty-Year-Old Version*, Heather Graham's *Chosen Family*, and Nat Geo's "Genius: Aretha" as Dinah Washington. www.staceysargeant.com @staceysargeant



JON PATRICK WALKER

(*Ensemble/Father*) is delighted to be making his Arena Stage debut in this production. Career highlights include playing King George in the National Tour of *Hamilton*; Dr. Frankenstein in *Young Frankenstein* on Broadway; portraying Bruce Springsteen on Broadway in the rock musical *High Fidelity*; playing Mrs. Bumbake in *Peter and the Starcatcher* (New World Stages, NYC); and starring in the sitcoms "Holding the Baby" (FOX) and "The Fighting Fitzgeralds" (NBC). Other TV credits include guest roles on "SVU," "Sex and the City," "Melrose Place," and "Blue Bloods." Film credits include *The Secret Lives of Dentists*,

which stars his wife, Hope Davis. Jon is a singer and songwriter; his new album, *Simple Pleasures!*, is available on Spotify, Apple Music, and elsewhere. Proud member of Actors' Equity. Instagram: @jonpatrickwalker



RONALD JOE WILLIAMS

(*Ensemble*) is a proud and talented alumnus of Howard University's Department of Theatre Arts. He is thrilled to return to Arena Stage, following his professional debut last season in *Unknown Soldier* written by Daniel Goldstein. Most recently, he made his television debut with a guest-starring role on NBC's "Law & Order," appearing alongside Mehcad Brooks and Reid Scott. @ronaldjoewilliams_



JAYKE WORKMAN

(*Ensemble/Affirmations Man*) is thrilled to be making their Arena Stage debut! Broadway: *Chicago* (Mary Sunshine). Off-Broadway: *Fowl Play*. Regional/Touring: *Chicago* (National Tour), Theatre Aspen, Hartford Stage, Connecticut Rep, Goodspeed. A BFA graduate from The Hartt School, Jayke is also the host of *Oh My Pod U Guys*, a BroadwayWorld podcast on the Broadway Podcast Network. Special thanks to The Roster Agency, and my wonderful friends and family. @jaykeworkman



ALEX DE BARD

(*Swing / u/s Mrs Who, Mrs Whatsit*) Arena debut! DC area credits include: Olney Theatre Center's *Frozen*, *Kinky Boots*, and *A.D. 16*; Signature Theatre's *Hair*, *Private Jones*, *Passing Strange*, *Into the Woods*, *Rent*, and *Gun & Powder*; Monumental Theatre Company's *tick, tick...BOOM!* (Helen Hayes nominee for Outstanding Supporting Performer); Mosaic Theatre Company's *Postmortem* (workshop/ documentary); NextStop Theatre's *Little Women* and *First Date*; Museum of the Bible's *Amazing Grace*; Adventure Theatre's *The Velveteen Rabbit*, *Elephant & Piggie's We Are in a Play!*, *Fancy Nancy's Splendiferous Christmas*, and *Blueberries for Sal*. Regional credits include Goodspeed Musicals' *Private Jones* (developmental) and The Great Lakes Center for the Arts' *Godspell*. Education: The Rome School of Music, BM. Instagram: @alex_debard

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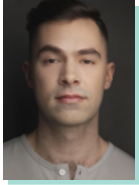


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CAST



EDWARD L. SIMON

(*Swing / u/s Father*) is a Brooklyn-based actor/singer/writer and Bethesda, Maryland native. He is thrilled to be returning to the DC area for his Arena Stage debut! Recent credits include *Ragtime* (Signature Theatre), *Vatican Falls*

(Off-Broadway/The Tank), *Hair* (New Repertory Theatre), *Cinderella* (Virginia Repertory Theatre), and *The Bridges of Madison County* (SpeakEasy Stage Company). BFA: The Boston Conservatory. All the love and gratitude in the world to his parents, Ben, DJ, and Sally for their support and faith. Thanks to the team at ATB. Edward is aiming to debut his solo play *I and Love and You* later this year! Instagram: @edwardlouis23



DILLAN JAMES SMITH

(*Swing / u/s Charles Wallace, Calvin*) Arena Stage debut! Dillan is so grateful to be a part of this production of *A Wrinkle in Time*. Some credits include *Anne of Green Gables* and *PAW Patrol Live!*. Offstage, Dillan is a composer/

lyricist of the musical *Fully ReCOOPERated* alongside his team at C.S.S. Original! He wants to thank the cast and creative team, and Arena Stage for this amazing opportunity! Another huge thank you to Billy and his friends for their endless support! Always for Mom & Dad XO. Instagram: @dillanjsmith



