

2025/26 SEASON



The Waterwell Production of

A GOOD DAY TO ME NOT TO YOU

MAR 27 – MAY 3

75TH
ANNIVERSARY SEASON

THE MOTION

By Christopher Chen
Directed by Hana S. Sharif

MAY 6 – JUNE 14

Who gets to decide?

What begins as a debate between four scholars quickly transitions into a real-life experiment—where the scientists become the subjects.

Basic human rights come into question.

Who deserves to love? Who deserves to live? And, most importantly, who gets to decide what it means to be human?



ARENASTAGE.ORG/MOTION

Coming Up Next

NO SCRUBS. JUST LEGENDS.



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

JUNE 12 – AUGUST 9

TLC changed music forever when they stormed the '90s music scene, not only topping the charts—but creating the look, sound, and soul of a generation. Now, their gripping story of unshakable sisterhood comes to the stage. *CrazySexyCool* is a fresh, new musical featuring a powerhouse cast, high-octane choreography, and multi-platinum *Billboard* hits like “Waterfalls,” “Creep,” “Unpretty,” and, of course, “No Scrubs.”

ARENASTAGE.ORG/TLC

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Friday - Saturday: 5 - 10:30 PM

Sunday: 4 - 9:30 PM

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Constance Zaytoun for *A Good Day to Me Not to You*. Photo by Tony Powell.



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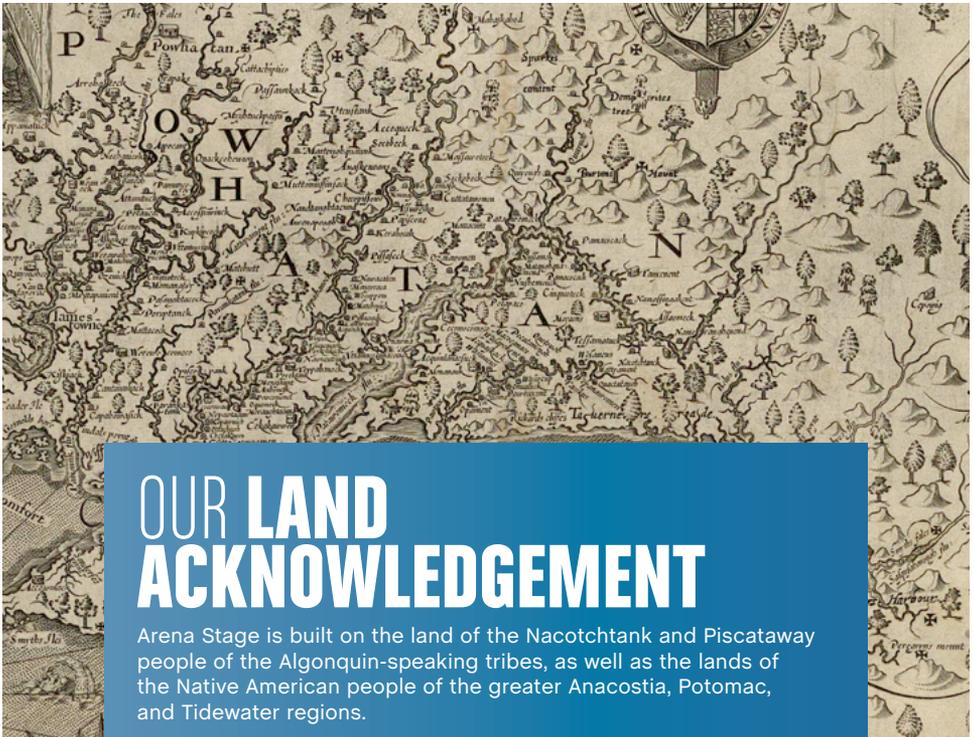
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ARENA STAGE'S MISSION

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

On Intimacy, Laughter, and the Courage to Begin Again

The first time I read Lameece Issaq's *A Good Day to Me Not to You*, I laughed out loud.

