

2025/26 SEASON



CHEZ JOEY

JANUARY 30 – MARCH 15



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Saturday, May 2, 7 p.m.



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ARENA STAGE

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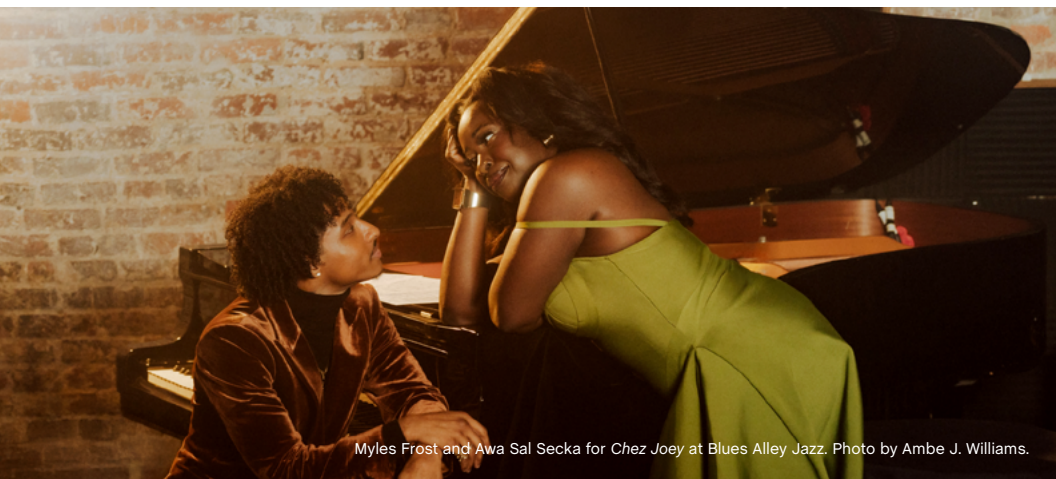
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Myles Frost and Awa Sal Secka for Chez Joey at Blues Alley Jazz. Photo by Ambe J. Williams.



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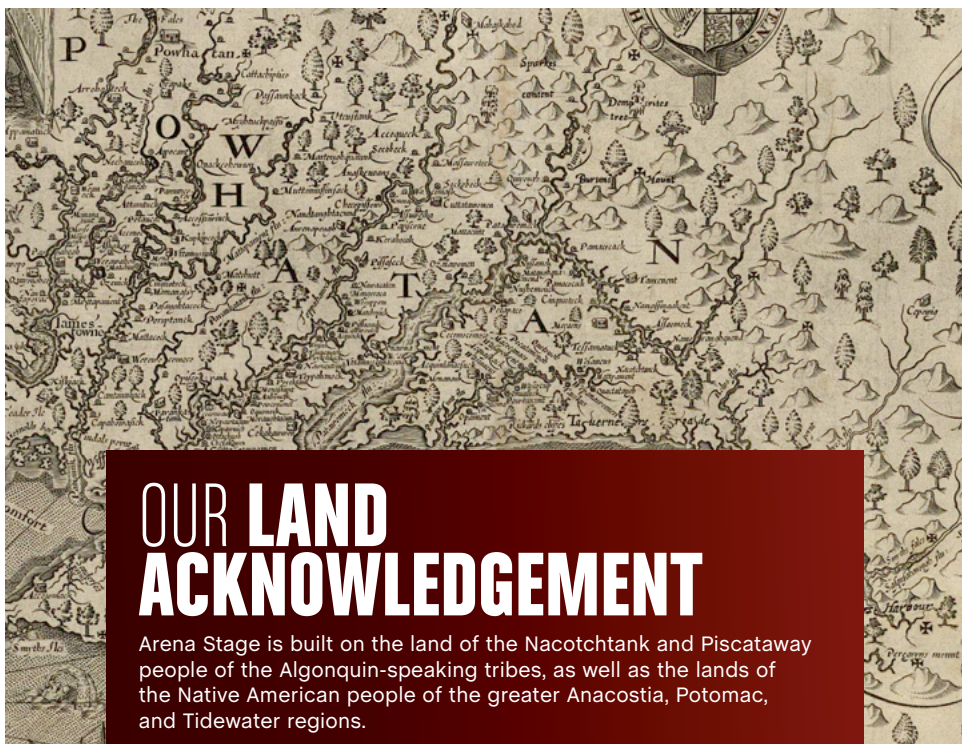
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ARENA STAGE'S MISSION

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

Joey Evans has always followed *The Sound*. It has been his compass, his religion, his escape—and now it has led him underground, to the white-hot glow of Lucille's, a Southside jazz club where desire hums in every corner and Rodgers & Hart's timeless songbook is stripped down, bent open, and reborn. Welcome to *Chez Joey*.

Inspired by *Pal Joey* but unbound by it, this reimagining interrogates a question that sits at the center of Joey's life and ambition: not whether he will achieve his dreams, but what it will cost him to do so. Joey is not chasing success blindly—he is chasing it ferociously. And in that pursuit, the tension between ambition and integrity, love and opportunism, becomes impossible to ignore.

Under the guidance of co-directors Savion Glover and Tony Goldwyn, with a bold, improvisational score and a sharp, fresh script by Richard Lagravenese, this production cracks open an American classic. The work neither mimics nor dismisses its source material; instead, it deconstructs it—lighting a fire under the Great American Songbook to reveal a sonic world that feels dangerous, electric, and alive. This is reinvention as an act of faith.

At the heart of *Chez Joey* is a love triangle that mirrors Joey's internal reckoning. Linda is his musical soulmate—another dreamer, grounded in sound, driven by rhythm, truth, and the belief that music itself is the destination. With Linda, Joey is his most honest self. Together, they chase a dream that feels earned, communal, and alive.

Vera, by contrast, is a wealthy white socialite, insulated by privilege yet desperate to feel something real. Drawn to Joey's rawness and the thrill of his world, she is willing to leverage her money, her power, and her access for a taste of the freedom and danger she finds in him. Vera offers Joey an opportunity—but at a price that demands compromise.

As Joey climbs, the question sharpens: whose back is he willing to step on to get there? What parts of himself will he carry forward, and which will he abandon along the way? His ambition is both his superpower and his kryptonite, forcing us to consider whether dreaming fully can coexist with loving truthfully—or whether one must be sacrificed for the other.

So settle in as Lucille's comes alive. *Chez Joey* invites us into a world of risk, desire, and reinvention—and dares us to imagine a future big enough to hold all of who we are, if only we are brave enough to claim it.

Hana S. Sharif
Artistic Director

Arena Stage
Washington, DC



**Proudly Shaping
the Local Landscape**



FROM THE EXECUTIVE PRODUCER

In an age where artificial intelligence is both attractive and threatening, it's wonderful to host you here for live performance. The end of live performance has been feared by many and predicted by some over the years, but I feel it's a deeply human desire to be live and present. Films are wonderful and immersive in their own way.

Recorded music can completely take the listener away from reality. Being live in the room, however, is another kind of connection.

You may wonder where my philosophical wander is taking us. For those among you who have been with us for shows earlier in the season, I am using this forum to spotlight the people that work with me behind the scenes. If you guessed from my introduction that today's focus is on people, and specifically then, on a person who is responsible for supporting the people, then you are correct. I am pleased to shine a light on Human Resources Manager Rachel Harrington. Rachel joined Arena in April and is already imbedded in our team. In addition to HR management, Rachel led secondary school theater programs, directing numerous productions and mentoring hundreds of students—experience that sharpened her ability to connect with and support people from all walks of life.