ALYSSA ENITA STANFORD

(*Swing*) is excited for her Arena Stage debut! She is a proud Prince George's County native. Recent credits include *Beautiful: The Carole King Musical* (Asolo Repertory), *Charlie and the Chocolate Factory* (Arrow Rock

Lyceum), and *Summer: The Donna Summer Musical*. Many thanks to the AWIT creative team for their guidance. Special love to God, her parents, HCKR, and the people who guided her to this point! Instagram: @alyssa.enita

CREATIVE

LAUREN YEE (*Book*) is an award-winning playwright, screenwriter, and librettist based in New York City whose life was changed when her 11-year-old self read Madeleine L'Engle's seminal book *A Wrinkle in Time* for the first time. She is thrilled to return to Arena after the DC premiere of her play *Cambodian Rock Band*. Her work has also been produced locally at Signature Theatre, Theater J, Round House, and others. She will return to New York next season with her newest play *Mother Russia* at the other Signature Theatre. Prior to the pandemic, Lauren was named by *American Theatre* magazine as the second-most produced playwright of that upcoming season. She's enjoyed productions nationally, including at South Coast Rep, Oregon Shakespeare Festival, La Jolla Playhouse, Denver Center, and others. Other honors include the Doris Duke Artist Award, Whiting Award, Steinberg/ATCA Award, Horton Foote Prize, Kesselring Prize, a Princeton Hodder Fellowship, and a New Dramatists membership. TV credits: "Pachinko" (Apple), "Interior Chinatown" (Hulu), "Billions" (Showtime), "Clipped" (FX), "Soundtrack" (Netflix), and pilots for Apple and Netflix. BA: Yale. MFA: UCSD. www.laurenyee.com

HEATHER CHRISTIAN (*Music, Lyrics, and Arrangements*) is a Drama Desk and two-time Obie Award-winning composer/librettist/performer making music-centered shows and rituals. Recent shows include *Terce: A Practical Breviary* (Prototype/HERE Arts Center), *Oratorio for Living Things* (Ars Nova), *Prime: A Practical Breviary* (Playwrights Horizons "Soundstage"), *I Am Sending You the Sacred Face* (Theater in Quarantine), and *Animal Wisdom* (The Bushwick Starr, ACT, Woolly Mammoth). She was named one of *Time Out New York's* "Downtown Innovators to Watch," given a New York Drama Critics' Circle special citation for musical innovation, and has been awarded the Richard Rodgers, Stephen Schwartz, and Jonathan Larson prizes. She's released 11 records, has taught at NYU and Princeton, operates her own recording studio in Beacon, NY, and can be seen in concert as Heather Christian & The Arbournauts. www.heatherchristian.bandcamp.com

MADELINE L'ENGLE (*Author*) (1918–2007) was a writer of fiction, nonfiction, poetry, and plays. Her most beloved work, *A Wrinkle in Time*, won the Newbery Medal and has inspired generations of readers. Over the course of her career, she published more than 60 books that wove together science, faith, and the complexity of human experience with philosophical depth and imaginative reach. She believed children could—and should—engage with moral and emotional complexity, and trusted their capacity for wonder, bravery, and growth. Her work has been translated into dozens of languages and adapted for stage and screen. It continues to resonate with readers of all ages and invite reflection, discovery, and connection across generations.



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LEE SUNDAY EVANS (*Director*) is a two-time Obie Award-winning director and choreographer and the Artistic Director of Waterwell. She recently directed the acclaimed production of Heather Christian's *Oratorio for Living Things*. Notable credits include *The Ford/Hill Project* (Woolly Mammoth Theatre, The Public Theater) created with Elizabeth Marvel, *Dance Nation* by Clare Barron, *The Courtroom* created with Arian Moayed, *Detroit Red* by Will Power, *Sunday* by Jack Thorne, *In the Green* by Grace McLean, *Miller, Mississippi* by Boo Killebrew, and *Home* by Geoff Sobelle. She directed the film adaptation of *The Courtroom* that premiered at Tribeca Film Festival in 2022.

