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ASIDES
Production Program and Publication of the SHAKESPEARE THEATRE COMPANY

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Neal Racioppo

Graphic Designer
Daniel Martin-Minnich

Contributing Editors
Dr. Drew Lichtenberg
Cristina Lopez

Publisher
Neal Racioppo
FROM THE ARTISTIC DIRECTOR

DEAR FRIEND,

Welcome to the official start of our 36th season. At STC we present the biggest stories with the biggest artists. It’s a proud moment for us to share this audacious retelling of classical stories by an American icon. It was Ms. Spears’ idea to create this show about the power of fairytale princesses and I hope you enjoy the immediacy of this production. Like Shakespeare taking old stories and making them new, this show continues our glorious tradition of reworking the classics for now.

PHOTO OF SIMON GODWIN BY KK OTTESEN.
I’m thrilled to introduce Keone and Mari Madrid and their amazing creative team and cast to you. They have built a truly uplifting show; and I am deeply indebted to Jimmy Nederlander and the Nederlander Organization for partnering with STC on this special journey.

After flying high with this amazing extravangaza, please join us for more this season, including the beloved Our Town and Shakespeare’s glorious comedy, Much Ado About Nothing.

Here’s to happily ever after,

Simon Godwin
Artistic Director
Shakespeare Theatre Company
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Although princesses and Disney go hand-in-hand, what non-princess Disney institution did Britney Spears get her start with?

*Find the answer on the last page!*
AUDIENCE SERVICES

Sidney Harman Hall
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450 7th Street NW

Tickets: 202.547.1122
Box Office phone hours (both theatres):
    Daily, noon–6 p.m.

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The Michael R. Klein Theatre is currently closed.

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Thursday, December 16 at 7:30 p.m.
Saturday, January 8 at 2:00 p.m.

Audio-described version of this play:

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An audio-enhancement system is available for all performances. Both headset receivers and neck loops (to use with hearing aids outfitted with a “T” switch) are available at the coat check on a first-come basis.
Support for Shakespeare Theatre Company’s Accessibility program provided by mps.

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Shakespeare Theatre Company operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States, and employs members of the Stage Directors and Choreographers Society and United Scenic Artists. The Company is a member of the Performing Arts Alliance, the D.C. Chamber of Commerce, Association of Performing Arts Professionals (APAP), American Alliance for Theatre and Education, and D.C. Arts and Humanities Education Collaborative.
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Shakespeare Theatre Company

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BRITNEY SPEARS
Book by JON HARTMERE

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Opening Night December 17, 2021
Sidney Harman Hall

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Music Publishing MGB Scandinav

...BABY ONE MORE TIME
Written by Max Martin
Published by GV MXM/Kobalt Music Publishing

BOYS
Written by Pharrell Williams, Chad Hugo
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on behalf of itself, and Britney Spears Music

CIRCUS
Written by Benny Levin, Claude Kelly, Lukasz Gottwald
Published by Prescription Songs dba Where Da Kasz At/Kasz Money Publishing, Studio Beast/
Warner Chappell Music

EVERYTIMEx
Written by Britney Spears, Annette Stamatelatos
Published by Kobalt Music Publishing, Universal Music - Z Songs on behalf of itself, and Britney

FROM THE BOTTOM OF MY BROKEN HEART
Written by Eric Foster White
Published by Universal Music - Z Tunes Llc on behalf of itself, and 4 M.W. Music, Inc.

I WANNA GO
Written by Savan Harish Kotecha, Max Martin, Johan Schuster
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MAKE ME... (feat. G-Eazy)
Written by Britney Spears, Gerald Gillum, Joseph Janiak, Matthew Burns
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PASSENGER
Written by Katy Perry, Sia Furler, Andrew Swanson, Thomas Pentz
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PRETTY GIRLS
Written by Amethyst Amelia Kelly, Jade Thirlwall, Jesy Nelson, Jonathan Shave, Leigh-Anne Pinnock, Perrie Edwards, George Astasio, Jason Pebworth, and Maegan Cottone
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SCREAM & SHOUT
Written by William Adams, Tulisa Contostavios, Jean Kouame, Jef Martens

SOMETIMES
Written by Jorgen Elofsson
Published by GV Maratone/Kobalt Music Publishing, Universal Music - Careers on behalf of Universal Music Publishing MGB Scandinav

STRONGER
Written by Max Martin, Rami Yacoub
Published by Ole/Anthem Entertainment, GV MXM/Kobalt Music Publishing

TILL THE WORLD ENDS
Written by Max Martin, Lukasz Gottwald, Alexander Kronlund, Kesha Sebert
Published by Where Da Kasz At?, Kasz Money Pub, Dynamite Cop Music, MXM Music, Warner Chappell Music

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CREATIVE TEAM

Scenic Designer
Anna Fleischle

Lighting Designer
Sonoyo Nishikawa

Video/Projection Designer
Sven Ortel

Special Effects
Jeremy Chernick

Associate Director
JV Mercanti

Production Stage Manager
Jennifer Rae Moore*

Music Supervisor/Coordinator
Patrick Vaccariello

Co-Orchestrator
James Olmstead

Costume Designer
Loren Elstein

Sound Designer
Andrew Keister

Wig Designer
Ashley Rae Callahan

Casting
Paul Hardt, Hardt Casting

Associate Choreographer
Isidro Rafael

Music Director
Britt Bonney

Music Producer/Co-Orchestrator
Matt Stine

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.
CoStar Group is a proud sponsor of the Shakespeare Theatre Company
CAST (in order of appearance)

Narrator................................................Michael McGrath*
Little Girl............................................Adrianna Weir†, Mila Weir†
Original Fairy Godmother..............Brooke Dillman*
Snow White......................................Aisha Jackson*
Sleeping Beauty..............................Ashley Chiu*
Belle.....................................................Belinda Allyn*
Rapunzel............................................Wonu Ogunfowora*
Princess and the Pea..................Morgan Weed*
Little Mermaid..............................Lauren Zakrin*
Gretel....................................................Selene Haro*
Little Red Riding Hood...............Jennifer Florentino*
Goldilocks........................................Amy Hillner Larsen*
Cinderella........................................Briga Heelan*
Stepmother......................................Emily Skinner*
Belinda................................................MiMi Scardulla*
Betany..................................................Tess Soltau*
Prince Charming...............................Justin Guarini*
Clumsy/Prince Ebullient..............Raymond J. Lee*
Prince Erudite.................................Ryan Steele*
Prince Suave......................................Stephen Brower*
Prince Affable.................................Stephen Scott Wormley*
Prince Brawny.................................Joshua Johnson*
Prince Mischievous.................Kevin Trinio Perdido*
Swing................................................Salisha Thomas*
Swing................................................Diana Vaden*
Swing................................................Matt Allen*
Swing................................................Matthew Tiberi*

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.
†Alternate in role
Dance Captain: Selene Haro*

