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Welcome to Endlings!

This new play by Celine Song—making her A.R.T. debut with this production—whisks us beneath the waves, from South Korea’s remote Man-Jae Island to Manhattan and beyond.

Traveling underwater onstage poses a thrilling creative and practical challenge. Director Sammi Cannold returns to A.R.T. following her 2017 production of Violet on a moving bus. She is joined by Scenic Designer Jason Sherwood (ExtraOrdinary), Costume Designer Linda Cho (A.R.T. debut), Lighting Designer Bradley King (Burn All Night; Natasha, Pierre & The Great Comet of 1812; O.P.C.), and Sound Designer Elisheba Ittoop (A.R.T. debut). As part of the play’s rehearsal process, the cast—led by Wai Ching Ho, Emily Kuroda, and Jo Yang as the three haenyeos—trained for their roles in Harvard’s Blodgett Pool.

Some journeys change us forever. Endlings invites us to look in wholly new ways at the ocean and aging, immigration and the generations of stories that sustain our identities. Thank you for taking this journey with us.

Diane

DIANE PAULUS
Terrie and Bradley Bloom Artistic Director
American Repertory Theater
Anna Deavere Smith in A.R.T.’s 2016 production of *Notes from the Field*, now on HBO.

Great theater lives here.

Don’t miss the hottest theater in town.

AmericanRepertoryTheater.org
American Repertory Theater presents

ENDLINGS

By CELINE SONG

Directed by SAMMI CANNOLD

Scenic Design JASON SHERWOOD
Costume Design LINDA CHO
Lighting Design BRADLEY KING
Sound Design ELISHEBA ITTOOP

Production Stage Manager ALFREDO MACIAS*

Casting KATE LUMPkin, CSA

Endlings was developed during a residency at the Eugene O’Neill Theater Center’s National Playwrights Conference in 2018.

Preston Whiteway                        Wendy C. Goldberg
Executive Director                        Artistic Director

First performance at the Loeb Drama Center on February 26, 2019.

This production is supported, in part, by The Robert Brustein Endowment for New Work.

Endlings was developed as part of The Playwrights Realm’s Writing Fellowship (Katherine Kovner, Founding Artistic Director | Roberta Pereira, Producing Director)

A.R.T. Season Support

The ocean in this production of Endlings is supported by The Bob and Alison Murchison New Work Development Fund.

The A.R.T. 2018/19 Season is supported in part by the Massachusetts Cultural Council, which receives support from the Commonwealth of Massachusetts and the National Endowment for the Arts.
SARA PORKALOB’S DRAGON CYCLE
Directed by Andrew Russell

A RETURN ENGAGEMENT OF 2018’S SOLD-OUT MUSICAL: DRAGON LADY

AND A NEW CHAPTER OF HER FILIPINO FAMILY’S HISTORY: DRAGON MAMA

MAR 20 - APR 6 $25+
AmericanRepertoryTheater.org
CAST
(in order of speaking)

Go Min a haenyeo in her 80s................................................................. EMILY KURODA *
Han Sol a haenyeo in her 90s............................................................... WAI CHING HO *
Sook Ja a haenyeo in her 70s............................................................... JO YANG *
Ha Young a Korean-Canadian Manhattanite in her late 20s............. JIEHAE PARK *
White Husband.................................................................................. MILES G. JACKSON *
White Stage Managers...................................................................... KEITH MICHAEL PINAULT *
.......................................................... mark MAURIELLO
.......................................................... ANDY PATERSON *
.......................................................... MARK MAURIELLO

Turtle................................................................................................. MARK MAURIELLO

UNDERSTUDIES
For Go Min, Han Sol, and Sook Ja: KATE PAK *
Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of performance.