Not a quiet, polite kind of laugh, but a boisterous, full-bodied laugh—one that erupts suddenly and without warning. Lameece's play is unapologetically candid, wickedly funny, and deeply compassionate toward a character whose life has unraveled in ways both so absurd they could only be theatrical and so familiar that we fully recognize ourselves in her. Here is a woman standing at a crossroads she never planned for. Careers have faltered. Relationships have shifted. Certainties have dissolved, and a future she hoped for quietly slipping out of reach. And yet, within that disorientation, something beautiful emerges: the possibility of a new beginning.

In *A Good Day to Me Not to You*, humor and heartbreak live side by side. The play's eccentric characters and biting observations are absurdly, unexpectedly, divinely hilarious. And underneath that laughter runs a deeper current—the ever-recognizable tide of grief, loneliness, and the strange resilience required when life refuses to cooperate with our expectations.

This play finds its new beginning in the Arlene and Robert Kogod Cradle, a space built for shaping new work. True to its name, the Cradle forms and molds stories with the intimacy and immediacy needed when birthing a new play. It was conceived as a space for evolution. In *A Good Day's* world-premiere run with Waterwell in New York, Lameece was both the playwright and the performer. But here at Arena, the remarkable Constance Zaytoun steps into the role of the Narrator, bringing her own instincts to the character. In this next-step production, the work blooms beyond the singular identity of its generative artist, expanding to make space for new voices, new embodiments, and new interpretations. Under the direction of the brilliant Lee Sunday Evans, a singular talent when it comes to imagining the impossible, Lameece's work sings, taking on new life and growing beyond its original form.

As Arena Stage marks its 75th Anniversary, I am honored that Lameece's beautiful, tender tale takes its next steps here. Thank you for joining us here in reflection, jubilation, and community, through the ups and downs of living, as we share a fleeting moment of hilarity and humanity together.

With gratitude for the artists who bring this story to life, and for the audience who completes it,

Hana S. Sharif
Artistic Director

Arena Stage
Washington, DC

CLARK
CONSTRUCTION

**Proudly Shaping
the Local Landscape**



FROM THE EXECUTIVE PRODUCER

“Arena Stage, pioneer in the performing arts, enters the 21st century with a landmark architectural statement that reflects its history, presence and ambitious plans to lead the education and human experience that theatre provides.”

This is a quote from Robert Kogod, half of the legendary couple Arlene and Robert Kogod for whom this one-of-a-kind theater is named. Bob wrote that quote for me in pen on a piece of yellow notepad paper during a meeting in 2009—the year leading up to the completion of the Mead Center—and I had it framed in my office until the sun faded away the words. A lesson we have learned about this beautiful building is that the unique glazed wall that surrounds us takes the sun very seriously and items in consistent contact with sunbeams fade. You may have noticed the screens in the Molly Smith Study that now protect the shelves of books. Many book covers surrendered to the strength of the sun.

You may be able to devise that my theme for today's note to you is our facility. For those who have been following these missives all season, I have been introducing you to members of the Arena team who report directly to me, and today's highlight is Senior Director of Operations and Facilities, Keaun Windear.

Bing Thom's creation is now almost 16 years old, so parts of the infrastructure we heralded as state-of-the-art in 2010 are not quite so anymore. Keaun is an undefeated champion of our Mead Center. Hopefully none of you remember a time when the air conditioning didn't work...but that does happen and Keaun is on the front line to fix it. Keaun leads the team that keeps the Kogod Cradle “rocking” so that we can be here today to enjoy the artistry of actor Constance Zaytoun, playwright Lameece Issaq, director Lee Sunday Evans, and the creative and production teams.

Starting as a building technician, Keaun is a home-grown talent. He manages critical external relationships with HVAC maintenance providers such as Harris, our security and cleaning staff run with Southwest BID, as well as leading our internal team, including Arena's current longest-tenured employee, porter Larry Wise (42 years). I particularly admire the way he nurtures all these relationships.

From chillers to solar panels, Keaun truly understands that buildings have a heartbeat and need to be cared for like any organism. He knows the vernacular of the Mead Center and how it is supposed to work.

Thank you, Keaun, for supporting this fine facility and its art with style and grace, while being so fleet of foot!

Please enjoy the show and the building it's living in.