HR has a reputation for being the place you go for policies, paperwork, and the occasional "Help, the portal ate my login." And sure, some days, that's accurate. But at its best, HR is where an institution becomes human.

A lot of my work is building trust and solving problems together—big ones, like career questions and tough moments at work, and small ones, like parking benefits or a payroll hiccup. Different scales, same intention: reduce friction, increase clarity, and help people feel seen and supported.

And in theater, the stakes can be physical. Damn Yankees asked a lot of actors' bodies, and that choreography, fabulous as it was, came with its share of injuries. In that case, support meant care, coordination, and workers' comp details handled well so people can focus on healing.

Because the truth is: the show doesn't go on because the paperwork is perfect; the show goes on because people are supported. I'm grateful to be here at Arena, and I'm excited to keep doing this work alongside the talented humans who make this place what it is—onstage, backstage, and everywhere in between.

Thank you, Rachel. People who work with me know I often remind us that what we produce is perishable. Also, importantly, what we produce is made by people, and people are at the very heart of storytelling. We allocate over 70% of our budget to salaries, fees, and benefits for our full-time staff of 110 employees plus over 200 artists in a season. The story onstage is there for the time we are all present, and then it is held in our memories. The next day, the story will be told again, but it will not be the same, and neither will we.

Hoping you enjoy this new take on a classic story and songs—and enjoy the people bringing it to life.

Edgar Dobie
Executive Producer
President of the Corporation



A CITY IN SEARCH OF A SOUND

BY LINDSAY A. JENKINS

1940s Chicago sits at a distinct cultural crossroad. The legacy of the Harlem Renaissance looms in recent memory, as do the economic restraints of the Great Depression. America teeters on the edge of war, while thousands of Black Americans traverse the country in search of new ways of being. This combination of major events would ultimately lead to a period of expressive culture known as the Chicago Black Renaissance (1930–1955). *Chez Joey* takes place in 1940 at the height of this movement. Despite negative external forces, the people of Chicago find themselves in a time of imagination and experimentation. It is in this unique moment of geographic, intellectual, and artistic expansion that Joey Evans dreams of a true sound and a safe and stable environment in which to explore it.

Throughout the play, Joey references the Harlem Renaissance as an aspirational time for Black creative expression. It is important to note that the Harlem Renaissance is one of many similar moments. It was born

out of a legacy of Black imagination and art that has always existed across time, place, and space. In the book, *The Black Chicago Renaissance*, Darlene Clark Hine suggests that,

“we are better served and our understanding of black culture significantly enriched... by probing the histories of multiple (sequential and overlapping...) black renaissances.”

The Chicago Black Renaissance, like many cultural movements, benefited from the Great Migration and the influx of creatives from all over the country, not just the south. Prominent figures like Count Basie and Charlie Parker were on the rise. Unlike Harlem, Chicago was an industrial center, especially as America teetered on the edge of World War II. This drew many skilled, artistic, and urbanised Black folks whose influence would become a key characteristic of the city's identity. Hine writes that the metropolitan nature of Chicago “gave a unique working-class and internationalist perspective



to the cultural work that would take place there.” As people migrated into Chicago, they brought with them a beautiful *mélange* of methods, approaches, characterizations, histories, traditions, and life lessons. This encouraged the blending and evolution of styles and inspired experimentation. After centuries of being subject to negative, stereotypical representation in mainstream culture, the art of the Chicago Black Renaissance craved substance. Hine writes that “an urgency radiated throughout the Black Chicago Renaissance, an urgency to create music, literature, paintings, radio programs, magazines, photography, comic strips, and films that expressed black humanity, beauty, self-possession, and black people’s essential contributions.” Like Joey, these artists were in search of a true, meaningful, and expressive culture.

Joey’s search for a true sound goes beyond music and into an exploration of how we exist in the world. “Everyone has a sound,” says co-director and choreographer Savion Glover, “most people... move through the world managing our sound, camouflaging our sound, presenting our sound in a way that is often not the truth.” The artists, activists, and intellectuals of the Chicago Black Renaissance questioned what it meant to exist as the truest, freest, most expressive versions of themselves. Joey is far from perfect. Like the city of Chicago, he is in a state of becoming. His quest for a true sound leads him down nefarious paths and forces him to confront difficult life lessons. Joey’s desire to establish a place that is capable of holding the creative innovation of the time is both inspired by the past and a signal to a hopeful, though tenuous, future.

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

CHEZ JOEY

Music by **RICHARD RODGERS**

Lyrics by **LORENZ HART**

New Book by **RICHARD LAGRAVENESE**

Inspired by John O'Hara's novel, based on the 'Pal Joey' stories published in *The New Yorker*

Choreographer & Orchestrologist
SAVION GLOVER

Co-Directed by
TONY GOLDWYN and SAVION GLOVER

Set Designer
DEREK McLANE

Costume Designer
EMILIO SOSA

Lighting Designer
ADAM HONORÉ

Sound Designer
DAN MOSES SCHREIER

Wig, Hair, and Makeup Designer
J. JARED JANAS

Music Supervisor
VICTOR GOULD

Casting by
**THE TRC COMPANY/
TARA RUBIN, CSA & PETER VAN DAM, CSA**
and
RAIYON HUNTER, CSA

Stage Manager
MORGAN R. HOLBROOK*

Assistant Stage Manager
KELLY MERRITT*

Assistant Stage Manager
DAYNE SUNDMAN*

Support for *Chez Joey* is provided by
David and Patricia Fisher; Daniel Korengold, Martha Dippell, and **OURISMAN**
Bonnie Feld; and Catherine and Chris Guttman-McCabe.

Special thanks to **Boston Consulting Group**.

Arena Stage offers this production in memory of long-time usher and patron,
Anne Buzalski, in grateful recognition of her very generous bequest.

Produced by special arrangement with Concord Theatricals and The Estate of John O'Hara

Live stage performance rights for *Chez Joey/Pal Joey* are represented by Concord Theatricals, www.concordtheatricals.com

Literary rights for John O'Hara's novel *Pal Joey* are represented by The Wylie Agency, www.wylieagency.com



Myles Frost for *Chez Joey* at Blues Alley Jazz. Photo by Ambe J. Williams.

CAST

Joey Evans.....	MYLES FROST*
Linda English.....	AWA SAL SECKA*
Vera Simpson	SAMANTHA MASSELL*
Lucille Wallace	ANGELA HALL*
Melvin Snyder	KEVIN CAHOON*
Gladys	CHARIS MICHELLE GULLAGE*
Pearl.....	KALEN ROBINSON*
Tilda.....	NDAYA DREAM HOSKINS*
Ruby.....	ALANA S. THOMAS*
Betty.....	BROOKE TAYLOR*
Cat	JOSH JOHNSON*
Cat	MARCUS JOHN*
Cat	LAMONT BROWN*
Cat	ADDI LOVING*
Cat	CRYSTAL J. FREEMAN*
Lafayette.....	LAFAYETTE HARRIS JR.*
Corey	COREY RAWLS*
Daniel.....	DANIEL BEREKET*
Nolan.....	NOLAN NWACHUKWU*
Jalin	JALIN SHIVER*
Alex.....	ALEX DE LAZZARI*

UNDERSTUDIES

For Joey Evans —	MARCUS JOHN*
For Linda English —	JORDYN TAYLOR*
For Vera Simpson —	KAREN VINCENT*
For Lucille Wallace —	CRYSTAL J. FREEMAN*
For Melvin Snyder —	JUSTIN MICHAEL DUVAL*
For Lafayette —	VICTOR GOULD*
For Corey —	JOHN LAMKIN
For Daniel —	DONVONTE MCCOY
For Nolan —	BLAKE MEISTER
For Jalin —	ELIJAH EASTON
For Alex —	COBY PETRICONE-BERG