UNDERSTUDIES:
Matt Allen* (Narrator), Belinda Allyn* (Cinderella), Stephen Brower* (Prince Charming), Jennifer Florentino* (Betany/Snow White), Amy Hillner Larsen* (Belinda/Original Fairy Godmother/Stepmother), Salisha Thomas* (Snow White/Betany), Diana Vaden* (Belinda/Original Fairy Godmother/Stepmother), Lauren Zakrin* (Cinderella)

FOR THIS PRODUCTION
Stage Manager: Lisa Ann Chernoff*
Assistant Stage Manager: Ana M. Garcia* 
Associate Scenic Designer: Frank Oliva
Associate Scenic Designer: Frank McCullough
Associate Costume Designer: Abby Hahn
Assistant Costume Designer: Amanda Jenks
Assistant Costume Designer: Courtney Irizarry
Assistant Costume Designer: Andrea Hood
UK Costume Assistants: Jennifer Gregory, Zahra Mansouri
Costume Assistants: Christopher Hynds, Holly McCaffrey
Associate Wig Designer: Ashley Robinson
Hair Consultant: Nikiya Mathis
Makeup Consultants: Kelly Budd, Earon Healey
Associate Lighting Designer: Karen Spahn
Assistant Lighting Designer: Charlotte McPherson
Lighting Assistant: Tyler Dubuc
Assistant Sound Designer: Brian Hsieh
Assistant Sound Designer: Emma Wilk
Associate Video/Projection Designer: Lacey Erb

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Projection Assistant: Zoey Crow
Special Effects Associate Designer: Ben Hagen
Magic Consultant: Nate Dendy
Associate Casting Director: Melanie Tojio Lockyer
Production Supervisor: Full Stage Productions LLC,
  Chris Smith, Pat Shea
Production Manager: Matt Marsden
Production Management Associate: Cody Spellman
Production Carpenter: Matt McKim
Advance Flyman and Automation Programmer: Kevin Keene
Production Props: Daniel Brown
Production Electrician: Stephen Atwell
Moving Light Programmer: Colin Scott
Production Sound Engineer: Daniel Lundberg
Advance Sound: Tylor Foster
Production Video Engineer: Andrew Gusciora
Projection Programmer: Ted Charles Brown
Video Engineer Shop Prep: Chris Kurtz
Video Engineer Install: Greg Peeler
Animator: Logan Smith
Copyist: Russ Bartmus
Associate Copyist: Alex Chilowicz
Synth Programmer: Billy Jay Stein and Ethan Deppe
  for Strange Cranium
Drummer Programmer: Jeff Roberts
Music Assistant: Simon Li
Aerial Design: AntiGravity®
Aerial Direction: Christopher Harrison
Company Manager: Steven Breiter
Assistant Company Managers: Des’ree Brown, Nia Burns
Production Assistants: Julia Bates, Heather Janay Ogden
Immigration Services: Eleanor Pelta, Morgan,
  Lewis & Bockius LLP
Scenery by Hudson Scenic Studio, Inc.; Chain Motor System by Show Motion, Inc. Milford, CT; Flying by Foy; Lighting Equipment and Special Lighting Effects by PRG Lighting; Sound and Video Equipment by Sound Associates, Inc.; Costumes executed by Coco Dupont, Colin Davis Jones Studio, Eric Winterling, Inc., John Kristiansen New York Inc.; Millinery by Lynne Mackey Studio; LED costume executed by Hat Rabbit; Crochet bonnet executed by Maria Ficalora; Costume painting by Hochi Asiatico; Shoes built by T.O. Dey and LaDuca Shoes; Gloves executed by Wing and Weft; Costume special thanks to Dyenamix, Vogue Too, and Gene Mignola.

Rehearsed at the New 42nd Street Studios.

**MUSICIANS**

Music Director/Keyboard: Britt Bonney
Associate Music Director/Keyboard: Clay Ostwald
Percussion: Jeffrey Roberts
Guitar: Beth Cannon
Electric Bass: Peter Revell
Keyboard: Leigh Delano
Contractor: Bruno Nasta

The musicians employed in this production are members of and represented by Washington D.C. Federation of Musicians, Local 161-170 of the American Federation of Musicians.

**PRODUCTION CREW**

Wardrobe Supervisor: Bobby Pearce
Hair Supervisor: Gabbie Vincent
Head Sound: Ashton McWhirter
A2: Adam Fitchett
Wardrobe Run Crew: Daisy Howard (supervisor), Alexandra Beverina, Jules Capuco, Lily Komarow, Emily McCort
Wig Run Crew: Deneen Freeman, Margaret Sackman
Wardrobe Prep/Swings: G.E. Burgtorf, Carissa Gilson, Felicia Hecker, Stephanie Smith
Run Crew: Niki Sears (Deck Chief), Elizabeth Burch, Travis Byrne, Christian Campbell, Sarah Schlehlein (sub), Rachael Sheffer, Abby Wasserman, Rachel Wolf (sub)
Automation: Craig Gatling, Andrew Wilkinson
Video Operator: James LaDow
Light Board Operator: Brice Hilburn
Followspot Operators: Calvin Anguiano, Peter Goldschmidt
Young Performer Supervisors: Jen Jacobs, Heather Janay Ogden

COVID-19 SAFETY COMMITTEE
Tom Haygood, Tim Fowler, Janice Jenson, Joy Johnson, Lindsey Morris, Max Schwager
Safety Managers: Hue Adams, Steven Breiter, Des’ree Brown, Nia Burns, Janice Jenson, Joy Johnson, Joe Smelser, Hilary Surface

For additional members of the production staff, please see the full staff listing.
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Britney Jean Spears—singer, dancer, icon. From the small town of Kentwood, Louisiana, this southern girl had one dream in mind—to bring joy to all those around her through music and dance. She got her start performing in the ‘90s revival of The Mickey Mouse Club. There, she was able to break into the music industry and work with iconic
Swedish pop producers such as Max Martin and Denniz Pop.

Her first album, *...Baby One More Time*, was released in 1999 and was a critical and commercial success, certified double platinum in just one month. Even though she was just 17 years old, it was clear from the start she was destined for greatness. With six number one albums, six MTV Video Music Awards, and a star on the Hollywood Walk of Fame, Britney has proven herself to be a living legend in the pop music industry. She has often been cited as a trend-setter in pop music. Her debut in 1999 catalyzed the successes of other pop princesses such as Christina Aguilera and Mandy Moore. Her fifth studio album, *Blackout*, which was also produced by Spears, became a major influence for 2010s pop music. With its innovative electropop and dubstep sound, critics often refer to it
as some of her best work. Beyond her music, Britney is also known for her heavily choreographed dancing in her music videos and stage productions. Her elaborate stage productions and music videos were a staple in the MTV era, with kids and teens of all backgrounds staying up all night to learn her signature choreography.