FIGHT CAPTAIN
KEITH MICHAEL PINAULT *

(*) Member of Actors’ Equity Association

ADDITIONAL STAFF

Assistant Director.................................................................................. BRIAN GE
Assistant Director.................................................................................. REBECCA APARICIO
Assistant Stage Manager...................................................................... ZACHARY JENKINS *
Original Music..................................................................................... ELISHEBA ITTOOP
A.R.T. Voice and Text........................................................................... ERIKA BAILEY
Associate Scenic Designer.................................................................. CONNOR MUNION
Assistant Costume Designer................................................................ KITTY CASSETTI
Associate Lighting Designer................................................................. JUSTIN PAICE
Sound Studio Assistant/Draftsperson.................................................. JUSTIN PROPPER
A.R.T. Production Dramaturgy............................................................... ROBERT DUFFLEY
Fight Coach.......................................................................................... ANGIE JEPSON
Production Assistants........................................................................ BRADLEY COSTA, TESSA JOHNSON
Swimming Instruction.......................................................................... BRIAN GE, ZACHARY JENKINS *

Wetsuits constructed by 7TILL8.
Additional equipment provided by Sound Associates.

SPECIAL THANKS

양순옥 Yang Soon-Ok, 강정선 Kang Jung-Sun, 김영자 Kim Young-Ja, and 문지원 Moon Jiwon for their generosity and hospitality on Jeju Island

Jesse Alick, Jack Moore, and The Public Theater Emerging Writers Group

Victor Dong, Sulan Yang, Changan Dong, Jun Ge, and William Ge
Ignacia Delgado, 장세라 Cera Jeng, Andy Talen

This show runs approximately two hours, with one fifteen-minute intermission.
I’ve immigrated twice in my life—from Seoul to Toronto at the age of twelve and from Toronto to New York City at the age of twenty-three. I write in English. I changed my name from Ha Young to Celine. Growing up, I felt insecure about my accent and my loose grasp on English grammar. For a long time, I felt insulted when someone described me as Asian, even though I am, obviously—I didn’t want anybody to notice. The non-Asian gaze on an Asian body is full of hateful, poorly informed stereotypes thanks to a severe lack of authentic Asian representation in Western media. I wanted the world around me to forget that I was an Asian, because it hurt too much to be seen. It made me feel ugly, unloved, and powerless. So I aligned myself with whiteness and patriarchy, both as a person and as an artist. I wrote “white plays.”

Then, a few years ago, I started writing a new play, *Endlings*. This play was about these women called haenyeos (해녀, “sea-women”), elderly female free-divers in South Korea. Haenyeos have been included on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity, but they will soon go extinct because there are no heiresses to their way of life: when today’s haenyeos die, a world will die with them.

As I wrote about these women, I realized that, for the first time, I didn’t care about how my play would be produced or what it would do for my career. Writing my first “Asian play,” all I cared about were the words that made me feel good when I put them on the page: 언니 (*un-nee*, literally “older sister,” affectionately used by women to describe any woman older than the person who is

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**Location, Location, Location**

*by Celine Song*
speaking). 할머니 (hal-muh-nee, grandma). 우리 이쁜이 (ooh-ree ee-ppun-ee, my cute little sweetheart).

This play is as idiosyncratic and multitudinous as my identity. I do not feel as Korean as the haenyeos in my play, even though I am indeed Korean. I do not feel entirely Canadian or American either, even though I am indeed both of those things. My favorite foods are things most people don’t know how to read or pronounce: 간장게장 and 갈비찜. I play 화투 (hwa-too, a Korean card game) with my family in Toronto, and I translate everybody’s bickering for my white husband. I grew up drinking both Iced Cappuccinos from Tim Horton’s and bubble teas from the Chinese-run mall where my parents operate a store. I watch Korean television, and I write for American television. Who I am cannot become a Halloween costume, a painting on a wall, a vacation photograph, an item on the menu, a body to treat as an object. Who I am is a story that only I can tell, in my own voice, as my own author.

This play is most dear to me, because it taught me how to just exist as I am. It gave me the wisdom to be myself.