SWING

JAILYN WILKERSON*

FOR THIS PRODUCTION

Associate Set Designer	ROCHELE MAC
Associate Costume Designer.....	BENJAMIN WEIGEL
Associate Lighting Designer.....	CHRISTIAN HENRRIQUEZ
Associate Sound Designer.....	MEGAN CULLEY
Associate Wig, Hair, and Makeup Designer	TONY LAURO
Assistant Lighting Designer.....	EMILY PAN
Lighting Programmer	TIM STRICKLAND
Production Assistant.....	KYLA S. MERMEJO-VARGA
Stage Supervisor.....	HANNAH MARTIN
Stage Carpenters.....	MAX MARSHALL, SHANNON NICHOLS
Props	HOWARD BOLDEN, ERICA FEIDELSEIT
Light Board Operator.....	KELSEY SWANSON
Followspot Operators.....	ALYSSA FOY, JOSEF ORISICH
A1	ANDREW HIENZ
Second Audio.....	ALEX CLOUD
Wardrobe Supervisor.....	ALICE HAWFIELD
Wardrobe	ARIEL HULVEY, SABRINA SIMMONS
Hair and Makeup Supervisor.....	JAIME BAGLEY
Hair and Makeup Technicians.....	DELANEY CRAWFORD, ROBIN MALINE
Wardrobe and Wig Cover.....	SARAH SCHLEHLEIN
Crew Swing.....	DAVID PHILIP

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Coming Up Next

INHERIT THE WIND



**THE DEBATE THAT
SHOOK THE NATION.**

FEBRUARY 27 – APRIL 5

ARENASTAGE.ORG/INHERIT

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**

**WHEN A MIDLIFE CRISIS MEANS
ROOMING WITH NUNS.**

MARCH 27 – MAY 3

ARENASTAGE.ORG/GOODDAY

By **Lameece Issaq**

Directed by **Lee Sunday Evans**

THE MOTION

**THEY CAME TO TEST A THEORY—
NOW REALITY IS TESTING THEM.**

MAY 6 – JUNE 14

ARENASTAGE.ORG/MOTION

By **Christopher Chen**

Directed by **Hana S. Sharif**



NO SCRUBS. JUST LEGENDS.

JUNE 12 – AUGUST 9

ARENASTAGE.ORG/TLC

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

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

Choreographed by **Chloe O. Davis**

Music Supervision, Orchestrations, & Arrangements
by **David Holcenberg**

Bold Stories Real Theater

SETTING

1940, Bronzeville, Chicago

SONGS

ACT I

Overture

You Mustn't Kick It Around.....	JOEY, AMBROSIALS
There's a Small Hotel	LUCILLE
Where's That Rainbow?	LINDA
I Could Write a Book.....	JOEY, LINDA
That Terrific Rainbow	GLADYS, AMBROSIALS
My Funny Valentine	LINDA
I Didn't Know What Time It Was	JOEY
What Is a Man?	VERA
Sing For Your Supper.....	LUCILLE
This Can't Be Love	LINDA, JOEY
The Lady Is a Tramp	JOEY, ENSEMBLE
Take Him.....	LINDA, LUCILLE, AMBROSIALS

ACT II

Bewitched, Bothered and Bewildered	VERA
What Do I Care For a Dame?/Joey Works It Out Medley	JOEY, ENSEMBLE
Do It the Hard Way/Joey's Way	JOEY, ENSEMBLE
I Like to Recognize the Tune.....	MELVIN
My Heart Stood Still	LINDA
I Wish I Were In Love Again	LUCILLE
Where or When	JOEY
Lover	JOEY, LINDA
Bewitched Reprise	VERA
This Funny World	JOEY
This Funny World Reprise	JOEY, ENSEMBLE

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Thank You For Joining Us!
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EMAIL ACCESS@ARENASTAGE.ORG, OR CALL 202-488-3300.

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CAST



MYLES FROST (Joey Evans)

is an American singer-songwriter, dancer, actor, and music producer. In 2022, he became the youngest solo actor in history to win the Tony Award for Best Leading Actor in a Musical for his performance as

MJ in *MJ the Musical*. He was also nominated for a Grammy Award as principal vocalist on the *MJ the Musical* cast album. In 2024, Myles made his major motion picture debut in the role of Trayvon Martin in the biographical drama *Origin*. In 2025, he was nominated for an Olivier Award for Best Actor in a Musical for his revised role as MJ in *MJ the Musical* UK. Among his numerous accolades, Myles proudly received the 76th Annual Theatre World Award for Outstanding Broadway Debut Performance, the 2022 Chita Rivera Award, and recognition as a nominee for the 2022 Drama League Award, 2022 Drama Desk Award, and 2022 Outer Critics Circle Award. He has been celebrated as part of Variety's 2022 Power of Young Hollywood Impact Report, Ebony's 2022 Power 100 List, The Root's 2022 100 Most Influential Black Americans, the 2022 HBCU Top 30 Under 30, and the NAACP Theatre Spirit Award. At just 26, Myles continues to defy expectations as a self-trained artist, actor, and musician.



AWA SAL SECKA (Linda English)

is elated to be back at Arena! You may have seen her last season as Bea in *Jaja's African Hair Braiding*. Her Off-Broadway and touring credits include Zawadi in *Goddess at The Public* and Bea on the National Tour

of *Jaja's*, respectively. Local credits include Sarah in *Ragtime* (Signature), Joanne in *Rent* (Kennedy Center), Mayme in *Intimate Apparel* (Theater J), The Baker's Wife in *Into the Woods* (Ford's), and Ama in *School Girls* and Dottie in *Caroline, or Change* (Round House). Awa is the proud co-writer of the 2023 MacArthur Award-winning play *The Joy That Carries You*. She is immeasurably grateful to God, the *Chez Joey* team/company, her fiancé Ryan, all her friends, family, and supporters, her agents at Nicolosi & Co., and for her mother, Fatou.

Instagram: [@kujichagulia_](#)



SAMANTHA MASSELL

(Vera Simpson) is an actress, singer, writer, and filmmaker. She was last seen on Broadway as Hodel in the acclaimed revival of *Fiddler on the Roof* and made her Broadway debut at age 12 in Baz Luhrmann's

production of Puccini's *La Bohème*. She has originated starring roles in many world-premiere musicals, including Rosalind Franklin in *Double Helix* (Bay Street), Rebecca in the

revisal of *Rags* (Goodspeed Opera, Connecticut Critics Circle Award for Best Actress), Karla in *The Flamingo Kid* (Hartford Stage), and Florika in Disney's *The Hunchback of Notre Dame* (La Jolla Playhouse & Paper Mill Playhouse). On the small screen, Samantha is currently recurring on *Doc*, and has also recurred on *Dynasty*, *Mr. Mercedes*, and *Chicago Fire*, and guest-starred on *NCIS: New Orleans*, *The Good Fight*, and *Elementary*. BFA, University of Michigan, Phi Beta Kappa. As always, for mom.

www.samanthamassell.com, [@smassellsings](#)



ANGELA HALL (Lucille Wallace)

illuminated the Broadway stage as a featured performer in the Tony Award-winning musical *Black and Blue*, performing alongside jazz and tap legends such as Ruth Brown, Jimmy Slyde, and Bunny Briggs. She

has performed in the national touring companies of *Big River* and *The Tap Dance Kid*. Additional show credits include *Little Shop of Horrors*, *Dancin' in the Street*, and *For Colored Girls...* Angela's film and television credits include *Modern Love*, *Mo' Better Blues*, *Mad Love*, *Mr. Wonderful*, and Bob Altman's *The Player*. She holds a BFA in Musical Theater (Boston Conservatory), MS in Teaching (Fordham), and MS in Educational Administration (Fordham). She is thankful for her supportive family and to God for showers of bountiful blessings!