Edgar Dobie
Executive Producer
President of the Corporation

BODILY AGENCY IN SAINT AGNES' HOUSE

By May Treuhaft-Ali

At the beginning of *A Good Day To Me Not to You*, the Narrator moves into Saint Agnes Residence, a women's rooming house run by nuns. Saint Agnes, she learns, devoted herself to God at the age of twelve. In doing so, she incurred the wrath of countless suitors who wanted to marry her, and ultimately received a death sentence for it. Even so, she remained steadfast in her commitment, and earned sainthood

for it. The Narrator marvels at Agnes' ability to decide her body's fate at such a young age, despite threats of sexual and physical violence. In her forties, the Narrator finds it

difficult to do the same. She wants nothing more than to have children of her own, but never had the chance. Now, as her time to do so dwindles, her unfulfilled longings turn into obsessions, forcing her to reflect on her own lack of bodily agency throughout her life. Did others take it from her, or did she deny herself? After years of deferring to what everyone else wants from her, is it too late to go after what she wants?

Over the course of the play, we learn about experiences throughout the Narrator's life that have left her deeply alienated from her own body. The most egregious instance comes from a former sexual partner, James. He violates her in a way that, though not explicitly sexual, prevents the Narrator from seeking out intimacy for the next ten years. She is more aware of herself as an object of desire

than as someone capable of it: when a stranger on the subway takes an interest in her, she tells us, "I am very uncomfortable being looked at, desired. I never know what to do with it, with

the tension of it, the obligation of it. Like maybe I need to thank you? For your attraction to me and my body parts? I'm not sure what's worse, being noticed or being ignored."

Playwright Lameece Issaq intentionally does not dwell on the Narrator's Palestinian-Lebanese heritage. The piece pointedly resists reducing this fictional character's complex inner life to a single facet

*"FOR THIS PLAY,
I WANTED TO
EXPLORE BEING
MIDDLE AGED
INSTEAD OF
MIDDLE EASTERN."*

of her identity—after all, to do so would be to subject her to a different, but equally objectifying, external gaze. As Issaq told me, “For this play, I wanted to explore being middle aged instead of Middle Eastern.” However, perhaps *because* the Narrator’s struggles are never explicitly linked to her Arabness, the play beautifully illuminates the more subtle ways that history infiltrates our bodies and shows up in our everyday lives. Due to a long series of empires, generations of Lebanese and Palestinian families never had the right to govern their own land, or have a say in what happened to it. An inherited sense of displacement can make it difficult—especially for women—to feel true ownership over the most intimate home of all. The Narrator displays a mistrust of her own body throughout the play: when her sister suggests that she go back to dental school, after she had to drop out due to a spell of intense vertigo, the Narrator rejects the idea out of fear that her body will betray



her again. When the body is both your home *and* the force that dispossesses you of your future, can you ever feel safe in it again?

Although Saint Agnes Residence is governed by the Catholic church and a thick book of rules—it is, as the Narrator says, “a women’s rooming house run by men”—the Narrator finds an unexpected source of healing in the women she meets there. She befriends Sister John, who, despite the harm she has suffered at the hands of the church, still finds opportunities for self-actualization within her faith. It is Sister John who finds her in her greatest moment of despair, and pulls her out of it. Though the Narrator is not religious, and though Saint Agnes Residence is only a temporary home, the resilience of the countless women who live there does offer an antidote to her feelings of isolation and powerlessness. The play leaves us with the possibility that the only way to find your way back to yourself is through connection with others.





Constance Zaytoun for A Good Day to Me Not to You. Photo by Tony Powell.

ARENA STAGE

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

The Waterwell Production of

A GOOD DAY TO ME NOT TO YOU

By **LAMEECE ISSAQ**

Directed by **LEE SUNDAY EVANS**

Set Designer
PEIYI WONG

Costume Designer
JIAN JUNG

Lighting Designer
MEXTLY COUZIN

Composer & Sound Designer
AVI AMON

Associate Director
CAGLA KARSLIOGLU

Casting
RAIYON HUNTER, CSA

Stage Manager
KATE KILBANE*

Support for *A Good Day to Me Not to You* is provided by **The Molly Smith Fund for New Work**.