ANI TAJ (*Choreographer*) is a choreographer and founder of The Dance Cartel, working between NYC and the misty west of Ireland. Her work is rooted in the belief that dance can be liberatory and a GOOD TIME; *The New York Times* described her work as "haute-performance theory with a house party vibe." Recent thrills include choreography for *Dead Outlaw* (Broadway), *La Cage aux Folles* (Pasadena Playhouse), Neon's *The End* starring Tilda Swinton, and *Hedwig and the Angry Inch* (Olney Theatre Center). She co-created *Untitled DanceShowPartyThing* with Sam Pinkleton for Virgin Voyages; Dance Cartel highlights include MoMa PSI, Storm King Arts Center, *Rolling Stone* magazine, Brooklyn Museum, Philadelphia Museum of Art, Ace Hotel NY; music videos for Yoko Ono, Reggie Watts, Vic Mensa. anitaj.co

dots (*Set Designer*) is a multi-disciplinary design collective. Hailing from Colombia, South Africa, and Japan, we are Santiago Orjuela-Laverde, Andrew Moerdyk, and Kimie Nishikawa. Broadway: *Floyd Collins*; *Appropriate* (Tony, Drama Desk, OCC nominations; Henry Hewes Award); *An Enemy of the People* (Tony nomination); *The Sign in Sidney Brustein's Window*; *Oh, Mary!*; *Romeo + Juliet*. Other: *Grangeville*, *Three Houses* (Signature); *The Big Gay Jamboree* (Orpheum Theatre); *Dark Disabled Stories* (The Public); *Public Obscenities* (Soho Rep, NAATCO; Drama Desk nomination, Henry Hewes Award); *You Will Get Sick* (Lucille Lortel nomination); *Kate* (Connelly Theater); *Infinite Life* (Atlantic and National Theatre UK). 2024 Obie Award for Sustained Achievement. designbydots.com

SARAFINA BUSH (*Costume Designer*) Broadway: *The Outsiders*, *The Who's Tommy*, *How to Dance in Ohio, for colored girls...* (Tony nomination), *Pass Over*. Off-Broadway: *Shit. Meet. Fan.* (MCC), *Oliver!* (City Center Encores!), *Evanston Salt Costs Climbing* (The New Group), *Heroes of the Fourth Turning* (Playwrights Horizons, Obie Award), *Broadway Bounty Hunter* (Greenwich House). Regional: *The Preacher's Wife* (Alliance Theatre), *Peter Pan* (National Tour), *Life After* (CAA Ed Mirvish Theatre, Goodman Theatre). Education: BA, Adelphi University.

JEANETTE OI-SUK YEW (*Lighting Designer*) is an award-winning designer for theater, dance, opera, musicals, music performances, and large-scale immersive installation. *The New York Times* described her designs as "clever" and "inventive." Broadway: *Kimberly Akimbo*, *The Thanksgiving Play*. Off-Broadway: *The Connector* (MCC), *Manhattan* (The Public), *Golden Shield* (MTC), *cullud watah* (The Public), *The Nosebleed* (LCT3), *Wine in the Wilderness* (CSC), *Gloria: A Life* (Daryl Roth Theatre). Regional: *King Lear* (Shakespeare Theatre Company), *The Odyssey* (A.R.T.), *The Reservoir* (DCPA, Alliance, Geffen). Other: *Oratorio for Living Things* (Ars Nova), *Madame Butterfly* (Boston Lyric Opera), *An American Soldier* (PAC), *The March* (Annie-B Parson and Big Dance Theater), David Byrne's immersive *Theater of the Mind*. Awards: Obie Awards for Sustained Achievement in Design, Henry Hewes Award for Lighting Design, LIT Design Award, NEA/TCG Career Development Program recipient. Arts Professor with NYU Tisch Drama. www.jeanetteyew.com