Instagram: [@i_am_angelahall](#)

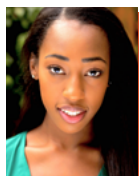


KEVIN CAHOON (Melvin Snyder)

received Tony and Drama Desk Award nominations for his role as Peanut in *Shucked* on Broadway. Other Broadway includes the original companies of *The Lion King*, *The Wedding Singer*, *Chitty Chitty Bang Bang*,

as well as *The Who's Tommy* and *The Rocky Horror Show*. Off-Broadway, Kevin was part of the original companies of *Hedwig and the Angry Inch*, *The Wild Party*, and *The Shaggs*, as well as the revivals of *How I Learned to Drive* and *The Foreigner*, for which he received a Lortel nomination. On TV, Kevin created roles on *Monarch*, *GLOW*, *A Series of Unfortunate Events*, *Nurse Jackie*, and others. Films by Robert Zemeckis, Woody Allen, Madonna, and regional theaters such as The Guthrie, Williamstown, The Old Globe, among others.

CAST



CHARIS MICHELLE GULLAGE

(*Gladys*) is thrilled to be making her debut at Arena Stage here in Washington, DC, and to be a part of this revolutionary work that is *Chez Joey!* Her recent credits include:

Summer: The Donna Summer Musical as Disco Donna (2nd National Tour), *Tina: The Tina Turner Musical* as Ikette 3/ Understudy Tina, *Sister Act* as Tina/Understudy Deloris (Asia Tour), *Hairspray* as a Swing (Australian Tour), and more! She is beyond grateful for her support back in New Orleans, Rene', Savion, and Tony. She dedicates this show to her grandmother, Alberta, who is the reason for her Sound.

Instagram: [@charis_michelle1](#)



KALEN ROBINSON

(*Pearl*) is a singer, dancer, and actress making her Arena Stage debut! Kalen credits her success to God and her endlessly supportive village of family and friends who believe in her. Some of her notable DMV theater credits include:

Play On! (Signature Theatre), *Paradise Blue* as Pumpkin (Studio Theatre), *Finn* as Seasil and *Look Both Ways* National Tour (Kennedy Center), *Beautiful: The Carole King Musical* (Olney Theatre), *The Sensational Sea Mink-ettes* as Raquel/Dionne (Woolly Mammoth), and *Metamorphosis* (Folger Theatre). Her regional theater credits include *Once on This Island* as Ti Moune (Lyric Theatre), and *Cinderella* and *25th Annual Putnam County Spelling Bee* as Logainne (Fulton Theatre). Education: BFA in Musical Theatre at Howard University.

[kalenrobinson.com](#) Instagram: [@k_nicole143](#)



NDAYA DREAM HOSKINS

(*Tilda*) is thrilled to be making her Arena Stage debut in *Chez Joey!* Her recent credits include her Broadway debut in *SMASH* (OBC, Assistant Dance Captain, u/s Anita), and *Mrs. Doubtfire* National Tour, while simultaneously completing her BFA in Musical Theatre at Pace University (c/o 2025). Ndaya sends endless love and gratitude to God, her family, and her amazing team at Clear Talent Group! Jeremiah 29:11.

Instagram: [@ndaya.dream](#)



ALANA S. THOMAS

(*Ruby*) is overjoyed to be making her Arena Stage debut in *Chez Joey!* New York credits include *Ragtime* (Gallery Players) and *Antigone in Ferguson* (Theater of War). DC Area: *Spirit of Kwanzaa* (Dance Institute of

Washington), *Little Shop of Horrors* as Ronette (Constellation Theatre, Helen Hayes nomination for Outstanding Supporting Performer in a Musical), *FAME The Musical* as Mabel (GALA Hispanic Theatre). Regional: *Play On!* as CC (Signature Theatre); *The Hula-Hoopin' Queen*, *Naked Mole Rat Gets Dressed*, *P.Nokio* (Imagination Stage); *In the Heights*, *The Color Purple*, *The Producers*, *White Christmas* (Virginia Repertory Theatre); *Ragtime* (Pennsylvania Shakespeare Festival); *Legally Blonde*, *Joseph and the Amazing Technicolor Dreamcoat* (Riverside Center for the Performing Arts). Education: Virginia Commonwealth University. She'd like to thank God, Eric, and her family for their love and the support from the incredible *Chez Joey* team! [@alanabesaiyan](#)



BROOKE TAYLOR

(*Betty, Assistant to the Choreographer, Dance Captain*) is honored to be in alignment with Arena Stage's production of *Chez Joey*. She can currently be seen on Broadway in *Moulin Rouge! The Musical*. Her additional credits include *Boop!*

The Musical (CIBC) and Tyler Perry's *A Jazzman's Blues* on Netflix. A proud graduate of the University of Michigan, Brooke is also pursuing certification in the Dunham technique, continuing her dedication to the legacy of black dance. Brooke believes deeply in the power of storytelling. She views performance as an opportunity to honor her ancestors, build community, and connect with spirit. She wants to thank Tony and Savion for providing a space to explore and to exist in every way. For Grandma. Instagram: [@brooke.alexandria.taylor](#)

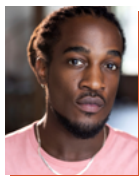


JOSH JOHNSON

(*Cat*) is a Harlem-born tap and percussion artist whose journey began by dancing on New York City trains to help pay his way through Penn State University. His story of grit and generosity has been featured by *The New York Times*,

Reader's Digest, *ABC World News Tonight*, and *The Ellen DeGeneres Show*, where he's been a frequent guest. Josh has toured China as a lead tap artist with the *Riverdance* production and brought his rhythmic charisma to *Dancing with the Stars* and the sold-out NY Knicks season opener at Madison Square Garden. He has performed at iconic New York venues including the Cotton Club, the Blue Note, and Dizzy's Jazz Club. Blending musicality, humor, and heart, Josh inspires audiences of all ages.

CAST



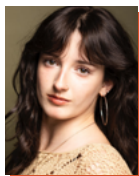
MARCUS JOHN (*Cat, u/s Joey*)

is blessed to finally make his regional debut at home in the DMV. He has performed in *Hamilton* on the Philip Tour (Swing), International Tour (Standby), and Sydney (Standby/ Assistant Director). Tours: *Rent* 20th Anniversary (Benny), *Mamma Mia!* (Ensemble). Film: *Dumb Money* (Netflix). TV: *Harlem* (Amazon). Choreography: *Neptune XXI Medicine Music Experience*. Proudly represented by the team at DGRW. This one is dedicated to my grandfather, the coolest cat I know. Pray often, worry not!