*Once Upon a One More Time* serves as a testament to Britney’s hard work
and influence. As the reigning “Pop Princess,” it’s fitting that *Once Upon a One More Time* would draw on the influence of princesses who have had their stories written for them instead of by them. The musical is a homage to the talent that inspired not only a generation, but a whole industry—all on her own creativity.
As directors and choreographers, Keone and Mari Madrid are known for their narrative lyrical hip-hop dance style. They have become sought-after creatives in the dance community after first coming to prominence for their viral video dance routine to “Is This Love” by Bob Marley, in which they performed a hip-hop routine as an elderly couple in love.
They then went on to choreograph for the reality television competition series *So You Think You Can Dance* and were participants on the reality competition series *World of Dance*. Most recently, Keone and Mari co-created, directed, and choreographed their first full length nominated Off-Broadway theater dance show, *Beyond Babel* which was a *New York Times* Critic’s Pick and nominated for two Drama Desk Awards. They have also choreographed music videos and stage shows for many of today’s top music artists including BTS, Justin Bieber, Billie Eilish, Ed Sheeran, Flying Lotus, and Kendrick Lamar. They show no signs of slowing down, having recently been named the choreographers for the pre-Broadway run of *The Karate Kid – The Musical*, premiering in St. Louis in spring of 2022.
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Photo of the cast of 2020’s The Amen Corner by Scott Suchman.
ABOUT SHAKESPEARE THEATRE COMPANY

OUR MISSION
Shakespeare Theatre Company creates, preserves, and promotes classic theatre—ambitious, enduring plays with universal themes—for all audiences.

OUR VISION
We create theatre to ignite a dialogue that connects the universality of classic works to our shared human experience in the modern world.

OUR VALUES AND FOCUS
Shakespeare Theatre Company produces and presents the highest quality classic theatre productions across genres, bringing them to vibrant life in a provocative, imaginative, and accessible style.

With Shakespeare at our core, we explore plays of national and international relevancy—those with profound themes, complex characters, and heightened language—through a contemporary 21st-century lens.
We expand the classic theatre repertoire in America by reviving and commissioning adaptations and translations of important forgotten works.

We create impactful and responsive arts education and community engagement programs to connect audiences to the significance of classic works and themes. We provide a home for leading classical artists and a training ground for the next generation of theatre artists and arts administrators.

Shakespeare Theatre Company is honored to welcome everybody to our theatre, which sits on the unceded homeland of the Nacotchtank, Piscataway Conoy, and Pamunkey peoples and their descendants. It is our hope that in gathering together communities from near and far to engage in art and storytelling, we are doing so responsibly, with respect and recognition of Indigenous people and First Nation members and elders who are with us, and of all the Native peoples for whom D.C. is their ancestral home.
NOT THAT INNOCENT

BY DR. DREW LICHTENBERG
RESIDENT DRAMATURG
Oh, baby, baby,
How was I supposed to know ...
That something wasn’t right here?

Some works of art—song lyrics, perhaps, or stories—are so instantly recognizable, it seems they have always existed. Did someone actually compose them, one might ask, or have they always existed, waiting to be written down?

Oh, baby, baby
I shouldn’t have let you go ...
And now you’re out of sight, yeah.

This is arguably the case with the songs of Britney Spears. So, too, with the group of stories, called many things over hundreds of years, that we know now as fairy tales. Both may seem like they have always been there, waiting to be discovered. But, to paraphrase one of Britney’s hits, they’re not that innocent.
Show me how you want it to be
Tell me, baby
Cause I need to know now, oh because ...

Shakespeare, no stranger to fairies, called them other things. Lady Macbeth, upbraiding her husband, speaks of “A woman’s story at a winter’s fire, authorized by her grandam.”

And in another play, “A sad tale’s best for winter,” says Prince Mamillius to his mother, Hermione, “one of sprites and goblins.” The title of that play? The Winter’s Tale.

If we believe Shakespeare, then, these tales originated around a winter’s fire. These stories keep us warm, but they also have the power to leave lasting impressions. They are stories of love and loss, need and desire, handed down from one generation to the next. The details change; the essentials remain the same. Like
verses of a popular tune, they are simple but, once stuck in your head, prove hard to dislodge, to see clearly for what they are.

My loneliness
Is killing me
And I
I must confess
I still believe, still believe ...

And they are women’s stories—as Lady Macbeth says, “authorized” or authored by one’s “grandam” or grandmother. In the four centuries since Shakespeare, however, these stories have been told predominantly by men. Not coincidentally, these stories contain gender stereotypes that remain with us, either to be accepted or challenged.

When I’m not with you I lose my mind
Give me a sign ...

Cinderella, Sleeping Beauty, and Little Red Riding Hood were first set
down in Charles Perrault’s *Histoires ou contes du temps passé* (1697), translated into English in 1729 as *Tales of Mother Goose*. Elected to the Académie Française by Louis XIV, the aristocratic Perrault could not be further from Shakespeare’s garrulous grandam. He capitalized on a French vogue for fairy tales (*contes de fees*) popularized by one Madame d’Aulnoy, his contemporary and a far more popular writer at the time. Perrault’s are the stories remembered most widely today.

*Oh, baby, baby,*

*The reason I breathe is you*

*Boy you got me blinded ...*

More familiar to today’s audiences are the Brothers Grimm, whose two-volume *Kinder-und Hausmärchen* (children’s and household tales) were first published in 1812 and 1815. Highly educated, like Perrault, the
Grimms’ role was primarily editorial. Scholar Jack Zipes estimates that over 100 of their stories derived from conversations with women. Dorothea Viehmann, a tailor’s wife and mother of six, visited the Grimms’ house after selling vegetables in the town market, regaling them with dozens. Was she the true “authorizer” of stories such as Snow White, Rapunzel, and Hansel and Gretel? We may never know.

*Hit me baby one more time!*

This legacy of telling and retelling forms the plot and overarching theme of the new musical, *Once Upon a One More Time*. When approached about the possibility of developing a work out of the music that made her famous, Britney Spears herself suggested the outlines of the project, a re-telling of the stories popularized by Perrault, the Grimms, and others (looking at you, Hans Christian Andersen).
As conceived and choreographed by husband-and-wife team Keone and Mari Madrid, from a script by Jon Hartmere, the stage in Once Upon a One More Time is a landscape of dreams, a place where a Godmother tells stories to a sleepy Child, and where we see them acted out for our amusement. But those iconic female characters are also an extorted labor force, paid less than their male counterparts. The “Narrator,” who runs them on a demanding schedule, bears more than a slight resemblance to a highly-strung, supercilious Stage Manager or Director. We are in a backstage meta-musical, Noises Off by way of Mamma Mia!.

It’s also a world badly in need of women’s liberation, which begins to arrive by way of other, 20th-century women’s stories, namely those of Betty Friedan and Simone de Beauvoir.
Yoking together these worlds, feminist and fairytale, are those songs, still possessing their ambiguously emancipatory power. Deriving from the musical canon of a modern-day pop music princess, Britney Spears, they reappear in this context as something rich and strange, often boasting reworked lyrics.