NICK KOURTIDES (*Sound Designer*) designs for musical theater and creates sound environments for devised ensemble works. He is the global sound designer for *Magic Mike Live* in Las Vegas, London, Berlin, and Australia. Off-Broadway: *Macbeth in Stride* (BAM), *Three Houses* (Signature), *The Keep Going Songs* (LCT3), *Travels* (Ars Nova), Heather Christian's *Terce* (Prototype), Heather Christian's *Oratorio for Living Things* (Ars Nova), *Black Light* (Greenwich House), *The Lucky Ones* (Ars Nova), *Object Lesson* (NYTW, BAM), *Elephant Room* (St. Ann's), Carson McCullers *Talks About Love* (Rattlestick), *Jomama Jones: Radiate* (Soho Rep). Regional: Shakespeare, Actors Theatre, Cincinnati Playhouse in the Park, Cleveland Play House, NYSAF, McCarter, CTG, Geffen, Folger, Studio, Arena, Milwaukee Rep, the Wilma, the Arden, PTC, Prince Music Theater, La Jolla Playhouse. With Pig Iron Theatre Company: *A Period of Animate Existence*, *Cankerblossom*, *Isabella*, *Chekhov Lizardbrain*, *Mission to Mercury*. Nick has taught Sound Design for Live Performance at Drexel University and Swarthmore College. He has received an Obie, Lucille Lortel, Bessie, and Barrymore awards. Learn more about Nick at www.nickkourtides.com.

JAMES ORTIZ (*Puppet Design and Puppetry*) is a director, performer and designer who has been lucky enough to create puppetry all over the world. His Milky White for the Broadway revival of *Into the Woods* as well as his dinosaurs from Lincoln Center's *The Skin of Our Teeth* have become fan favorites and tattoos! Most recently: *El Niño* (Metropolitan Opera), *Three Houses* (Signature Theatre), Disney's *Hercules* (Paper Mill Playhouse, Neue Flora Hamburg), *Poor Yella Rednecks* (ACT SF), *Candide* (Skylight Music Theatre), *Kiss My Aztec* (Hartford Stage). Additional credits include: The Kennedy Center, The Public Theater, City Center, The Muny, Carnegie Mellon, Dallas Theatre Center, Yale Rep, Theatre for a New Audience, Shakespeare Theatre, Ars Nova, and New World Stages. 2016 Obie Award winner for

CREATIVE

puppetry design for his off-Broadway creation, *The Woodsman*. *American Theatre* magazine of "Six Theatre Workers You Should Know" in 2020. 2022 Drama Desk winner for *Skin of Our Teeth*. James's original Milky White puppet can now be found on display at the Museum of Broadway. Upcoming: *Lincoln in the Bardo* (Met Opera) and the film *Project Hail Mary* starring Ryan Gosling (Amazon MGM Studios). www.jamesortiz.co

ALBERTO "ALBEE" ALVARADO HE/HIM

(*Wig and Hair Designer*) is thrilled to make his design debut at Arena Stage. A queer California native of Mexican heritage, he is passionate about amplifying the stories of underrepresented voices, because those stories do and will always matter. Albee's Broadway work can be found in the Tony Award-winning Best Musical of 2024, *The Outsiders*. His Off-Broadway credits include *Sumo* at The Public and *Give Me Carmelita Tropicana!* at Soho Rep (co-design). Albee's regional credits include work at Pasadena Playhouse, La Jolla Playhouse, Center Theatre Group, San Diego Opera, and Seagle Music Colony. His touring credits include *The Ballad of Johnny and June* (Citadel Theatre, Canada) and the upcoming *The Outsiders* tour. Albee loves his husband Daniel and pup Yeobo. [@saboralbee](https://saboralbee)

KIRK CAMBRIDGE-DEL PESCHE

(*Makeup Designer*) is a multiculturated Vincentian-born American who returned to theater and the make-up arena in 2021 after a hiatus. Broadway: *The Wiz*, *Lempicka*, *The Notebook*, *Merrily We Roll Along*, *Jaja's African Hair Braiding*, *Camelot*, *Ain't No Mo'*, *The Piano Lesson*, *Into the Woods*, for colored girls..., *Strange Loop*, *POTUS*, *Skin of Our Teeth*, *Birthday Candles*, *Skelton Crew*, *Clyde's*, *Trouble in Mind*. Off-Broadway: *Shit. Meet. Fan.*, *Syncing Ink*, *Merrily We Roll Along*, *Melissa Etheridge: My Window*, *Into the Woods*, *Confederates*, *Sand Blasted*, *Merry Wives*. Regional: *Oh Happy Day!*, *Queen of Versailles*, *Disney's Hercules*. Opera: *This Little Light of Mine*. National Tours: *The Wiz* National, *The Wiz* Pre-Broadway, *Into the Woods*. Int'l: *Disney's Hercules* Global Premiere, *Disney's Hercules* London.