Welcome to Endlings. It is happening at this magnificent theater. Incredible people are working on it passionately. Thank you for coming. I hope you love it (love me). Now, let me just exist.
MATT DA SILVA
White Stage Manager

WAI CHING HO
Han Sol

MILES G. JACKSON
White Husband

EMILY KURODA
Go Min

MARK MAURIELLO
White Stage Manager/Turtle
JIEHAE PARK
Ha Young
A.R.T.: Debut. Acting: Haruki Murakami’s Sleep, BAM Next Wave, Yale Rep; Every Angel is Brutal, Clubbed Thumb; Ghost Stories, Tiny Little Band; Endlings, Eugene O’Neill Theater Center’s National Playwrights Conference (Workshop). Playwriting: peerless, Yale Rep, Company One Theatre, Primary Stages (upcoming); Hannah and the Dread Gazebo, OSF; Wondrous Strange, Actors Theatre of Louisville; commissions from Playwrights Horizons, McCarter Theatre, Yale Rep, Geffen Playhouse, OSF, Williamstown Theatre Festival, MTC. TV: Marvel’s “Runaways” (Staff Writer). Honors/Awards: Leah Ryan Prize, Princess Grace Award, Weissberger Award, ANPF Women’s Invitational, Lincoln Center New Writer in Residence, NYTW Usual Suspect, New Dramatists Resident Playwright.

ANDY PATERSON
White Stage Manager

JO YANG
Sook Ja
A.R.T.: Debut. Off-Broadway: Comfort Women (Bohki Lee), Urban Stages; Ah, Wilderness! (Lily), NAATCO; The Joy Luck Club (Suyuan), Pan Asian Rep. Regional: Endlings (Sook Ja), Eugene O’Neill Theater Center’s National Playwrights Conference (Workshop); Heartsong (Tina), Florida Repertory Theatre; M. Butterfly (Chin/Suzuki), Seattle Rep; The Boys Next Door (Sheila), Seattle Group Theatre; Love Suicide at Schofield Barracks (Miss Nomura), Odyssey Theatre Ensemble. Film: Virginia (Shin Lee), Brooklyn Lobster (Jen Lau), Alfie (Mrs. Wing). TV: “The Affair” (recurring); “You”; “What Would You Do”; “Law & Order”; “Far East,” PBS. Training: American Conservatory Theatre’s PATP.

KEITH MICHAEL PINAULT
White Stage Manager
CELINE SONG  
**Playwright**  

SAMMI CANNOLD  
**Director**  

JASON SHERWOOD  
**Scenic Designer**  

LINDA CHO  
**Costume Designer**  

BRADLEY KING  
**Lighting Designer**  
A.R.T.: *Burn All Night, Natasha, Pierre & the Great Comet of 1812; O.P.C.* Broadway: *Natasha, Pierre & The Great Comet* (Tony, Drama Desk, OCC Awards), *Hadestown, Bernhardt/Hamlet*. Off-Broadway: MCC; LCT3; Ars Nova; Signature; Atlantic; Cherry Lane. New York: LAByrinth Theater Company; The Kitchen; Wild Project. Regional: Berkeley Rep; La Jolla Playhouse; McCarter Theatre; Penobscot Theatre; The Old Globe; South Coast Rep; Virginia Stage; Yale Rep; Williamstown Theatre Festival. Opera: Bard Summerscape; Boston Early Music Festival; Kentucky Opera; Virginia Opera. MFA, NYU. bradleykingld.com
Creative Team

ELISHEBA ITTOOP
Sound Designer/Original Music

KATE LUMPKIN, CSA
Casting
A.R.T.: Debut. Off-Broadway: We Are Here, We Are The Tigers, Afterglow, Cleopatra, EcoVillage, Safeword, Diaspora, Unraveled, Singe Rider, The Other Side of Paradise, Counting Sheep. New York: The Excavation of Mary Anning, Agent 355, Emma, Love In Hate Nation, Sitting Bull’s Last Waltz, Five Points, Hart Island, Eastbound, Interstate. Regional: West Side Story, The Kennedy Center; Evocation to Visible Appearance, A Christmas Carol, Actors Theatre of Louisville; Beau, Adirondack Theatre Festival; Reunion ’69, Newman Center. @katelumpkin