LAMONT BROWN (*Cat*)

makes his Arena Stage debut in *Chez Joey*. His DC credits include playing Joey in *Guys and Dolls* at the Shakespeare Theatre Company. New York credits include the Broadway workshop of Disney's *Hercules* and *Riverdance* at Radio City Music Hall. National tour appearances include *Funny Girl* (1st National), *Mean Girls* (1st National), *White Christmas*, and *42nd Street* as Andy Lee. Regional highlights include *After Midnight*, *Chasing Rainbows* (world premiere), and *42nd Street* (Goodspeed/Ordway/Drury Lane). He is also the co-creator and choreographer of *Syncopated Avenue*. Film/TV credits include *Wu-Tang: An American Saga* and *Your Attention Please* (Hulu). Lamont is a Creative Director and Capezio Athlete. Hudson Artists Agency. lbcreativesllc.com Instagram: [@lamontbrownny](https://www.instagram.com/lamontbrownny)



ADDI LOVING (*Cat*)

is a New York-based rising artist in the world of performing arts. Originally from North Carolina and St. Louis, she trained under Gene Medler and developed her foundation performing with The Muny in St. Louis. A 2019 YoungArts winner and alum of Jacob's Pillow, Addi has continued to build her career across stage and screen. She is a company member of Dorrance Dance, with whom she has toured nationally, and is signed with MSA Agency. Addi can also be seen in a major feature film set to release next spring. She is grateful for every opportunity to share her craft and her love of rhythm, and storytelling.



CRYSTAL J. FREEMAN

(*Cat, u/s Lucille*), a Detroit native, brings an intense and heartfelt passion to every stage, celebrated for a versatility that shines from intimate theaters to grand concert halls. She discovered her deep love for music while studying under Dr. Nathan M. Carter

at Morgan State University, an experience that included extensive international performance travel. Her powerful stage presence was quickly recognized in her debut as Woman #2 in *Putting It Together* with ArtsCentric. Crystal's critically acclaimed portrayal of Effie White in *Dreamgirls* was hailed for its "explosive vulnerability." Her regional work includes performing as Bulda in *Frozen* at the Olney Theatre Center and as Granny and Cinderella's Mother in Signature Theatre's production of *Into the Woods*. She lives in Baltimore with her wonderful daughters, to whom she dedicates every performance.



LAFAYETTE HARRIS JR.

(*Lafayette*) is a New York-based jazz pianist, composer, arranger, conductor, and educator renowned for his refined phrasing, passionate flair, deep knowledge of jazz tradition, and nuanced command of soul,

funk, and classic pop idioms. A trusted "go-to" musician on the scene, Harris combines rhythmic vitality with harmonic sophistication, making him a first-call collaborator for bandleaders and artists alike. Born in Philadelphia and raised in Baltimore, Harris earned a Bachelor of Music from Oberlin Conservatory and a Master of Music from Rutgers University, where he studied under master pianist Kenny Barron. Early in his career, legendary drummer Max Roach described him as a "phenomenal new voice on the music scene today," after a decade-long touring and creative partnership that began in the mid-1990s. Harris has performed and recorded extensively with the Duke Ellington Legacy Orchestra, Houston Person, Archie Shepp, Melba Moore, and four-time Grammy nominee Ernestine Anderson. He also served as associate conductor and pianist for the Tony Award-winning musical *Bring in 'da Noise, Bring in 'da Funk*. As a leader, his albums consistently garner acclaim. His 2020 release, *You Can't Lose with the Blues*, spent two weeks at No. 1 on the JazzWeek radio chart and was a top-ten played jazz album of the year. His newest album, *All in Good Time* (released fall 2025), continues this success, featuring Jeremy Pelt and Houston Person, and has quickly climbed into the top ten of the JazzWeek radio chart. Whether on stage, behind the piano, in the classroom, or in the studio, Lafayette Harris Jr. remains a versatile, musical force—equally adept at honoring jazz's legacy and charting new artistic territory.

CAST



COREY RAWLS (*Corey*)

is a versatile drummer, producer, and film composer with a Master's in Jazz Studies from Rutgers University. He is known for his ability to perform across a wide range of genres. His scoring work includes multiple award-winning films, and his theater credits feature productions such as *The Secret Life of Bees* (Atlantic Theater) and *Walk On Through* (MCC Theater). Corey proudly endorses Yamaha Drums, Bosphorus Cymbals, and Collision Drumsticks.



DANIEL BEREKET (*Daniel*)

is a New York City-based trumpet player originally from San Carlos, California. He started playing the piano at 5 years old, and picked up the trumpet at 11 years old. Daniel studied at the Stanford Jazz

Workshop in 2011 and 2012, and was a member of the SF Jazz High School All-Stars Big Band from 2012–2013. Since moving to New York City in 2021, Daniel has regularly performed in some of New York's top jazz venues, including The Django, Smalls Jazz Club, and Ornithology Jazz Club. He has also maintained a monthly residency with his quartet at Ornithology since 2022.



NOLAN NWACHUKWU

(*Nolan*) is a New York City-based bassist, composer, bandleader, and producer. Originally from South Florida, Nolan studied jazz at the Dillard Center for the Arts. He holds a Bachelor of Music from the

Manhattan School of Music and has since become an in-demand collaborator, working with artists such as J'Nai Bridges, Michael Mwenso & The Shakes, Tyreek McDole, Jon Batiste, Miki Howard, Damien Sneed, Cisco Swank, Tina Fabrique, and FORAGER. Nolan has performed at venues and festivals including Carnegie Hall, Dizzy's Jazz Club, Met Museum, NPR Tiny Desk (Home), Umbria Winter Jazz Festival, and Monterey Jazz Festival, among others. He continues to tour nationally and internationally with a range of creative projects.



JALIN SHIVER (*Jalin*)

is a saxophonist born and raised in Newark, New Jersey. He began playing the alto saxophone in the fifth grade at Maple Avenue School in Newark, where his passion for music first took shape. Jalin continued his

musical development at Arts High School before pursuing further studies at New Jersey City University. Over the years, he has had the pleasure of performing with renowned artists such as Christian McBride, Savion Glover, Gloria Gaynor, and many others. Today, Jalin is an active performer throughout the Tri-State area, bringing an expressive sound to every stage he plays.



ALEX DE LAZZARI (*Alex*)

is emerging as one of New York's strongest young voices on the tenor saxophone today. Originally born in Italy, he and his family moved to Northern Virginia in 2008, where he first picked up the clarinet and later

the saxophone. After graduating from William Paterson University in 2021, where he studied with Vincent Herring, Harold Mabern, Rich Perry, and Mike LeDonne, Alex began to gain his footing in the New York jazz scene. He has played with the likes of Winard Harper, Savion Glover, Mingus Big Band, and James Zollar, and has performed at the Kennedy Center, the Blue Note, Smalls Jazz Club, and NJPAC. Alex looks forward to making his Arena Stage debut with *Chez Joey*.



JORDYN TAYLOR (*u/s Linda*)

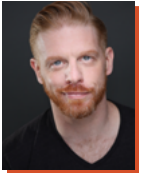
is thrilled to return to Arena Stage! Her credits include *Arena's Damn Yankees* as Ensemble/Understudy Sister and *Unknown Soldier*; Olney Theatre Center's *Senior Class* as Ty'Quasia/Understudy Marva;

Spooky Action Theater's *Professor Woland's Black Magic Rock Show* as Margarita; Theater Alliance's *Covenant* as Avery; Adventure Theatre MTC's *She Persisted* as Harriet Tubman/Flo Jo (Helen Hayes nomination for Outstanding Supporting Performer), *Junie B. Jones* as Lucille/Bobbi Jean/José; Monumental Theatre's *American Psycho* as Evelyn Williams (Helen Hayes Award for Outstanding Ensemble); and Signature Theatre's *Ragtime* as Sarah's Friend. TV/Film: PBS's *How Great Thou Art: A Sacred Celebration*. Direction/Music Direction: NextStop Theatre's Summer Theatre Adventures' *The Marvelous Wonderettes*; Howard University's *Heathers the Musical*. Howard University BFA Musical Theatre (2023).