StarFish (*Orchestrations*) is a New York-based orchestrating collective who have gathered specifically to orchestrate *A Wrinkle In Time*. This powerful octet specializes in sonic world-building through a unique devised process that incorporates a true melting pot of musical traditions. We are comprised of violinist Dana Lyn, percussionist Mariana Ramirez, reeds multi-instrumentalist Jessica Lurie, percussionist Matt Bogdanow, guitarist Sasha Brown, music director Ben Moss, pianist Emily Whitaker, and composer Heather Christian.

BEN MOSS (*Music Director*) is an award-winning music director, performer, songwriter, and orchestrator. DC: *Penelope* (Signature, Helen Hayes nomination), *The Hello Girls* (Kennedy Center). Broadway conducting credits include *Head Over Heels* and *Amélie*. Off-Broadway: *Oratorio for Living Things* (Ars Nova, Obie Award & Lucille Lortel Award), *The Hello Girls* (Prospect Theater), Heather Christian's *Prime* (Playwrights Horizons "Soundstage"), Arlington (Vineyard Theatre), Alexandra Silber's *After Anatevka* (Audible), *Striking 12* (Prospect). Other credits: *Salty Brine's Bigmouth Strikes Again* (Soho Theatre, UK), *Azul* (Eugene O'Neill Theater Center), *Chasing the Song* (La Jolla Playhouse), *America is Hard to See* (Life Jacket, Edinburgh), *Spring Awakening* (Ist National Tour), and appearances at Lincoln Center and the Kennedy Center. Education: BA, Harvard University. Profound gratitude to Heather, Lauren, and Lee. benkmoss.com

KATIE YOUNG (*Associate Director*) is a New York-based director and stage manager who is drawn to theater that activates our bodies and spirits within space. Katie has directed world-premiere productions including *Back and Forth* by Richard Hollman (Super Secret Arts), *VODVIL: A Classically Modern Magic Show* with magician Andrew Evans (The Magic Patio), *Paradise Lost & Found* by Tirosh Schneider (Isle of Shoals Productions), *Loyalty* by Rob Ackerman (Without A Net Productions), and an all-female production of *Julius Caesar* set in a girls school with Pocket Universe. Works in development include *Pygmalion*, *Somebody Should Fix That* with Violeta Picayo and Emily Zemba, and *Untitled Mental Breakdown Play* by Jenn Jacobs. Her stage management work includes Broadway/Tour: *Stereophonic*, *The King and I*, *Hamilton*, *Something Rotten*, *Once*. Off-Broadway: *St. Ann's Warehouse*, *Second Stage*, *Park Avenue Armory*, *Signature*, *LCT3*, *Waterwell*; Events: *Met Gala*, *Tommy Hilfiger*, *Calvin Klein*, *Khaite*. Thanks to Lee, TLCCGx5, Chris for cracking the tessera math, and Henry & Goose. For Petra Karr, who first taught me to tessera. [@kyoung253](https://kyoung253)

VERONICA SOFIA BURT

(*Associate Choreographer*) is a choreographer, movement director, and intimacy coordinator working in both theater and film. Her theater credits include New York Theatre Workshop (*How to Defend Yourself*), Pasadena Playhouse (*La Cage aux Folles*), Center Theatre Group (*Our Dear Dead Drug Lord*), The Muny, IAMA Theatre Company, Joe's Pub, Northern Stage, Williams College, Georgetown University, and her alma mater, Dartmouth College. She was last seen in DC performing with Shakespeare Theatre Company (*Camelot*) and Washington National Opera (*La Traviata*, *Eugene Onegin*). Veronica's practice of creating daring and sustainable work has led to intimacy coordinating for USC School of Cinematic Arts, American Film Institute, New York Film Academy, Loyola Marymount University, and award-winning short films. Veronica is currently a Women in Film (WIF) Fellow. [@veronabee](https://veronabee)

EMILY WHITAKER (Associate Music Director)

is a music director, pianist, and conductor based in NYC. Recently she served as the associate music director for *Suffs* on Broadway. She is also the music supervisor for *Monsoon Wedding*, which recently played at St. Ann's Warehouse and at the 2022 FIFA World Cup in Doha, Qatar. Other credits include *Sunset Boulevard*, & *Juliet, Here We Are*, *Mean Girls* National Tour, *Trading Places* at the Alliance Theatre, *The Visitor* at The Public Theater, *Merrily We Roll Along* with Fiasco Theater at Roundabout, *Tootsie*, *The Band's Visit* on Broadway and with Atlantic Theater Company, and *The Hello Girls* with Prospect Theater Company. She also develops new work, such as *The Seat of Our Pants* which will premiere at The Public Theater this fall.