ALFREDO MACIAS
Production Stage Manager

BRIAN GE
Assistant Director

REBECCA APARICIO
Assistant Director
A.R.T.: Debut. Off-Broadway (Assistant Director): Gloria: A Life, Daryl Roth Theatre; Christmas In Hell, Subways Are For Sleeping, York Theatre. New York (Director): World Classic, Classical Theatre of Harlem, Parsnip Ship; Radical (Best Play Award), Prison Song (Best Play nomination), DUAF; Pedro Pan, FringeNYC. Author of: Pedro Pan, NYMF (5 Awards of Excellence), Rhinebeck Writers Retreat, Musical Theatre Factory, FringeNYC, TRUF Theatre. RebeccaAparicio.com
ERIKA BAILEY
A.R.T. Voice and Text
A.R.T.: Othello; ExtraOrdinary; Jagged Little Pill; WARHOLCAPOTE; Burn All Night; The Night of the Iguana; Trans Scripts, Part I: The Women; Fingersmith; Waitress; In the Body of the World; O.P.C. Broadway: Mary Stuart. Regional: New Electric Ballroom, Gloucester Stage Company; Absurd Person Singular, Nora Theatre Company; Arms and the Man, Guthrie Theater; A Christmas Carol, McCarter Theatre; The Foreigner, Cabaret, To Kill a Mockingbird, Kansas City Repertory Theatre. As Head of Voice and Speech at A.R.T., Erika also teaches voice in the Theater, Dance & Media concentration at Harvard as well as teaching public speaking skills across the university. Education: MA, Voice Studies, the Royal Central School of Speech and Drama; MFA, Acting, Brandeis University.

ZACHARY JENKINS
Assistant Stage Manager
A.R.T.: Debut. Off-Broadway: Twelfth Night, The Odyssey, Under the Radar; King Lear, Public Theater; A Funny Thing..., MCC; iFigaro! (90210), The Duke on 42nd Street; Nice Fish, St. Ann’s Warehouse. Regional: The Odyssey, Seattle Rep; The Tempest, Dallas Theater Center; West Side Story, Houston Grand Opera; Lend Me a Tenor, Resident Theatre Company. Opera: Götterdämmerung, La Traviata, The Barber of Seville, Houston Grand Opera; Madama Butterfly, The Princeton Festival. Education/Training: BFA, Baylor University.
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About the A.R.T.

The American Repertory Theater (A.R.T.) at Harvard University is a leading force in the American theater, producing groundbreaking work in Cambridge and beyond. The A.R.T. was founded in 1980 by Robert Brustein, who served as Artistic Director until 2002, when he was succeeded by Robert Woodruff. Diane Paulus began her tenure as Artistic Director in 2008. Under the leadership of Paulus and Executive Producer Diane Borger, the A.R.T. seeks to expand the boundaries of theater by developing and programming work that immerses audiences in transformative theatrical experiences.

Throughout its history, the A.R.T. has been honored with many distinguished awards, including the Tony Award for Best New Play for *All the Way* (2014); consecutive Tony Awards for Best Revival of a Musical for *Pippin* (2013) and The Gershwins’ *Porgy and Bess* (2012), both of which Paulus directed; a Pulitzer Prize; a Jujamcyn Prize for outstanding contribution to the development of creative talent; the Regional Theater Tony Award; and numerous Elliot Norton and IRNE Awards.

The A.R.T. collaborates with artists around the world to develop and create work in new ways. It is currently engaged in a number of multi-year projects, including a collaboration with Harvard’s Center for the Environment. Under Paulus’ leadership, the A.R.T.’s club theater, OBERON, has been an incubator for local and emerging artists and has attracted national attention for its innovative programming and business models.

As the professional theater on the campus of Harvard University, the A.R.T. catalyzes discourse, interdisciplinary collaboration, and creative exchange among a wide range of academic departments, institutions, students, and faculty members, acting as a conduit between its community of artists and the university. The A.R.T. has trained generations of theater artists through its Institute for Advanced Theater Training, and also plays a central role in Harvard’s undergraduate concentration in Theater, Dance & Media.

Dedicated to making great theater accessible, the A.R.T. actively engages more than 5,000 community members and local students annually in project-based partnerships, workshops, conversations with artists, and other enrichment activities both at the theater and across the Greater Boston area.

Through all of these initiatives, the A.R.T. is dedicated to producing world-class performances in which the audience is central to the theatrical experience.
Discounted Parking
Unlimited discounted parking at University Place Garage when you visit Harvard Square (subject to availability) begins at the Member Level ($50+).

Closing Weekend Toast
Celebrate each groundbreaking production at a champagne toast with the cast and creative team during the closing weekend. Invitations begin at the Supporter Level ($250+).