Shakespeare pulled the same trick, inserting popular airs into *Much Ado About Nothing* and other plays. John Gay’s *The Beggar’s Opera*, the first “ballad opera” in 1726, was also one of the first jukebox musicals, replacing the lyrics to “Greensleeves” and folk tunes with thinly veiled political satire. Bertolt Brecht and Kurt Weill rode this formula (and much of the plot) all the way to the bank in 1928 with their *The Threepenny Opera*. “Die Morität von Mackie Messer,” with its poison-pill lyrics about the ills of modern society, was the definitive pop song
of the Weimar Republic, an inspiration to Bobby Darin and, more indirectly, Bob Dylan. In *Once Upon a One More Time*, “Toxic” or “Piece of Me” play the role of similarly acid-spiked cocktails. As you watch Cinderella dealing with an oblivious Prince Charming, the false allyship of her Stepmother, and a panopticon where she is under constant surveillance, it’s worth asking: how can we win our freedoms from our own oppressive dreamworlds? What does it mean to be Cinderella in a world where one’s desires and actions are out of one’s control?

The answer may surprise you.
CAST BIOGRAPHIES

**MATT ALLEN***

*Swing*


**BELINDA ALLYN***

*Belle*


**STEPHEN BROWER**
*Prince Suave*

ASHLEY CHIU*

Sleeping Beauty

REGIONAL: North Carolina Theatre: Annie | Proctors Theatre: Kris Kringle. TELEVISION: FBI: Most Wanted (CBS), Madam Secretary (CBS), Jimmy Kimmel Live! (ABC). Feature film debut coming Fall 2022! PERSONAL: she/her/hers. For all the kids who didn’t see themselves in fairy tales. Endless love to my family.
Training: New York University’s Tisch School of the Arts: BFA Drama and Minor in Law and Society | Social Media: @ashleychiuchiu | AshleyChiu.com.

BROOKE DILLMAN*

The Original Fairy Godmother

FILM: Superbad, 4th Man Out, Dismissed. TELEVISION: Bob’s Burgers, The Great North, Central Park, Wrecked, Chad, Marvel’s MODOK, Superstore, Kickin’ It, The Big Bang Theory, The Middle, Good Luck Charlie, Con Man, Blue Collar TV, Six Feet Under. | Instagram: @therealreviewrevue.
JENNIFER FLORENTINO*

Little Red Riding Hood


JUSTIN GUARINI*

Prince Charming

SELENE HARO*

Gretel

NEW YORK: Off-Broadway: *Beyond Babel* (2x Drama Desk Award nomination). TOURS: Billie Eilish: *When We All Fall Asleep* Tour, Paula Abdul: *Total Package* Tour. TELEVISION: CIRQUE DU SOLEIL: *One Night for One Drop*, Beats by Dre: *Serena Williams Queen of Queens*. PERSONAL: she/her/hers. Selene is an artist motivated to uplift and guide people’s introspections towards a direction that’s self-healing, progressive, and empowering to take on the life they choose to create. She is dedicated to being this spark within people through her intentional performances, profound mentorship, and applicable education on what bringing synergy into all compartments in our lives can do.

| Teaching: Taught at dance camps in countries around the world including Indonesia, Switzerland, Canada, New Zealand, Russia, China, and Spain. |
| Training: Choreo Cookies Dance Team, Keone & Mari Madrid, Motus The Company |

Instagram: @SeleneHaro | Selidro.com.
I live in the District & Love it!

Judi Seiden
202.547.4419
judi@judiseiden.com
BRIGA HEELAN*
*Cinderella


AISHA JACKSON*
*Snow White*


REGIONAL: American Repertory Theater: *Witness Uganda* | Arvada Center: *Memphis*. TELEVISION: *Central Park* (animated series). PERSONAL: she/her/hers. Aisha is a Georgia native committed to being the change she wishes to see. She was the first Black woman to portray Anna in *Frozen* on Broadway, and she desires to continue making space for other performers and creatives of color to be represented equally, on stage and
off. Luke 1:37. For Vaughn and Amy | Training: University of Northern Colorado: Bachelor of Arts in Musical Theatre | Instagram: @gifted2sing | Twitter: @starringaisha | AishaJackson.com.

JOSHUA JOHNSON*
Prince Brawny

FILM: In the Heights. TELEVISION: Saturday Night Live, The Get Down (Netflix), Vinyl (HBO), Helpsters (Apple TV), and others.

OTHER: Joshua is an accomplished professional dancer from NYC and has worked with artists such as Beyoncé, Jennifer Lopez, Ariana Grande, Camilla Cabello, and more. He enjoys training in martial arts such as Muay Thai and Brazilian Jiu-Jitsu.

AMY HILLNER LARSEN*
Goldilocks


INTERNATIONAL: Tokyo Philharmonic: Disney on

RAYMOND J. LEE*
*Clumsy/Prince Ebullient*

Ella. Repped by Nicolosi & Co and managed by STG. Ray grew up in Montgomery County and is so excited to be back performing in the D.C. metro area. | Training: Northwestern University | Twitter/Instagram: @raymondjlee | RaymondJLee.com.

MICHAEL McGrath*
Narrator
NEW YORK: Broadway: Nice Work If You Can Get It (Tony, Drama Desk, and Outer Critics Circle Awards), Tootsie, The Front Page, On the Twentieth Century, She Loves Me, Memphis, Is He Dead?, Spamalot (Tony Award and Drama Desk Award nominations), Wonderful Town, Little Me!, Swinging on a Star (Theatre World Award), The Goodbye Girl, My Favorite Year, Plaza Suite (upcoming). Off-Broadway: New York City Center Encores!: Du Barry was a Lady, Follies. OTHER: Off-Broadway, Regional, and Summer Stock credits galore! Welcome back to the Theatre.

WONU OGUNFOWOORA*
Rapunzel
NEW YORK: Broadway: A Bronx Tale (OBC), Summer: The Donna Summer Musical (OBC), Off-Broadway: Roundabout Theatre Company: Scotland, PA | Theatre 80: We
REGIONAL: La Jolla Playhouse, North Shore
Music Theatre, Main State Music Theatre, Fireside
Theatre among others. INTERNATIONAL: Sister
Act (Japan). TV/COMMERCIAL: WeCrashed
(AppleTV), The Tonight Show (NBC), The Tony
Awards (CBS), Every Second Counts (Planned
Parenthood). PERSONAL: Wonu is a proud
Nigerian American and lifelong member of the St.
Francis Academy Choir. | Instagram: @wonubian
| Twitter: @thisiswonu | ThisIsWonu.com.