A Good Day to Me Not to You was developed at
Williamstown Theatre Festival, 2023, Jenny Gerstein, Artistic Director;
Theatre Aspen's Solo Flights Festival, August 2021, Jed Bernstein, Producing Director;
New York Theatre Workshop, Jim Nicola, Artistic Director, Linda Chapman, Associate Artistic Director;
Noor Theatre, 2020, Lameece Issaq, Artistic Director;
Williamstown Theatre Company and by the Cape Cod Theatre Project, Hal Brooks, Artistic Director.

The world-premiere production was produced in November 2023 by Waterwell,
Lee Sunday Evans, Artistic Director,
Sarah Scafidi, Managing Director,
Arian Moayed, Co-Founder & Board Chair,
and presented through special arrangement with Plate Spinner.

SETTING

Saint Agnes Residence.

CAST

Narrator **CONSTANCE ZAYTOUN***

UNDERSTUDIES

Narrator – **LEILA BUCK***

FOR THIS PRODUCTION

Assistant Lighting Designer **LIV JIN**
 Production Assistant..... **MIRANDA KORIETH**
 Stage Supervisor... .. **HANNAH MARTIN**
 Props Technician **ERICA FEIDELSEIT**
 Light Board Operator..... **NICOLE TRANTUM**
 Sound Technician..... **KEBBY SEYOUM**
 Wardrobe Supervisor..... **JAIME BAGLEY**

***Members of Actors' Equity Association**

The videotaping or making of electronic or other audio and/or visual recordings of this production and distributing recordings or streams in any medium, including the internet, is strictly prohibited.



Constance Zaytoun for A Good Day to Me Not to You. Photo by Tony Powell.

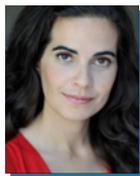
CAST



CONSTANCE ZAYTOUN

(Narrator) is an actor, VO artist, writer, on-camera host, and producer. New York credits include *And Baby Makes Seven* (New Ohio Theatre); *Sex Work Sex Play* (28th Street Theater); *Broken Hands* (Theatre Row); *Why We Have a Body* (Blue Heron); *Seen by the Dog* (West End Theatre); and *The Piano Men* (DTW). Constance is best known for her recurring role as Dr. Norton in *Saint X* (Hulu). She also appeared in *FBI: Most Wanted* and *Gossip Girl*. With Marc Weitz, her partner-in-crime, she co-created *Constance Cooks*, an award-winning culinary comedy series. Dr. Zaytoun (!) is a published author with a Masters in Feminist Performance (NYU), PhD in Theatre Studies (CUNY Graduate Center), and is a certified teacher of Fitzmaurice Voicework. Representation: BUCHWALD & IFM.

@constancecooks



LEILA BUCK (u/s Narrator)

is a Lebanese American actor, playwright, audiobook narrator, and facilitator who has performed and taught throughout the US, Europe, China, Australia and 11 Arab countries. Writer/Performer:

Hkeelee: Talk to Me (limited run presented by Mosaic Theater in the Kodog at Arena; State Department Speaker Specialist Tour Tunisia, Saudi Arabia, Lebanon); *American Dreams* (dir. Tamilla Woodard; Cleveland Public Theatre, Online Tour 2020 Working Theater, Round House, Marin Theatre, Hartford Stage, ASU Gammage; Drama League nomination); *In the Crossing* (dir. Shana Gold; The Public Theater, Culture Project, NYTW, Brooklyn Museum). Acting: *The Admission* (Theater J/Studio Theatre); *Aftermath* (New York Theatre Workshop, International Tour; Drama League nomination); *Scorched* (Wilma Theater; Barrymore Award). Publication: *Stages of Resistance*; *Innovation in Five Acts*; *Etching Our Own Image: Voices from the Arab American Art Movement*; *Four Arab-American Plays*. Alumna: Emerging Writers Group, Public Theater, NYC; TCG Fox Fellow; Usual Suspect, New York Theatre Workshop; MA, Adjunct Professor, NYU.

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TAKE OUR SURVEY!