Technical Rehearsal
Come behind-the-scenes to see the physical production elements spring to life with a visit to a technical rehearsal. Invitations begin at the Contributor Level ($500+).

Sitzprobe Rehearsal
Observe the intricate process of a production’s cast and musicians coming together for the very first time. Invitations begin at the Partner Level ($5,000+).

Your support is vital. Members of the A.R.T. at every level sustain the momentum of our theater. Gifts to the A.R.T. support a significant portion of the theater’s operating expenses, fund Education and Engagement programs that help us reach thousands of students each year, and allow the commissioning and development of risk-taking new work.

Become an A.R.T. Member today to make a lasting impact and take advantage of these exciting new Member benefits:
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Evelyn Barnes and Mary Carter
James Baskert
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Carol Beggy
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Garen Bothin & Diana Sorensen
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Robert Bowie, Jr.
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The Edmund and Betsy Cabot
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Elizabeth Washburn Cabot
Sara and Tim Cabot
Ronald Casty
Shannon Chandle and Tom Silvia
David Chen and Peter Crosby
Tamar Climan
Dr. Lisa Coleman
Bret d’Arbeloff
Olive Darragh and Wesley Smith
Paula L. and Anthony M. Demarco
Leigh Denny
David desJardins
Zach Durant-Emmons and
Willis Emmons
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Mr. and Mrs. William Fink
Rebecca and Robert Forrester
Reuben And Ethel Frieman
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Phil Gormley and Erica Bisguier
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Phyllis Harrington
Beth Heard-Laffey
Georgene and Dudley Herschbach
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Frances Shutt Adams
Joel and Lisa Alford
ArtsBoston
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Jody and Thomas Gill
Erin Gilligan and Hoil Kim
Rachael Goldfarb
Peggy Harris
Pamela Haran and David S. Godkin
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David Thurston
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Erica and Ted Appendick
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Julia Pershan Cohen and
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Michael Yorgen and
Elizabeth Ascher
Candace Young
John Young
Stephen H. Zinner, M.D. and
S. Wade Taylor, PhD

Anonymous (4)
Leslie and Howard Appleby
The Beker Foundation
Dr. Susan E. Bennett and
The Beker Foundation
Leslie and Howard Appleby
Anonymous (4)

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$1,000 - $2,499

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Naomi Aberly and Larry Lebowitz
Mary Akerson and Steven Cohen
Richard Baiano
Evelyn Barnes and Mary Carter
James Baskert
George and Barbara Beal
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Michael Harper
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### IN-KIND SUPPORTERS

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### MATCHING GIFT PROGRAM

The following companies will match gifts of their employees, retirees, and spouses with a gift of their own to the American Repertory Theater.

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- Aetna
- AMPM
- AMTEK
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- ARA
- Bank of America
- Biogen
- The Boston Consulting Group
- Boston Scientific
- Cabot
- Cengage Learning
- Constant Contact
- Converse
- Cisco Systems
- Dell
- Eastern Bank Corp
- Eaton Vance Management
- Education First
- EMCO Wheaton
- Eversource Energy
- General Electric
- Gillette
- Global Partners
- Houghton Mifflin Harcourt
- IBM
- IDG
- Intel Corporation
- John Hancock Financial
- Johnson and Johnson
- LPL Financial
- MassMutual
- National Grid
- Novell
- NSTAR
- Oracle
- PTC
- Reekbok International Ltd
- Rockport
- Sanofi Genzyme
- Skyworks Solutions
- Star Market
- State Street Bank
- Trip Advisor Media Group
- Takeda Pharmaceuticals
- Teradyne
- Thermo Fisher Scientific
- Vertex Pharmaceuticals
- Waters
- Watts
- Wayfair
Education and Engagement

We believe that a great arts experience doesn’t begin or end at the theater door.

Dedicated to making great theater accessible, the A.R.T. actively engages more than 5,000 community members and local students annually in project-based partnerships, workshops, conversations with artists, and other enrichment activities both at the theater and throughout the Greater Boston area. Through affordable tickets to A.R.T. productions, theater skill-building workshops and classes, project-based partnerships, public dialogue, and more, the A.R.T. is deepening connections to live theater for audiences of all ages in our community.