KEVIN TRINIO PERDIDO*
Prince Mischievous
REGIONAL: East West Players:
Mamma Mia! | Main Street Theatre
Company: Frederick. AWARDS:
2003 San Fernando Valley
Academy Elementary Spelling Bee Champion.
OTHER: Disneyland Resort Dancer and Puppeteer:
Fantasmic!, Pixar Play! Parade, Paint the Night. |
Training: Groundlings: Improv Comedy, Second
City Hollywood: Improv Comedy, Studio 24 Seven:
Scene Study, Killian’s Workshop: Commercial
Technique | Instagram: @perderder_k.
MIMI SCARDULLA*
Belinda
NEW YORK: Broadway: Kristin Chenoweth’s For the Girls. Off-Broadway: We Are The Tigers, Gigantic. REGIONAL: The Old Globe: Heart of Rock and Roll. PERSONAL: she/her/hers. MiMi is an Actor, Director, and Choreographer, the Associate Choreographer for Kristin Chenoweth, and is a fierce advocate for Size Diversity on stage. | Teaching: Broadway Dance Center and Broadway Dreams Foundation | Training: The Boston Conservatory | Social Media: @mimidulla.

EMILY SKINNER*
Stepmother
NEW YORK: Broadway: The Cher Show, Prince of Broadway (Outer Critics Circle Award nomination), Side Show (Tony Award nomination, Drama League Award), Jekyll & Hyde, The Full Monty, James Joyce’s The Dead, Dinner at Eight (Outer Critics Circle Award nomination), Billy Elliot (BroadwayWorld Award). Off-Broadway: Transport Group Theatre Company: Picnic (Drama Desk Award nomination) | Playwrights Horizons: My Life With Albertine | Carnegie Hall: Jerry Springer: The Opera | New York City Center Encores!: Fiorello!, No Strings, Pardon My English, A Tree Grows in Brooklyn | Originated roles at Roundabout Theatre
Company, York Theatre, WPA Theatre, Paramount Theatre at Madison Square Gardens. NATIONAL TOURS: *Ghost Brothers of Darkland County*, *Billy Elliot*, Disney’s *On the Record*. REGIONAL: multiple roles at The Kennedy Center, Signature Theatre, Alliance Theatre, Theatre Under The Stars, Ford’s Theatre, Virginia Repertory Theatre, Lyric Theatre of Oklahoma, American Conservatory Theatre, Long Wharf Theatre, The Old Globe, Goodspeed Opera House, Bucks County Playhouse, The Muny, and many others. She has sung with symphonies internationally and her numerous CD recordings may be found at iTunes and Amazon.com | Instagram: @emilysskinner | Emily-Skinner.com.

**TESS SOLTAU*  
*Betany*  
(HBO), *Love and Other Drugs* (Fox 2000 Pictures). PERSONAL: she/her/hers | Training: Carnegie Mellon University | Instagram: @tesssoltau.

**RYAN STEELE**

*Prince Erudite*


**SALISHA THOMAS**

*Swing*

NEW YORK: Broadway and 1st National Tour: *Beautiful: The Carole King Musical*. REGIONAL: *Trevor the Musical, Dreamgirls, Once on This Island, Spring Awakening, Hairspray*. OTHER: Former Miss California, Princess Tiana in *Mickey and the Magical Map* at Disneyland. PERSONAL: Salisha is the host of *Black Hair in the Big Leagues* and *The Salisha Show* on the Broadway Podcast Network, a blogger, a voiceover artist, and enjoys giving Masterclasses.
MATTHEW TIBERI*
Swing
NEW YORK: Broadway: Finding Neverland. TOURS: Joseph... Dreamcoat (dir./choreo. Andy Blankenbuehler). REGIONAL: Virginia Stage Company: Matilda (Rudolpho) | Summer Theatre of New Canaan: Singin’ in the Rain (Don Lockwood) | Fiddlehead Theatre: Priscilla, Queen of the Desert (Adam/Felicia) | Geva Theatre, Fireside Dinner Theatre, Merry-Go-Round Playhouse, White Plains Performing Arts Center. FILM: Isn’t It Romantic. TELEVISION: Modern Love, The Good Fight. COMMERCIAL: Verizon Wireless 5G. PERSONAL: he/him/his. Matthew spent his time during the pandemic pursuing his passion for baking. He also began, and has continued, studying ASL via the Sign Language Center in NYC. He is ecstatic to be back in the theatre! | Training: Hofstra University: BA in Dance | @matthew_tiberi.

DIANA VADEN*
Swing
NEW YORK: Broadway: Tootsie (Tony Award nomination, Best Musical). Off-Broadway: New

MORGAN WEED*

*Princess and the Pea

ADRIANNA WEIR  
*Little Girl*  

MILA WEIR  
*Little Girl*  
STEPHEN SCOTT WORMLEY*
Prince Affable
NEW YORK: Broadway: *The Lion King* (u/s Simba). Off-Broadway: *Black Nativity Now!*. LIMITED TOUR: *In the Heights* (Benny).

LAUREN ZAKRIN*
Little Mermaid
NEW YORK: Broadway: *Harry Potter and the Cursed Child* (Polly, Delphi/Moaning Myrtle u/s, San Francisco Company); *Natasha, Pierre, and The Great Comet of 1812* (Natasha/Sonya u/s, Asst. Dance Captain); *Rock of Ages* (Sherrie). Off-Broadway: *We Are The Tigers*

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.*
ARTISTIC BIOGRAPHIES

JON HARTMERE

Book

Jon Hartmere has written screenplays and teleplays for Fox, Disney, Amazon, Paramount, TWC, Miramax, Nickelodeon, and Sesame Street Productions, including the recent *The Upside*, starring Bryan Cranston, Kevin Hart, and Nicole Kidman. He wrote the lyrics and co-wrote the book of the musical *bare: A Pop Opera*, and was a field agent on season five of MTV’s *Punk’d*.

KEONE AND MARI MADRID

Keone and Mari Madrid, who directed and choreographed *Once Upon a One More Time*, are globally acclaimed artists known for explosively viral dance videos and collaborations with the world’s top musical acts. After choreographing and starring in Justin Bieber’s hit music video “Love Yourself,” which has been viewed over 1.6 billion times on YouTube alone, they became one the industry’s most sought-after dance teams. Their choreography for music videos and historic appearances for the global K-Pop sensation BTS, Billie Eilish, Mark Ronson, Ed Sheeran, Flying Lotus, Kendrick Lamar, and more, has earned nominations for MTV Video Music Awards and UK Video Music Awards. Their recent work creating, directing, co-producing, and starring in their first full-length theatrical
Off-Broadway, *Beyond Babel*, earned them a *New York Times* Critic’s Pick and two Drama Desk Award nominations. Their upcoming stage work includes choreography for the Broadway-bound *The Karate Kid – The Musical*. As performers, they have appeared on the hit television series *World of Dance, So You Think You Can Dance, Ellen*, and *Dancing with the Stars*; in Times Square Billboard campaigns; and dance competitions worldwide. The new Disney animated short *Us Again*—told entirely through music and dance, and inspired by the duo’s choreography—debuted this spring before *Raya and the Last Dragon*, and will be available on Disney+ in June. On top of their work as directors, choreographers, and dancers, they are husband and wife and parents to a two-year-old daughter.