Instagram: @favvvgeminiiii TikTok: @jordyntaylorrr



KAREN VINCENT (*u/s Vera*) is thrilled to be making her Arena Stage debut in *Chez Joey!* Much like the show itself, Karen's career is a combination of musical theater and jazz. She is a classically trained soprano who has been singing jazz for nearly two decades (releasing a self-titled jazz EP in 2014), while simultaneously building a career playing unique comedic characters in the DC regional theater scene. She has been nominated for several Helen Hayes Awards, including Outstanding Lead Performer in a Musical for *Kiss Me, Kate* at NextStop Theatre and *Elephant & Piggie's "We Are in a Play!"* at Adventure Theatre, and Outstanding Supporting Performer in a Musical for *A Year with Frog and Toad* at Imagination Stage. She just closed *Hello, Dolly!* at Olney Theatre Center, for which she was the Dolly alternate.



JUSTIN MICHAEL DUVAL (*u/s Melvin*) is thrilled to make his Arena Stage debut. He recently appeared on the First National Tour of *Girl From the North Country*, which played the Kennedy Center, and has also toured with *Dreamgirls*, *Jekyll & Hyde*, and *Happy Days*. Regional credits include Papa Who in *How the Grinch Stole Christmas!* at The Old Globe, Bill Sikes in *Oliver!* at Sharon Playhouse, Dennis Dupree in *Rock of Ages*, Bob Crewe in *Jersey Boys*, Gus in *Cats*, and Olaf in *Frozen*. On screen, Justin appeared in Garry Marshall's film *Valentine's Day*. He is the creator and performer of *Righteous Harmony*, a Righteous Brothers-inspired concert experience. Justin is a BFA graduate of California State University, Fullerton. Endless thanks to his wife Sam, Jill and Emma at Broad Talent Agency, and Savion, Tony, and Kevin. jmduvalsing.com

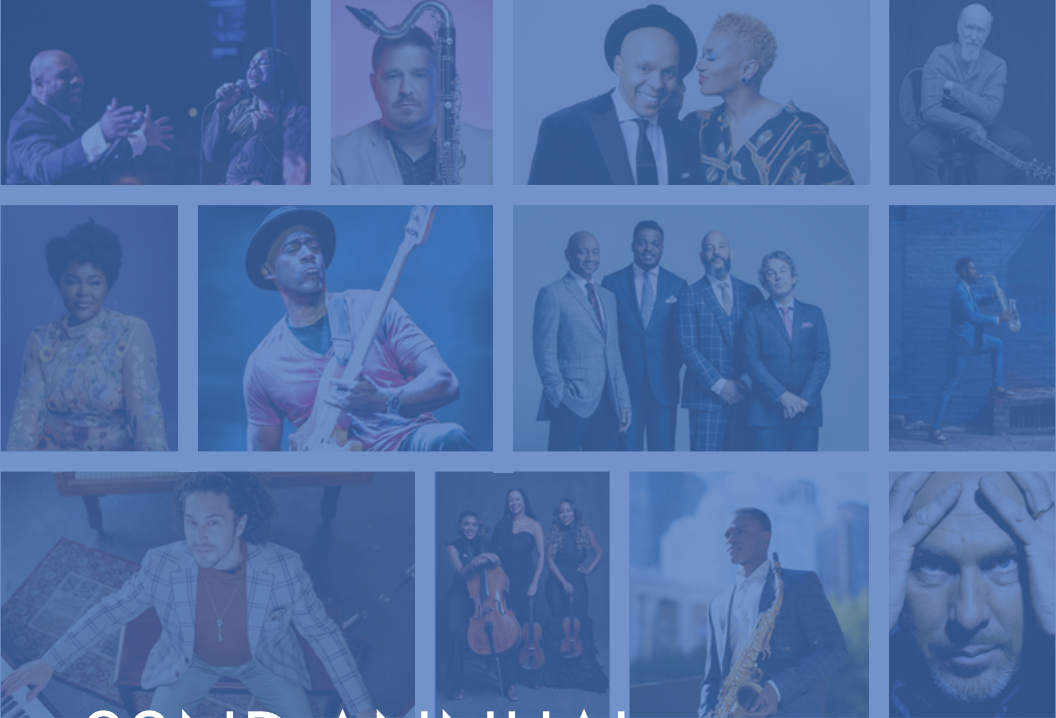


JAILYN WILKERSON (*Swing*) is ecstatic to be making her Arena Stage debut! Her DC area credits include *Play On!* (Signature Theatre), and *Sleepova*, *Hello, Dolly!*, *Senior Class*, and *Long Way Down* (Olney Theatre Center). Other credits include *42nd Street*, *Sound of Music* (Theatre by the Sea); *Hello, Dolly!*, *Beauty and the Beast* (Arizona Broadway Theatre); *American Girl Live! In Concert* National Tour; and *Little Miss Perfect* and *Photosynthesis* (Goodspeed New Works Festival). Education: National Cathedral School, The Hartt School—BFA in Musical Theatre #harththasit. Immense amount of love to her mom, family, and friends. www.jailylnwilkerson.com
Instagram: [@jailyln_wilkerson](https://www.instagram.com/jailyln_wilkerson)

RICHARD RODGERS (*Music*) and **LORENZ HART** (*Lyrics*)

wrote their first shows together when both were still students attending Columbia University. They made their professional debut with the song "Any Old Place with You," featured in the 1919 Broadway musical comedy *A Lonely Romeo*. Their breakthrough came with the score for a 1925 charity show, *The Garrick Gaities*, which introduced the classic valentine to their hometown, "Manhattan." From 1920 to 1930, Rodgers (1902–1979) and Hart (1895–1943) wrote an astonishing array of musical comedies for Broadway and London's West End. At their pinnacle the team was writing an average of four new shows a year. In 1930, the team relocated to Hollywood, where they contributed songs and wrote the scores for several movie musicals including the landmark *Love Me Tonight* starring Maurice Chevalier; *The Phantom President* starring George M. Cohan; *Hallelujah, I'm a Bum* starring Al Jolson; and *Mississippi* starring Bing Crosby and W.C. Fields. They were lured back to New York by legendary Broadway producer Billy Rose in 1935 to write the songs for his circus musical spectacular, *Jumbo*. Their score introduced "The Most Beautiful Girl in the World," "My Romance," and "Little Girl Blue," and Rodgers and Hart were back on Broadway. From 1936 to 1943, Rodgers and Hart wrote a series of Broadway musical comedies, each of which seemed to top the one before in terms of innovation and box office success: *On Your Toes* (1936), *Babes in Arms* (1937), *I'd Rather Be Right* (1937), *I Married an Angel* (1938), *The Boys from Syracuse* (1938), *Too Many Girls* (1939), *Higher and Higher* (1940), *Pal Joey* (1940) and *By Jupiter* (1942).

JOHN O'HARA (*Author*), American novelist and short story writer (1905–1970), was born into an Irish Catholic family in Pottsville, Pennsylvania. He began to write fiction in 1927; his first novel, *Appointment in Samarra* (1934), won popular acclaim and established O'Hara as a craftsman of prose. Over the following years, O'Hara explored his interest in the effects of money, class, and social norms on individual freedom in many widely praised works, including *Butterfield 8* (1935; film version, 1960) and *From the Terrace* (1958; film version, 1960). In 1956 he received the National Book Award for *Ten North Frederick* (1955; film version, 1958). O'Hara's works also include many short stories, most published by *The New Yorker*, and the late novels *Ourselves to Know* (1960) and *The Lockwood Concerns* (1965). He collaborated with the team of Rodgers & Hart, writing the book for the musical *Pal Joey* based on his short stories.