THE TELSEY OFFICE / RACHEL HOFFMAN, CSA

(*New York Casting*) With offices in both New York and Los Angeles, The Telsey Office casts for theater, film, television, and commercials. The Telsey Office is dedicated to creating safe, equitable, and anti-racist spaces through collaboration, artistry, heart, accountability, and advocacy. thetelseyoffice.com

RAIYON HUNTER (DC Casting)

is a casting director, producer, and arts administrator from New Orleans, Louisiana. She currently works as the Casting Director/Line Producer of Arena Stage. Previously, she worked as the Casting Director of Children's Theatre Company and the Spelman Leadership Fellow at the Alliance Theatre (Atlanta, GA) where she has contributed to a multitude of shows in varying capacities ranging from casting associate to director on productions such as *Do You Love the Dark?*, *Darlin' Cory*, *Bina's Six Apples*, *Good Bad People*, *Confederates*, and more. Additionally, she has been in residency at Oregon Shakespeare Festival under Natakai Garrett and The Repertory Theatre of St. Louis under Hana S. Sharif.

TIMOTHY R. SEMON (Production Supervisor)

Broadway: *Harry Potter and the Cursed Child*, *Water for Elephants*, *Tammy Faye*, *The Shark is Broken*, *Company* (2022), *Network*, *Angels in America*, *Sunset Boulevard*, *Paramour*, *Lady Day...*, 9 to 5, *Collected Stories*, *A Chorus Line*, *High Fidelity*, *Three Days of Rain*, *Wicked*, *Assassins*. Quality time spent at several other Broadway shows, too. National tours: *Company*, *Jersey Boys*, 9 to 5, *White Christmas*, *Wicked*. Other: *Moonshine*. Off-Broadway/Regional: Yes. TV: "Sweeney Todd," "Company," "Sondheim 80th Birthday Concert." BFA: UC-CCM.

JOANNE PAN (Stage Manager)

is excited to make her Arena Stage debut. Select theater credits include Broadway: *Water for Elephants*, *Tammy Faye*, *Moulin Rouge! The Musical*, *Ohio State Murders*, *Six*; Encores!: *Love Life*, *The Tap Dance Kid*; *Songs for a New World*; *Don't Bother Me, I Can't Cope*. Proud first-generation Taiwanese-American. For 婆

CHEYNEY COLES (Assistant Stage Manager)

Arena Stage debut. Broadway: *MJ The Musical*, *Girl From the North Country*, *Sea Wall/A Life*. Off-Broadway: The Public, MCC, New York Theatre

Workshop, New York City Center Encores!, Met Museum, *Rock of Ages* (2019 Revival). Regional: five seasons at Dallas Theater Center. Film: *Ambulance* (Bay), *The Guilty* (Netflix). Thanks to Joanne for this adventure! Love to Mom, Dad, Sally, Soren, & Wylie.

DAYNE SUNDMAN (Assistant Stage Manager)

is always glad to be back at Arena Stage. Some past favorite shows at Arena include *The Bedwetter*, *Death on the Nile*, *Unknown Soldier*, *POTUS*, *Angels in America Part 1: Millennium Approaches*, *Catch Me If You Can*, *Newsies*, *The Heiress*, and *Anything Goes*. Other credits include *Murder on the Orient Express* (Great Lakes Theater); *Natasha, Pierre, and the Great Comet of 1812*, *Sense and Sensibility* (Idaho Shakespeare Festival); *Jane Anger*, *The Notebooks of Leonardo da Vinci* (STC); *The Great Society*, *Born Yesterday*, *The Little Foxes* (Asolo Repertory Theatre). Allen Lee Hughes Fellow. Baldwin Wallace University 2015.