**DAVID LEVEAUX**

*Creative Consultant*

David Leveaux is a five-time Tony Award-nominated and Emmy Award-nominated director. On Broadway, he directed the Tony Award-winning revivals of *Nine, The Real Thing*, and *Anna Christie*; as well as acclaimed revivals of Tom Stoppard’s *Arcadia* and *Jumpers, Fiddler on the Roof, Betrayal, Electra, A Moon for the Misbegotten, Cyrano de Bergerac, The Glass Menagerie*, and the recent production of *Romeo & Juliet* starring Orlando Bloom and Condola Rashad. David received a 2018 Emmy Award nomination for his direction
of NBC’s award-winning live broadcast of *Jesus Christ Superstar*. He directed the 50th anniversary production of Tom Stoppard’s *Rosencrantz and Guildenstern Are Dead* at The Old Vic, *Closer* at the Donmar Warehouse, the musical *Backbeat* in the West End, and Jenny Worton’s adaptation of Ingmar Bergman’s *Through A Glass Darkly* starring Carey Mulligan. London theatre includes: *Arcadia, Jumpers, The Real Thing, The Late Middle Classes, Nine, Sinatra Live* at the London Palladium, *Electra, The Father, No Man’s Land, Moonlight, Betrayal, The Distance From Here, ‘Tis Pity She’s a Whore, Romeo and Juliet*, and *A Moon for the Misbegotten*. He also directed the feature film *The Exception* starring Christopher Plummer.

**ANNA FLEISCHLE**

*Scenic Designer*

**BROADWAY:** *Hangmen*. **INTERNATIONAL:** West End: *Hangmen; The End of Longing; Don Juan in Soho; Death of a Salesman; Home, I’m Darling; Everybody’s Talking About Jamie; The Exorcist* | Noel Coward Theatre: *2:22 A Ghost Story* | Theater in der Josefstadt (Vienna): *Geheimnis Einer Unbekannten* | Royal Court Theatre: *Hangmen, A Kind of People, Liberian Girl* | Royal Court Theatre/Complicité Theatre Company: *The Kid Stays in the Picture* | Theatr Clwyd/National Theatre: *Home, I’m Darling* (2019 Olivier Award nomination, Best Set Design and Best Costume Design) | Crucible
National de Lorraine: Candide | Sadler’s Wells/Classical Opera Company/UK Tour: Zaide. DANCE: Sadler’s Wells: Message in a Bottle | Scottish Dance Theatre: Second Coming. FILM: Underexposed Arts: Monologue Hub, Soliloqui. INSTALLATIONS: Young Vic: The Unforgotten. AWARDS: Olivier Award for Best Set Design (2016), Critics’ Circle Best Designer Award (2015), and Evening Standard Award for Best Design (2015) (Hangmen); Olivier Award for Outstanding Achievement in Opera (2014) (King Priam/Paul Bunyan). OTHER: Founding Member of Scene/Change (2020–present); Associate Artist, Young Vic (2020–present); Board Member, Regent’s Park Open Air Theatre (2019–present); Ambassador for PiPA (2019–present). PERSONAL: Anna is an award-winning set and costume designer, working internationally in theatre, opera, and dance.

LOREN ELSTEIN
Costume Designer

INTERNATIONAL: The Old Vic: Rosencrantz and Guildenstern Are Dead | Park Theatre: The Ugly One | Welsh National Opera: Don Pasquale | Longborough Opera: La Traviata | Lyric Hammersmith: Terror | Menier Chocolate Factory: The Lie | Theater Trier (Germany): Unruhe | St. James Theatre: RENT | Royal Court Theatre: Primetime | Playhouse Theatre: Matthew Perry’s The End of Longing. As Associate Designer for Anna Fleischle: Royal Court Theatre/West End/Atlantic

**SONOYO NISHIKAWA**  
*Lighting Designer*


ANDREW KEISTER
Sound Designer


SVEN ORTEL
Video/Projection Designer

NEW YORK: Broadway (selection): Thoughts of a Colored Man, Deuce, Faith Healer, Jumpers, The

ASHLEY RAE CALLAHAN
Wig Designer


PAUL HARDT, HARDT CASTING
Cast


JENNIFER RAE MOORE*
Production Stage Manager

Club, New York Theatre Workshop, Signature Theatre, Vineyard Theatre, and Theatre for a New Audience. REGIONAL: PlayMakers Repertory Company: Mr. Joy | American Repertory Theater: Nocturne, Stone Cold Dead Serious | Chautauqua Theater Company: 13 seasons as Production Stage Manager. PERSONAL: Teaching: Stage Management Professor at Adelphi University, guest lecturer at The Yale School of Drama, The Juilliard School, Columbia University, Bucknell University, Virginia Commonwealth University, Auburn University, and Northern Vermont University.

LISA ANN CHERNOFF*
Stage Manager

A CELEBRATION OF THE FASCINATING FLAVORS OF PERU FROM JOSÉ ANDRÉS
ANA M. GARCIA*
Assistant Stage Manager
NEW YORK: Broadway: Fiddler on the Roof, It Shoulda Been You, Once, High, Looped, Martin Short: Fame Becomes Me. Off-Broadway: Gloria: A Life; Party Face; Love, Loss, and What I Wore. NATIONAL TOURS: Les Misérables, Cabaret, Dora the Explorer, Beauty and the Beast. OTHER: Cirque du Soleil: Zarkana, Radio City Christmas Spectacular, and several Off-Broadway musicals and plays. PERSONAL: she/her/hers | Teaching: Adjunct Instructor at NYU Tisch School of the Arts and Fordham University | Instagram: @ag.wooddesigns.

FRANK J. OLIVA
Associate Scenic Designer

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers.
SHAKESPEARE 2022

REGISTRATION BEGINS DECEMBER 6
EPILOGUE

Things to read, watch, and listen to next!

READ

• *The Feminine Mystique* by Betty Friedan not only inspires our princess heroines, but is also credited with sparking the second-wave feminist movement after being published in 1963. It argued that women should be heard and should have the ability to define their own femininity.

• Zany fanaticism and magic take on a new narrative in *The Princess Bride*. Prior to its 1987 movie adaptation, it was a novel by William Goldman published in 1973. This comical fairy tale follows a man named Westley as he searches for his childhood love, Princess Buttercup. In a journey of
revenge, six-fingered men, and true love, it is no wonder that this novel has become a favorite in classrooms and beyond.

• The story of Cinderella gets a new perspective in *Cendrillon: A Caribbean Cinderella* (1998) by Robert D. San Souci. This retelling of the classic fairy tale told from the perspective of the magical fairy godmother is inspired by elements of the Creole story of Cinderella and captures the romance and magic of the classic story.

**WATCH**

• In 2001, the computer animated film *Shrek* took audiences by surprise as they laughed their way through childish jokes poking fun at princesses and ogres. *Shrek* popularized the fairy tale parody genre in the computer animated
world and became such a success that it generated three sequels and a Tony Award-winning Broadway musical starring Sutton Foster and Brian d’Arcy James.