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CREATIVE

RICHARD LAGRAVENESE (*New Book*)

is a film and television writer/director/producer. Writer: *Behind the Candelabra* (Emmy, BAFTA nominations), *The Fisher King* (Academy Award, BAFTA & WGA award nominations), *Unbroken*, *Water for Elephants*, *The Bridges of Madison County*, *A Little Princess*, *The Horse Whisperer*, *Beloved*, *The Mirror Has Two Faces*, *The Ref*. Writer/Director: *A Family Affair*, *The Last Five Years*; *Beautiful Creatures*; *Freedom Writers* (Humanitas Prize); *P.S. I Love You*; *Paris, je t'aime*; *Living Out Loud*. Graduate of NYU Experimental Theatre Workshop.

SAVION GLOVER (*Choreographer, Orchestrologist, and Co-Director*)

Tap dancer, choreographer, and actor Savion Glover is the epitome of a living legend. Before he was a teenager, he made his mark starring in the leading role in the Broadway musical *The Tap Dance Kid*. The Tony Award-winning dancer eventually worked with dancing greats Gregory Hines and Sammy Davis Jr. Among his credits are a starring role in *Jelly's Last Jam*, a role for which he made history as the youngest ever recipient of a National Endowment for the Arts grant. As a choreographer, Savion's work has helped maintain tap dancing as an art form in the modern dance world. He starred in the musical *Bring in 'da Noise, Bring in 'da Funk*, which he also choreographed, debuted on Broadway in 1996. The musical chronicles events in African American history and brought him a Tony Award for Best Choreographer.

TONY GOLDWYN (*Co-Director*)

As an actor, Tony has appeared on Broadway in *The Inheritance*; *Network*; *Promises, Promises*; and *Holiday*. Off-Broadway: *The Water's Edge*, *Spike Heels* (Second Stage); *The Dying Gaul* (Vineyard); *Lady in the Dark* (Encores!); *The Sum of Us* (Cherry Lane, Obie Award); and *Digby* (MTC). His many film acting credits include *One Battle After Another*, *Oppenheimer*, *King Richard*, *Plane*, *Divergent*, *The Last Samurai*, *Disney's Tarzan*, *Kiss the Girls*, *Nixon*, *The Pelican Brief*, and *Ghost*. Television acting credits include *Law & Order*, *The Hot Zone*, *Lovecraft Country*, *Chambers*, *Scandal*, *Dexter*, *The L Word*, *Frasier*, *From the Earth to the Moon*, *Murphy Brown*, and *Designing Women*. Tony has directed the feature films *Ezra*, *Conviction*, *The Last Kiss*, *Someone Like You*, and *A Walk on the Moon*. His numerous TV directing credits include *Chambers*, *Scandal*, *The Divide* (also executive producer), *Justified*, *Dexter*, *Damages*, *Law & Order*, *Grey's Anatomy*, and *The L Word*.

DEREK McLANE (*Set Designer*)

's Broadway set designs include *Just in Time*, *Death Becomes Her*, *Othello*, *Purlie Victorious*, *MJ*, *Moulin Rouge!* (Tony Award), *A Soldier's Play*, *The Price*, *Beautiful*, *Noises Off*, *Gigi*, *33 Variations* (Tony Award), *China Doll*, *How to Succeed in Business*, *Follies*, *Anything Goes*, *Bengal Tiger at the Baghdad Zoo*, *Ragtime*, *The Pajama Game*, and *I Am My Own Wife*. Off-Broadway: *Love, Love, Love*; *Into the Woods*; *Ruined*. Television: Six years of Academy Awards (Emmy Award); NBC Musicals: *The Sound of Music*, *The Wiz*, *Hairspray* (Emmy Award). Awards include two Tonys, two Emmys, three Obies, two Drama Desks, three Lucille Lortels, and three Art Directors Guild Awards.

EMILIO SOSA (*Costume Designer*)

is one of Broadway's most distinctive creative forces. As a five-time Tony Award-nominated costume designer, his work spans many of the industry's most celebrated productions. His recent Broadway credits include *Sweeney Todd*; *A Beautiful Noise*; *Ain't No Mo'*; *1776*; *Good Night, Oscar*; *On Your Feet!*; *Motown: The Musical*; *Porgy and Bess*; and *Topdog/Underdog*. His most recent projects included *Jesus Christ Superstar*, starring Cynthia Erivo and Adam Lambert, and *Masquerade*, the immersive retelling of *Phantom of the Opera*. He is also the first designer of color to create for the Radio City Spring Spectacular and Christmas Show. He has designed for Usher, Mariah Carey, Diana Ross, and Gloria Estefan, to name a few, and appeared on TV's *Project Runway All Stars*. As the former Chair of the American Theatre Wing, Emilio continues to champion access and representation in the arts.

ADAM HONORÉ (*Lighting Designer*)

is a Harlem-based designer for the stage. Arena Stage: *We Are Gathered*, *Exclusion*, *Right to be Forgotten*. Broadway: *Ragtime*, *Cats*; *The Jellie Ball*, Jeff Ross: *Take a Banana for the Ride*, *Purlie Victorious*, *Ain't No Mo'*, *Chicken & Biscuits*. Adam is a Drama Desk nominee and recent recipient of the Obie Award for Sustained Achievement in Design. @itsadamhonore

DAN MOSES SCHREIER (*Sound Designer*)

's Broadway credits include *Floyd Collins*, *The Iceman Cometh* (Denzel Washington), *Falsettos*, *American Psycho*, *The Visit* (Chita Rivera), world premieres of August Wilson's *Radio Golf* and *Gem of the Ocean*, *Gentleman's Guide to Love and Murder*, *Waiting for Godot* (Nathan Lane, Bill Irwin, John Goodman), fiftieth anniversary production of *West Side Story* with Spanish lyrics by Lin-Manuel Miranda, *Gypsy* (Patti LuPone), *Sondheim on Sondheim*, *A Little Night Music* (Catherine Zeta-Jones/Angela Lansbury), *25th Annual Putnam County Spelling Bee*, John Doyle's production of *Sweeney Todd*,



Awa Sal Secka for Chez Joey at Blues Alley Jazz.
Photo by Ambe J. Williams.



Samantha Massell for Chez Joey at Blues Alley Jazz.
Photo by Ambe J. Williams.

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CREATIVE

Assassins, *Pacific Overtures*, *Topdog/Underdog*, *Into the Woods*, *The Diary of Anne Frank* (Natalie Portman), and *Bring in 'da Noise, Bring in 'da Funk* (Savion Glover). Off-Broadway highlights include *Fiddler on the Roof* in Yiddish directed by Joel Grey (*Fiddler Afn Dakh*), *Cyrano* (Peter Dinklage with music by The National), and seven productions with Richard Foreman and The Ontological-Hysteric Theater. Compositions for Broadway include *The Merchant of Venice* (Al Pacino), *Julius Caesar* (Denzel Washington), *The Glass Menagerie* (Jessica Lange), *Major Barbara* (Cherry Jones), and *The Tempest* (Patrick Stewart). Awards: six Tony Award nominations, five Drama Desk Awards, Obie Award for Sustained Excellence, Lucille Lortel Award. Fellow of MacDowell. www.danmosesschreier.com