Please take a few minutes to tell us
about your experience at the theater.

Thank You For Joining Us
Thank You For Joining Us
Thank You For Joining Us
Thank You For Joining Us

CREATIVE

LAMEECE ISSAQ (*Playwright*) Arena Stage debut. Lameece is an actor, writer, and co-founder/former artistic director of Noor Theatre, for which she won an Obie Award, alongside her co-founders. She has appeared in several regional and off-Broadway productions, including *A Good Day to Me Not to You*, which premiered off-Broadway at the Connelly Theater in 2023 and was produced by Waterwell and Plate Spinner Productions. The play was developed at Williamstown Theatre Festival, New York Theatre Workshop, Cape Cod Theatre Project, Noor Theatre, and Theatre Aspen's Solo Flights Festival. She's written various short plays produced by the New York Arab-American Comedy Festival; as well as *Noor and Hadi Go to Hogwarts* (Theater Breaking Through Barriers, Golden Thread Theater); *Orb Weaver* (24/6) and *Nooha's List*, part of the compilation play, *Motherhood Out Loud* (Hartford Stage, Geffen, Primary Stages). Her full-length play *Food and Fadwa* (2011 recipient of the Edgerton Foundation New American Play Award) premiered off-Broadway at New York Theatre Workshop in a co-production with Noor Theatre in which she starred and in which *Variety* praised her performance as "stunning." *Food and Fadwa* was a part of the Arab Voices Festival in both Abu Dhabi and Beirut and was published in the anthology *Contemporary Plays by Women of Color*, second edition. She co-wrote the feature film *Abe*, directed by Fernando Grostein Andrade, which premiered at the 2019 Sundance Film Festival. Lameece is a member of AEA and SAG/AFTRA. 2016 NYFA Finalist in Playwriting/Screenwriting. www.lameeceissaq.com

LEE SUNDAY EVANS (*Director*) is a two-time Obie Award-winning director and the Artistic Director of Waterwell, who directed the world premiere of *A Wrinkle in Time* by Lauren Yee, music and lyrics by Heather Christian, at Arena Stage last season. Other notable credits include *Oratorio for Living Things* by Heather Christian, *The Ford/Hill Project* which she co-created with Elizabeth Marvel, *Dance Nation* by Clare Barron, Waterwell's *The Courtroom* created with Arian Moayed which premiered in a courtroom in the Second Circuit Thurgood Marshall Courthouse, *Caught* by Christopher Chen, and *Home* by Geoff Sobelle. She directed the film adaptation of *The Courtroom* which premiered at Tribeca Film Festival in 2022 and has had grassroots screenings around the country. As part of her work at Waterwell, she has partnered with the Council on Foreign Relations, the National Center for Youth Law, Labor Notes, the Amica

Center, the National Center for Youth Law, Dignity Not Detention Coalition, and others to create original projects that make robust contributions to their work on public policy, communications, and organizing.

PEIYI WONG (*Set Designer*) is a Bessie Award-winning scenographer and interdisciplinary artist based in New York City. She designs sets, installation, and costumes for live performance. Recent credits include, Off-Broadway: *Public Obscenities* (Woolly Mammoth, TFANA), *The Whitney Album* (Soho Rep), *A Delicate Balance* (NAATCO/Transport Group), *Bus Stop* (CSC, NAATCO/Transport Group), *Weightless* (WP Theater), *Songs About Trains* (Radical Evolution/Working Theater), *The 7th Voyage of Egon Tichy [REDUX]* (NYTW, TiQ/SSP), *A Hunger Artist* (Sinking Ship); Opera/Dance: *Rainbird* (Mabou Mines/EiO), *Eat the Document* (Prototype), *Memoirs of a... Unicorn* (New York Live Arts), *HOUSECONCERT* and *Look Out Sh'thead* (Object Collection). Upcoming: *The Table with Pink Fang* at The Gym at Judson. Her work has been awarded support from the Edith Lutyens & Bel Geddes Design Enhancement Fund and NYSCA Support for Artists Grant. Faculty at Playwrights Horizons, NYU Tisch. MFA CalArts. www.peiyiameliawong.com