• The 2018 documentary *RBG* follows the life of the late Supreme Court Justice, Ruth Bader Ginsberg, who was popularly dubbed as “The Notorious R.B.G.” A trailblazer both ahead of her time and long overdue, Ruth Bader Ginsberg spent her entire career advocating for women’s rights and gender equality.

• The Netflix documentary series *This is Pop* (2021) takes an in-depth analytical look at what defines and influences pop music. The episode entitled “*Stockholm Syndrome,*” dives into Swedish influence on pop music and how they created the iconic sounds of ABBA, Ace of Base, and Britney Spears herself.
• Antonín Dvořák’s opera *Rusalka* borrows elements from the classic Hans Christian Andersen fairy tale *The Little Mermaid*. In the aria “Měsíčku na nebi hlubokém,” or “Song to the Moon,” water-nymph Rusalka begs the moon to tell a human Prince of her love. Metropolitan Opera singer Kristine Opolais offered a haunting rendition in their 2017 production.

• Britney Spears’ 2007 album *Blackout* is consistently considered her best work. It inspired a whole new generation of pop music and was even included in the *Rolling Stone*’s 500 Greatest Albums of All Time list. Album highlights include hits “Gimme More” and “Piece of Me.”
Our Town

By THORNTON WILDER
Directed by ALAN PAUL

FEBRUARY 17–MARCH 20

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Pulitzer Prize-winning *Our Town* by Thornton Wilder takes the stage next year with direction by STC’s Associate Artistic Director Alan Paul. In a gripping story about humanity and community, STC brings this American classic to the stage by celebrating the artists who call the DMV-area home. This hauntingly beautiful tale strips the need for exuberant pomp and circumstance and focuses instead on the relationships cultivated by each character on the stage. Narrated by a character known only as “The Stage Manager,” it tells the small-town story of the inhabitants of Grover’s Corners.

In a time where the world has felt so disconnected, *Our Town* reminds us of how important it is to cultivate relationships with our loved ones and to not take anyone for granted. It reminds us that the world is constantly changing, so the little things in life should be appreciated and celebrated.
FOR SHAKESPEARE THEATRE COMPANY

SIMON GODWIN
Artistic Director

Simon Godwin joined Shakespeare Theatre Company as Artistic Director in September 2019. He has served as Associate Director of the National Theatre of London, the Royal Court Theatre, the Bristol Old Vic, and the Royal and Derngate Theatres (Northampton). While at the Royal Court, Simon directed seven world premieres, including Routes, If You Don’t Let Us Dream, We Won’t Let You Sleep, NSFW, The Witness, Goodbye to All That, The Acid Test, and Wanderlust. He made his debut at the National Theatre with Strange Interlude followed by Man and Superman, and went on to direct The Beaux’ Stratagem, Twelfth Night, a celebrated production of Antony and Cleopatra with Ralph Fiennes and Sophie Okonedo, and the world premiere of Simon Wood’s Hansard. Most recently, he returned to the National Theatre to direct Romeo & Juliet, an original film for television (Sky Arts in UK/PBS in US) starring Josh O’Connor and Jessie Buckley. Simon has also directed at the Royal Shakespeare Company, including productions of Timon of Athens with Kathryn Hunter in the titular role, which was reimagined in early 2020 for Theatre for a New
Audience in New York City and Shakespeare Theatre Company, an acclaimed *Hamlet*, which toured to the Kennedy Center, and *The Two Gentlemen of Verona*. In 2019, Simon made his Tokyo debut, directing a Japanese cast in *Hamlet* for Theatre Cocoon. Other productions include *The Little Mermaid, Krapp’s Last Tape/A Kind of Alaska, Faith Healer, Far Away, Everyman, Habeas Corpus*, and *Relatively Speaking*. In 2012 Simon was awarded the inaugural Evening Standard/Burberry Award for an Emerging Director.

**CHRIS JENNINGS**

*Executive Director*

STC: Joined the Company in 2004. ADMINISTRATION:

- Associate Managing Director: Yale Repertory Theatre;
- Assistant to the Executive Producer: Manhattan Theater Club;
- Founder/Producing Director: Texas Young Playwrights Festival;
- Manager: Dougherty Arts Center. MEMBERSHIPS:

- Currently serves on the Board of the DowntownDC BID, THE ARC, the Penn Quarter Neighborhood Association, theatreWashington, and is a member of the League of Resident Theatres (served on AEA and SSDC Negotiating Committees);
- has served as a panelist for the NEA, D.C. Commission on the Arts and Humanities, Mid Atlantic Arts

ALAN PAUL
Associate Artistic Director

STC: All the Devils Are Here; Peter Pan and Wendy; The Comedy of Errors (Helen Hayes Award nomination, Best Director); Camelot; Romeo and Juliet; Kiss Me, Kate; Man of La Mancha (Helen Hayes Award nomination, Best Director); A Funny Thing Happened on the Way to the Forum (Helen Hayes Award, Best Director); The Boys From Syracuse; The Winter’s Tale; Twelfth Night. Recent highlights include Cabaret at Olney Theatre Center (Helen Hayes Award nomination, Best Director); Spring Awakening at Round House Theatre; The Pajama Game at Arena Stage; Kiss Me, Kate at 5th Avenue Theatre (Seattle); Silence! The Musical (Helen Hayes Award nomination, Best Director) and The Rocky Horror Show at Studio Theatre; and I Am My Own Wife at Signature Theatre. Classical credits include the world premiere of Penny at Washington National Opera (Kennedy Center), Butterfly/Saigon (Strathmore), Fire and Air (Kennedy Center), The Pirates of Penzance at Palm Beach Opera, and numerous collaborations with The National Symphony Orchestra. In 2013,
Alan was the only American finalist for the European Opera Directing Prize in Vienna, Austria. Alan has taught at UMD’s Opera Studio and Washington National Opera’s Young Artist Program.

**DR. DREW LICHTENBERG**

*Resident Dramaturg*

As Resident Dramaturg for the last decade, work on more than 50 productions, including numerous world premieres, and over half of the 36-play Shakespeare canon. He has worked as a production dramaturg abroad at the Royal National Theatre of Great Britain (twice), in New York on Broadway at the Roundabout Theatre Company, and off, with the New York Shakespeare Festival. Regionally, he has worked with the Oregon Shakespeare Festival (Play On!), Yale Repertory Theatre, Baltimore Center Stage, and Williamstown Theatre Festival. His dramaturgical writing has appeared at theatres such as the Lincoln Center for the Performing Arts, the McCarter Theatre Center at Princeton University, and American Conservatory Theatre in San Francisco. As a translator and adaptor, he has worked off-off-Broadway at La Mama Experimental Theatre Club and locally at Woolly Mammoth Theatre Company. He is currently an adjunct professor at Catholic University of America, formerly a part-time faculty member at Eugene Lang College at the New School, and will be a Lecturer at David Geffen School of Drama at Yale.
University in Spring of 2022. He has received an MFA and DFA in dramaturgy and dramatic criticism from Yale School of Drama and is the author of the scholarly monograph, *The Piscatorbühne Century: Aesthetics and Politics in the Theater after 1927* (New York & London: Routledge, 2021). He is the co-host of STC’s *Shakespeare Hour Live*.