PLATE SPINNER PRODUCTIONS (Producer)

led by Diana DiMenna with her colleague Celia Kaleialoha Kenney, works across entertainment media to identify, nurture, and produce dynamic stories which challenge audiences to question the status quo. Recent Broadway: *Here Lies Love*, *Sweeney Todd* (Tony nomination), *What the Constitution Means to Me* (Tony nomination, Pulitzer Prize finalist), *Thoughts of a Colored Man*, *Great Comet*. Off-Broadway/Regional: *A Good Day to Me Not to You*, *Octet*. Film: *Restless Creature*, *Wendy Whelan* (Inaugural Chita Rivera Award), *The Science of a Slam Dunk*, *We Were Meant To*. www.platespinnerproductions.com

AARON GLICK (Producer)

is a Tony and Olivier Award-winning producer. Broadway, Touring, and West End credits include *Purpose*, *Hello, Dolly!* (West End), *Next to Normal* (West End), *Sweeney Todd* (Tony nomination), *Kimberly Akimbo* (Tony Award), *What the Constitution Means to Me* (Tony nomination), & *Juliet* (West End only), *The Boys in the Band* (Tony Award), *Fully Committed*, *Gypsy* (Olivier Award), and *The Old Man and the Old Moon*. Aaron is also a producer with David Stone and has worked on such shows as *Three Days of Rain*, *The 25th Annual Putnam County Spelling Bee*, *Next to Normal*, *If/Then*, *War Paint*, the Tony-winning *Topdog/Underdog*, and all productions of *Wicked*. Aaron is a Full Member of the Broadway League, a graduate of Marymount Manhattan College, and the recipient of Hal Prince's T Fellowship.

CHARLOTTE JONES VOIKLIS (Producer)

is a writer, consultant, producer, and the literary executor of her grandmother, Madeleine L'Engle. She co-authored the biographies *Becoming Madeleine* and *A Book, Too, Can Be a Star*. Through Tesser Well Productions, she develops theatrical and narrative projects with her associate Ari Conte. Through Tesser Well Consulting, she works with artists, families, and creative allies to support estate planning and rights management rooted in strategic clarity and artistic values. www.tesserwell.com



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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.

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



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



The scenic, costume, lighting and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.



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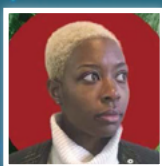
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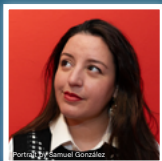
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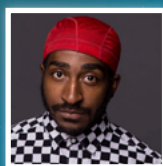
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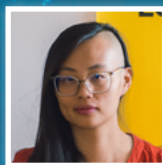
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Arena Stage 2025/26 Season



September 9 – November 9, 2025

Music and Lyrics by **Richard Adler** and **Jerry Ross**

Book by **George Abbott** and **Douglass Wallop**

Based on the Novel *The Year the Yankees Lost the Pennant* by Douglass Wallop

New Adaptation by **Will Power** and **Doug Wright**

Additional Lyrics by **Lynn Ahrens**

Directed and Choreographed by **Sergio Trujillo**

Fremont Ave.

October 8 – November 23, 2025

By **Reggie D. White**

Directed By **Lili-Anne Brown**

A Co-Production with South Coast Repertory

PAL JOEY

January 30 – March 15, 2026

Music by **Richard Rodgers**

Lyrics by **Lorenz Hart**

New Book by **Richard LaGravenese**

Based on the Original Book by **John O'Hara**

Co-Directed by **Tony Goldwyn**

Co-Directed and Choreographed by **Savion Glover**

INHERIT THE WIND

February 27 – April 5, 2026

By **Jerome Lawrence** and **Robert E. Lee**

Directed by **Ryan Guzzo Purcell**

Produced in Association with The Feast

The Waterwell Production of
**A GOOD DAY TO ME
NOT TO YOU**

March 27 – May 3, 2026

By **Lameece Issaq**

Directed by **Lee Sunday Evans**



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THE MOTION

May 6 – June 14, 2026

By **Christopher Chen**

Directed by **Hana S. Sharif**



June 12 – August 9, 2026

Based on the Music Performed and Recorded by **TLC**

Written and Directed by **Kwame Kwei-Armah**

Choreographed by **Chloe O. Davis**

SPECIAL ADD-ON PRODUCTIONS

STEP AFRIKA!'s MAGICAL MUSICAL HOLIDAY STEP SHOW

December 5 – December 21, 2025

my joy is heavy

Summer 2026

By **The Bengsons**

Directed by **Rachel Chavkin**

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