JIAN JUNG (*Costume Designer*) is an Obie Award-winning set and costume designer from Korea, based in New York City. Recent theater credits include *Meat Suit* (Second Stage), *Staff Meal* (Playwrights Horizons), *The Nosebleed* (LCT3, Woolly Mammoth Theatre, New National Theater Tokyo), *The Following Evening* (PAC NYC), *Kiss* (Wilma Theater), *Comeuppance* (Woolly Mammoth Theatre, Wilma Theater), *Ocean Filibuster* (A.R.T.), *The Day You Begin* (Kennedy Center), *Suicide Forest* (Bushwick Starr), and *Ludic Proxy* (Soho Rep / Japan Society). Opera and musical credits include productions at Wolf Trap Opera, Fisher Center at Bard, Huntington Theatre, and Juilliard. Her Spanish and bilingual productions have been in Puerto Rico, Cuba, and Venezuela. She teaches at NYU Tisch Design MFA program and Sarah Lawrence College. www.jianjung.com

CREATIVE

MEXTLY COUZIN (*Lighting Designer*)'s credits include Broadway: *JOB*. Off-Broadway: *BIGFOOT!*, *Mexodus*, *Rheology*, *N/A*, Fiasco Theater's *Pericles*, *A Good Day to Me Not to You*, *Here We Are* (ALD), *Straight Line Crazy*, *peerless*, *Tambo & Bones*. Regional: *Real Women Have Curves* (Alley Theatre); *Mexodus* (Berkeley Rep, Baltimore Center Stage/Mosaic); *Indian Princesses* (La Jolla Playhouse); *Henry 6* (The Old Globe); *Das Rheingold* (Seattle Opera); *Incendiary* (Woolly Mammoth); *West Side Story* (Centro de Bellas Artes Puerto Rico); *La Belle et la Bête* (Opera Parallèle). International: Théâtre des Champs-Élysées, *Nuits de Fourvière*. MXD Lighting Co-Founder. 2023 recipient of The 1/52 Project grant. MFA University of California, San Diego '20. mextlycouzin.com

AVI AMON (*Composer & Sound Designer*) is an award-winning, Turkish-American composer and sound artist. Avi is the composer of nearly a dozen musicals including *Through the Sunken Lands* which premiered at the Kennedy Center in 2024. Other theater work includes original music and sound design for *Well, I'll Let You Go* (Studio Seaview); *Danger and Opportunity* (Drama Desk Award); *Empty Ride* (The Old Globe); and *The Following Evening with 600 Highwaymen* (PAC NYC). Avi also has an active career scoring films including *Everything You Have Is Yours* (DOC NYC) and *The Fisherman* (Venice Film Festival). Upcoming: *Mother/Road*, a multimedia music-theater piece exploring grief and memory premieres at The Shed in NYC this summer. Avi is a MacDowell Fellow, the resident composer at the 52nd Street Project, and teaches at NYU. Instagram: [@aviamon](https://www.instagram.com/aviamon)

CAGLA KARSLIOGLU (*Associate Director*) Arena Stage debut. As an associate director, *Wonder* at A.R.T. As an assistant director off-Broadway, *The Meeting: The Interpreter* and *Untitled Camp Play* workshop at Cherry Lane Theatre. Directing: *She Has No Name with AZ Celtic Films*. As an assistant set/puppet designer (selected), *Goddess* at The Public Theater and *Erismena* (opera) at Juilliard. Upcoming set design: *Carmen* (opera) at Lakes Area Music Festival. BFA NYU Tisch.

RAIYON HUNTER (*Casting Director*) 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 Natak Garrett and The Repertory Theatre of St. Louis under Hana S. Sharif.