For Our Community
Our goal is to make world-class theater accessible to everyone in our community through access programs, community partnerships, and ticket subsidy programs.

For Teachers & Schools
The A.R.T. Education Experience engages students and teachers by connecting our productions with classroom curriculum and students’ lives.

For Kids & Families
A.R.T. provides fun-filled creative adventures for children and families, including A.R.T. Kids Company for kids ages 5-10.

For Teens
A.R.T. develops programs such as Proclamation for teens to connect to their creativity, power, and each other through mentorship, theater skill-building, and self-expression. Spring break programs are currently open for enrollment.

To learn more about A.R.T. Education and Engagement Programs, visit: AmericanRepertoryTheater.org/education-engagement
American Repertory Theater Staff

**TERRIE AND BRADLEY BLOOM ARTISTIC DIRECTOR**

**DIANE PAULUS**

**DIANE BORGAN**

**MANAGING DIRECTOR**

**CHIEF DEVELOPMENT OFFICER**

**DIRECTOR OF PRODUCTION**

**Director of Artistic Programs/Dramaturg**

Ryan McKittrick

**Editor and Assistant Dramaturg**

Robert Duffley

**Executive Assistant to the Artistic Director**

Julia Smeliansky

**Administrative Director, Institute for Advanced Theater Training**

Marcus Stern

**Associate Director, Institute for Advanced Theater Training**

Erika Bailey

**Head of Voice & Speech Drama Apprenticeship**

Elizabeth Ams

**Artistic Producer**

Mark Lunford

**Assistant Producers**

Sophie Ancival, Emma Watt

**Assistant Company Manager**

Alta Lewis Millard

**OBERON Production Manager**

Skip Curtis

**OBERON Venue Manager**

Leo X. Crowley

**OBERON Assistant Venue Manager**

Megan Minger

**OBERON Assistant Lighting Supervisor**

Justin Paice

**OBERON Assistant Sound Supervisor**

Alex Giorgetti

**OBERON Stage Audio Engineer/Deck Manager**

Kat Sistare

**OBERON House Lighting Programmer**

Sean Pieroth

**OBERON House Sound Engineer**

Michael Policar

**Director of Marketing and Communications**

Grace Geller

**Public Relations Director**

Rebecca Curtiss

**Education and Engagement Director**

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**Senior Graphic Designer**

Joel Zayac

**Marketing and Communications Manager**

Samantha Burns

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James Montaño*

**Education and Engagement Fellow**

Julia Schachnik

**Community Engagement Fellow**

Mark Maurelli

**Social Media Assistant**

Julia Kirwin

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Lexi Auth, Brittany Irish

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Grace Burns, Tommy Boyce

**Marketing & Education Intern**

Amanda Brea

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Eric Bailey

**Associate Director, Major Gifts**

Emily Wilson

**Associate Director, Board Relations**

Christine Noah

**Assistant Director, Membership & Donor Relations**

Sean Cummings

**Assistant Director, Events & Partnerships**

Nai Collimore-Henry

**Assistant Director, Development Operations**

Blair Laurie

**Development and Events Coordinator**

Michael Winn

**General Manager**

Steven Showalter

**Theater and Facilities Manager**

Tracy Keene

**Database Administrator**

Alicia Curtis

**Loeb Receptionists**

Sarah Leon, Maria Medeiros

**Receptionists**

Alissa Cordeiro, Amanda Dodge, Jack Holder, Barbara Lindstrom, Sean O'Leary, Alison Schaeffer, Matt Spano, tomatoes

**Cleaning Supervisor**

Anthony Sousa

**Cleaning Crew Chief**

Felipe Baharona, Anna Canazalez, Santos Ruiz Lopez, Marvin Ventura

**Cleaning Team**

**Controller**

Rebecca Ferber

**Senior Financial Accountant**

David Jewett

**Senior Payroll Coordinator**

Vyttey Lissett*

**Financial Assistant**

**Head of Patron Services**

Stephen Wuycheck

**Ticket Services Manager**

Emma Putnam

**Assistant Ticket Services Manager**

Heather Conroe

**Ticket Services Representative**

Cassandra Long

**Ticket Services Staff**

Rachael Cohen, Carlyle Clancy, Kaylah Dixon, Tori Loubert, Tani Nakamota, Emma Quinn, Sean Watkins, kats