J. JARED JANAS (*Wig, Hair, and Makeup Designer*) At Arena Stage, Jared has worked on *We Are Gathered*, *Unknown Soldier*, and *Ride the Cyclone*. Select Broadway credits include *Punch, Dead Outlaw*, *John Proctor* is the Villain, *Glengarry Glen Ross*, *Buena Vista Social Club*, *Our Town*, *Once Upon a Mattress*, *Mary Jane*, *Prayer for the French Republic*, *Purlie Victorious*, *Good Night, Oscar*, *Sweeney Todd...*, *Ohio State Murders*, *Juliet*, *Kimberly Akimbo*, *Indecent*, *Sunset Boulevard*, *The Visit*, *The Real Thing*, *Lady Day at Emerson's Bar & Grill*, *Motown*, *Peter and the Starcatcher*, *Porgy and Bess*. Select Off-Broadway credits include *Sally & Tom* (Drama Desk nomination) and *Yours Unfaithfully* (Drama Desk nomination). Instagram: @jjjanas_

VICTOR GOULD (*Music Supervisor, u/s Lafayette*) has been hailed by *DownBeat* as "a new and important compositional voice" and by *All About Jazz* as "a composer of great ambition and skill." He has earned distinction as a pianist, composer, and first-call sideman for such artists as vocalist Jazzmeia Horn, whose Grammy-nominated recordings *A Social Call* and *Liberation* feature Gould prominently. His first album, *Clockwork*, was named Debut of the Year in the 2016 NPR Music Jazz Critics Poll. With the subsequent releases *Earthlings* and *Thoughts Become Things*, Gould documented an ever-widening musical vision, adeptly orchestrating for horns and strings in varied combinations. One of the first recipients of the Herbie Hancock Presidential Scholarship at Berklee College of Music, Gould went on to earn a Master's degree from the prestigious Thelonious Monk Institute of Jazz at Loyola University. He has taught at Xavier University and elsewhere, following in the footsteps of his great mentor-educators.

THE TRC COMPANY (*Casting*) Broadway: *Dead Outlaw*, *BOOP! The Musical*, *Old Friends*, *Buena Vista Social Club*, *Death Becomes Her*, *Left on Tenth*, *The Outsiders*, *SIX*, *Aladdin*. Tours: *The Phantom of the Opera*, *Beauty and the Beast*, *Water for Elephants*, *The Wiz*, *Back to the Future*, *Mamma Mia!*, *Les Misérables*.

The TRC Company is proud to continue the casting legacy of Tara Rubin Casting and Johnson-Liff Casting.

RAIYON HUNTER (*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 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.

MORGAN R. HOLBROOK (*Stage Manager*) is a New York-based stage manager making his Arena Stage debut. He has been working professionally for 16 years on numerous Broadway, Off-Broadway, and regional productions. Most recently, he worked on the immersive *Phantom of the Opera* production, *Masquerade*. Other favorite projects include the Tony Award-winning shows *The Inheritance*, *The Ferryman*, and *The Boys in the Band*. He is grateful for the love and support of his parents.

KELLY MERRITT (*Assistant Stage Manager*)'s Broadway credits include *The Inheritance*, *Hillary and Clinton*, *The Ferryman*, and *The Boys in the Band*. Off-Broadway/NYC: *The Big Gay Jamboree*; *Dracula*, *A Comedy of Terrors*; *The Gospel According to Heather*; *The Good John Proctor*; *Superhero*, *Slave Play*. Regional: *High Society* (Ogunquit Playhouse); *Enchanted April* (STNJ); *Soft Power*, *Bright Star*, *Archduke*, and *Zoot Suit* (CTG); *A Funny Thing Happened on the Way to the Gynecologic Oncology Unit at Memorial Sloan-Kettering Cancer Center of New York City* (Geffen Playhouse); *Born for This* (Broad Stage). Love to her family for their endless encouragement and support!

DAYNE SUNDMAN (*Assistant Stage Manager*) is always glad to be back at Arena Stage. Some past favorite shows at Arena include *A Wrinkle in Time* (world premiere); *The Bedwetter*; *Death on the Nile* (world premiere); *Unknown Soldier*; *POTUS*; *Angels in America, Part One: Millennium Approaches*; *Catch Me If You Can*; *Newsies*; and *Anything Goes*. Other credits include *The Wild Duck*, *Jane Anger*, *The Notebooks of Leonardo da Vinci* (STC); *Murder on the Orient Express* (Great Lakes Theater); *Natasha, Pierre & The Great Comet of 1812*, and *Sense and Sensibility* (Idaho Shakespeare Festival). Allen Lee Hughes Fellow 2017. Baldwin Wallace University 2015.

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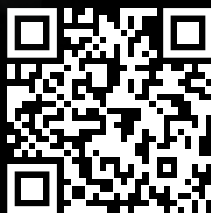
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ARENA LEADERSHIP

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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The cast of *My Fair Lady* (2012/13 Season). Photo by Suzanne Blue Star Boy.

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Executive Producer Edgar Dobie
Founding DirectorZelda Fichandler
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Founding Executive
Director Thomas C. Fichandler
(1915-1997)
Artistic Director Emeritus Molly Smith

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CoordinatorHannah Viederman
Artistic FellowNakkia Smalls*
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Jeremy Cohen, Noah Diaz,
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Building Technician Anthony Wade
Maintenance AssistantTevin Smith
PorterLawrence Wise
Stage Door AttendantPam Hatton
Environmental and Security Services.....SWBID

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Senior Director of Community Engagement
& Audience ExperienceSean-Maurice Lynch

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Community Engagement
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Training & Professional Development
Manager.....Zoë Hall
Learning Engagement
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Assistant Community Engagement
Producer..... Kimberly Scott
Community Partnership FellowT’Niya Wilson*
Learning Engagement Fellow.....Wonnice Kim*

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Experience.....Jody Barasch
House Managers Vicky Kobelka, Bruce Perry
Audience Experience Associates..... Grant Collins,
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Jasmine Martin
Events Consultant..... Kaitlyn Sakry

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Interim General Manager/Associate General
Manager.....J.P. McLaurin
Company ManagerDavid McMaines
Associate Company ManagerBowen Fox
Interim Assistant General Manager/
General and Production Management
CoordinatorJenna Murphy
General and Company
Management Fellow.....Madalyn Oliver*

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Tima Theppakdee (Help Desk Tier II),
Jime Marquez (Help Desk),
Jarrett Poole (System Administrator)

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Graphic DesignerKristopher Ingle
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Marketing & Communications
Fellow Byron Escobar*
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Sales Manager..... Hannah Damanka
Assistant Sales Manager..... Ellie Pline
Sales Associates.....Jordan Embrack,
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Specialist.....Sabrina Zillinger
Senior Systems Analyst.....Aaron Hutchens

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Group Sales Lead Manager.....Donald Jolly

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Concessions Supervisor Erika Wallace
Concessions Attendants.....Imani Pugh

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Assistant Production
Manager..... Rachel Crawford

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Resident Production
Stage Manager.....Christi B. Spann

SCENIC

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Associate Technical Director Ryan Lasich
Scene Shop Supervisor..... Frank Miller
Stage Supervisor.....Hannah Martin
Carpenters.....Erick Boscana, Matthew Grisdela,
Julia Junghans, Max Marshall,
Logan McDowell, Lily Rehberg

SCENIC ART

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Scenic Artist..... Misha Rodriguez

PROPERTIES

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Associate Properties DirectorJonathan Borgia
Head Props Artisan..... Niell DuVal
Props Artisan..... Kyle Handziak
Props Assistants.....Erica Feidelseit, Kayla Prough

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Electricians.....Scott Folsom, Kelsey Swanson,
Nicole Trantum
Lighting Fellow Emily Pan*

SOUND

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Associate Sound and Video Supervisor.....Di Carey
Sound Technicians.....Alex Cloud,
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COSTUMES

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Drapers.....Seth Gilbert, Michele Macadaeg
First Hands.....Elizabeth Spilsbury, Lilliana Valentin
Craftsperson..... Deborah Nash
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