**LISA BELEY**

*Head of Voice and Text*

**STC:** *Peter Pan and Wendy; Everybody; The Oresteia; Vanity Fair; Richard III; The Panties, The Partner and The Profit; The Comedy of Errors; Romeo and Juliet; Camelot; Noura; Hamlet; Twelfth Night; The Lover and The Collection; Othello* (2017 Free For All); *The School for Lies; Macbeth; King Charles III | ACA:* *As You Like It, Measure for Measure, Macbeth, Pericles, Julius Caesar, A Midsummer Night’s Dream, Coriolanus.*


**FILM:** Dialect, voice, text: *Warcraft, Horns, Firewall, Monster Trucks, Diary of a Wimpy Kid, Suckerpunch, The Watchman, Hidden, Apollo 18, The Uninvited, Hot Rod, Pirates of the Caribbean 3, Elektra.*

**TELEVISION:** Dialect: *The Good Doctor, Tin Star, Bates Motel, The 100, Alcatraz, Rogue, Red Widow,*
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**Key to Symbols**

1616  Members of the Society of 1616, the Theatre’s planned giving society

ACA  Supporters of the Academy for Classical Acting

AMB  Ambassadors of the Theatre, generous donors who help develop and enhance our patrons’ relationship with the Theatre. To join, please contact Sam Abney at 202.547.3230 ext. 2325.

BA  Members of the Bard Association, dedicated supporters of the Theatre who are members of the legal community. To join, please contact BardAssociation@ShakespeareTheatre.org

T  Members of the Board of Trustees

*  Deceased

Every effort has been made to ensure that this list is accurate. If your name is misspelled or omitted, please accept our apologies and inform Member Services at 202.547.1122, option 3, or email SupportSTC@ShakespeareTheatre.org
STC STAFF

Artistic Director: Simon Godwin
Executive Director: Chris Jennings
Executive Assistant: Adam Lemos

ARTISTIC
Associate Artistic Director: Alan Paul
Director of Equity and Enrichment: LeeAnét Noble
Head of Voice and Text: Lisa Beley
Resident Dramaturg: Drew Lichtenberg
Resident Casting Director: Danica Rodriguez
Associate Director: Whitney White
Associate Director–Literary: Soyica Colbert

ADMINISTRATION
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General Manager: Max Schwager
Company Manager: Steven Breiter
Assistant Company Managers: Des’ree Brown, Nia Burns
Director of Human Resources: Lindsey Morris
Human Resources Administrator: Ryn Weil
Senior Staff Accountant: Marco Dimuzio
Staff Accountant: Robert States
Director of Operations: Timothy Fowler
Facilities Custodian: Jorge Ramos Lima
Custodians: Dennis Fuller, Mirna Guzman, Wilfredo Guzman
Theatre Facilities Monitors: Milton Garcia, Odell Ruffin
Director of Information Technology: Brian McCloskey
Database Administrator: Brian Grundstrom
Systems Administrator: David Harvey
Operations and IT Coordinator: Meg Edyvean
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Director of Corporate Relations: Abby Lynch
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Development Operations Manager: Sarah Pultz
Development Events Manager: Abigail Winston
Development Coordinator: Cierra Culbertson

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Associate Director of Marketing and Digital Communications: Gabriel Benghiat
Associate Director of Communications: Brittany Proudfoot Ginder
Marketing and Communications Coordinator: Cristina Lopez
Graphic Designer: Daniel Martin-Minnich
Video and Content Creator: Jeffrey Ray
Director of Audience Services: Joy Johnson
Box Office Manager: Sam Hassell
Box Office Sales Associates: Jake Campbell, Christopher Hunt, Jessica Kaplan, Andre McBride, Keegan Patterson
Assistant House Managers: Ric Birch, Anfernee Bryant, Mary Margaret Byrd, Sara Counts, Aryssa Damron, Darby DeJarnette, Scott Eubanks, Doug Gold, Pamela Jafari, Marley Kabin, Lauren Layton, Doreen Paster, Carmelitta Riley, Marie Riley, James Sims Jr.
Retail and Concessions Manager: Hue Adams III
Retail and Concessions Attendants: Quintin Cary,
Madalaina D’Angelo, Melusyn Foundling, 
Nick Gerwitz, Lily Komarow, Ishae McKeever, 
Chris Pearson, Elena Robertson, Laura Toth, 
Katherine White

ENGAGEMENT AND EDUCATION
Senior Director of Engagement and Education:
Samantha Wyer Bello
Associate Director of Engagement and Education:
Julane Havens
School Programs Manager: Cassy Rush
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THE ACADEMY FOR CLASSICAL ACTING
Senior Director of the Academy for Classical Acting: Alec Wild
Academy for Classical Acting Program Coordinator: Mallory Miller
Academy Faculty: Moimusa Ahmadu, Lisa Beley, Acacia Danielson, Christopher Cherry, Dody DiSanto, Edward Gero, Robb Hunter, Lisae C. Jordan, Elizabeth Kaye, Floyd King, LeeAnét Noble, Roberta Stiehm, Craig Wallace, Matthew Wilson

PRODUCTION
Senior Director of Production: Tom Haygood
Associate Director of Production: Janice Jenson
Production Administrator: Hilary Surface
Resident Production Stage Manager: Joseph Smelser
Production Assistant: Heather Ogden
Costume Director: Barbara Hicks
Resident Design Assistant: Jeanette Lee Porter
Draper: Randall Exton
First Hand: Sandra Thomas
Stitchers: Michele Ordway, Donna Sachs
Wardrobe Supervisor: Daisy Howard
Technical Director: Kelly Dunnavant
Assistant Technical Director: Chris Stoutjesdyk
Scene Shop Administrator: Charles Cobb
Scenic Carpenters: Justin Carnes, Natalie Jurkowski
Charge Scenic Artist: Sally Glass
Scenic Artist: Molly Hall
Properties Director: Chris Young
Assistant Properties Director: Kimberley E. Cruce
Soft Goods Artisan: Rebecca Williams
Props Artisan: Justin Titley
Master Electrician: Sean R. McCarthy
Associate Master Electrician: Lauren Lee
Electricians: Peter Goldschmidt, Brice Hilburn
Audio/Video and Stage Operations Supervisor: Gordon Nimmo-Smith
Assistant Audio/Video Supervisor: Marion Ayers
Audio/Video Engineers: Travis Byrne, James LaDow
Assistant Stage Operations Supervisors: Robert Garner, Rachel Wolf
Deck Chief: Niki Sears
Run Crew: Craig Gaitling, Andrew Wilkinson
The Mickey Mouse Club.

Britney Spears was a Mouseketeer on the All-New Mickey Mouse Club (1989–1996), also known as MMC, from 1993–1996.