KATE KILBANE (*Stage Manager*) is delighted to make her Arena Stage debut. DC credits include Olney Theatre Center's *Hello, Dolly!* (Assistant Stage Manager) and *Kim's Convenience*; Signature Theatre's *Primary Trust*; Folger Theatre's *Our Verse in Time to Come*, *Amadeus*, and *I, Henry IV*; and Woolly Mammoth Theatre Company's *American Utopias* and *The Agony and the Ecstasy of Steve Jobs*, both with monologist Mike Daisey. Kate served as 2nd Assistant Stage Manager for *First You Dream*, *Follies*, and *Ragtime* at the Kennedy Center. Regional credits include the 2024 Fridays@3 Reading Series as Assistant Stage Manager at the Williamstown Theatre Festival; Everyman Theatre's *The Chinese Lady* and *Jump*; and the 2022 Repertory Season as Swing Stage Manager at the Contemporary American Theater Festival.

WATERWELL is an Obie Award-winning production company, co-founded by Arian Moayed, that creates theater, film, and digital media that wrestles with complex civic questions, gathering people for cultural events that provoke, inspire, and build community. www.waterwell.org

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.



The Director and Choreographer are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

Arena Stage is a constituent of the Theatre Communications Group (TCG), the national organization for the American theater.

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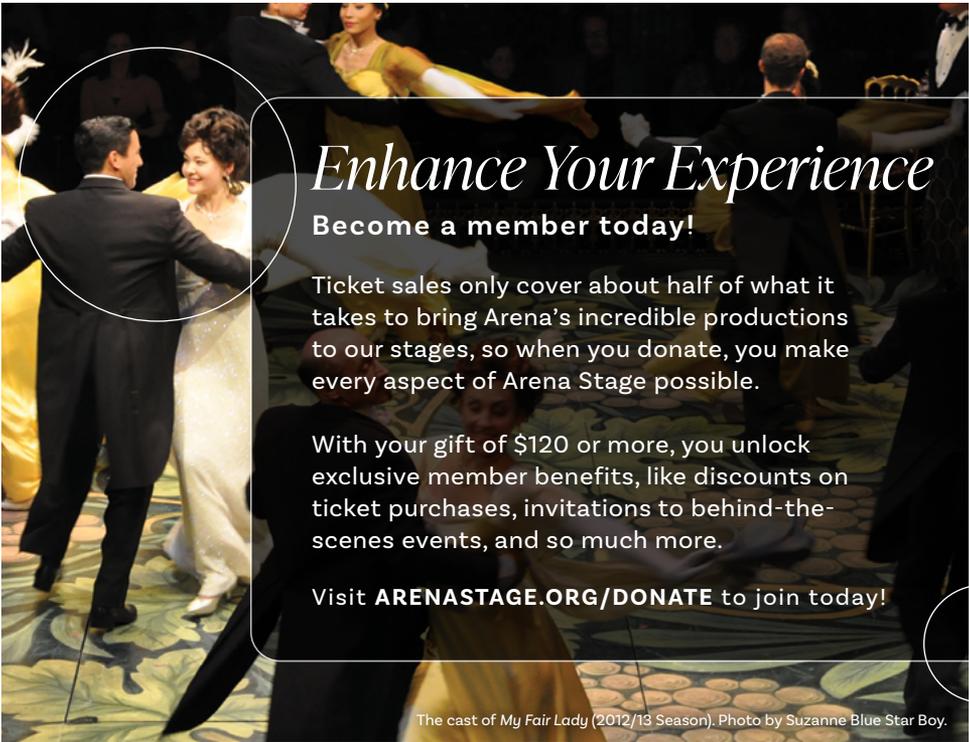
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Executive Producer Edgar Dobie
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Founding Executive
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Artistic Administrator..... Shannon Kelley
Artistic FellowNakkia Smalls*
Casting Intern Tyandria Jaaber
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Building Technician Anthony Wade
Maintenance AssistantTevin Smith
PorterLawrence Wise
Stage Door AttendantPam Hattton
Environmental and Security Services.....SWBID

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& Audience ExperienceSean-Maurice Lynch

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Community Engagement
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Manager.....Zoë Hall
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General and Production Management
Coordinator.....Jenna Murphy
General and Company
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Tima Theppakdee (Help Desk Tier II),
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Associate Technical Director Ryan Lasich
Scene Shop Supervisor Frank Miller
Stage Supervisor Hannah Martin
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Julia Junghans, Max Marshall,
Logan McDowell, Lily Rehberg

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

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Craftsperson Deborah Nash
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