**Front of House Manager**

Matt Spano

**Duty House Managers**

Heather Conroe, Marissa Friedman, Stephanie Pando, Courtney Smith

**Volunteer Usher Coordinator**

Barbara Lindstrom

**Associate Production Manager**

Jeremie Lozier

**Interim Production Supervisor, Pedagogical Programs**

Bryant Cyr

**Costumes/Props Stock Manager**

Suzanne O. Kadiff

**Interim Technical Director**

Kristin Knutson

**Assistant Technical Director**

Ross Wick

**Scenic Charge Artist**

Jerry Vogt

**Scene Shop Supervisor**

York-Andreas Paris

**Scene Shop Operations Technician**

Dak Linline

**Master Carpenter**

Peter Doucette

**Scenic Carpenters**

Bill Hawkins

**Assistant Scenic Charge Artist**

Ray Reyes, Nick Tosches

**Purchaser**

Heather Morris

**Stage Operations Supervisor**

Miguel Ferreira

**Stage Operations Technician, Automation**

Lukas Theodoroussi

**Stage Operations Technician, Props Runner**

Jude Moore

**Costume Shop Manager**

Carson Eddie

**Assistant Costume Shop Manager**

Caitlin Menotti

**Crafts Artisan**

Jeffrey Scott Burrows

**Wardrobe Supervisor**

Alicia Marucce

**Wig Runner**

Emily Damron

**Sound Manager**

Sam Lerner

**Assistant Sound Manager**

Bryan Atterberry

**Front of House Mixer/Operator**

Kristin Meyer

**Lighting and Projections Supervisor**

Matthew Adelman

**Assistant Lighting Supervisor**

Alyxandra Elmore

**Lighting and Projections Programmer and Operator**

Sumner Eellsworth

**Properties Manager**

Cynthia Lee-Sullivan

**Properties Carpenter**

Nicholas Menge

**Assistant Properties Manager**

Marija Sudarska

**FOR ENDLINGS**

**Scenic Carpenters**


**Musical Coordinators**

Madison Young, Megan Vaughn, Zachary Stern, Ryan Hull

**Assistant Stage Manager**

Bernadette Benoit, Dan Fountain

**Stage Manager**

Kate Hausler, Patrick Philips

**Assistant Technical Director**

Justin Cagle, Aaron Cohen, Andrea Dudiak, Michael Greene, Errick Jersey, India Lee, Cristin Trublina, Jude Torres

**Stage Crew**

Johnathan Carr

**Stage Crew Swing**

Gretjen Helene

**Stage Operations Load-In Crew**

Jessica Shroder

**Videographer**

Janet Stankus

**Photographer**

Stephanie Hakul

**Primary Designer**

John Pirone

**Secondary Designer**

Kristal Chung, Jo Welch

**ASL Mentor**

**ASL Interpreters**

As of February 2019
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Notes

All venues are fully accessible. A wheelchair-accessible bathroom is located to the left as you face the ticket services office in the front lobby (ushers or reception desk personnel will direct you).

Assistive listening devices are available for all A.R.T. performances.

The theater is equipped with an infrared amplification system for the hard of hearing; headsets are available at the reception desk. For patrons with a telecoil, this theater is also equipped with an induction loop. Please set your device to the “t” setting.

A.R.T. offers Open Captioning, Audio Description, ASL interpretation, and Sensory Friendly programming at designated performances throughout the year. Email: ticketservices@amrep.org Call: 617.547.8300 Visit: americanrepertorytheater.org/access

FIRE NOTICE: Please take a moment to locate the nearest emergency exit. In the event of a fire or other emergency, remain calm and listen for directions from management and/or via our public address system.

PLEASE NOTE: The photographing or sound recording of any performance or the possession of any device for such photographing or recording inside this theater, without the written permission of the management, is prohibited by law. Violators may be punished by ejection, and violations may render the offender liable for monetary damages.

ALL ADMISSIONS INTO THE THEATER, ONCE THE PERFORMANCE HAS BEGUN, WILL BE AT THE DISCRETION OF MANAGEMENT.

EMERGENCIES: In case of emergency, contact the House Manager or nearest usher.
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