

What a Glorious Feeling!

By Jay Berkow

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DENVER CENTER FOR THE PERFORMING ARTS
Cabaret

presents

What a Glorious Feeling!

By Jay Berkow

KAYLEIGH BERNIER*, MATTHEW DAILEY*, DREW HORWITZ*, DAVID NEHLS*, DAVID OTTO*, LEINEY RIGG*
ROBERT HOPPE*, JORDAN ORTMAN, KIRA WENDLAND*

Scenic Designer
LISA M. ORZOLEK

Costume Designer
SARAH ZINN

Lighting Designer
CHARLES R. MACLEOD

Sound Designer
ALEX BILLMAN

Music Director
DAVID NEHLS

Co-Choreographer
MATTHEW DAILEY

Stage Manager
ELIZABETH ANN GOODMAN*

Assistant Stage Manager
NICK MASON*

Intimacy/Fight Consultant
CARRIE COLTON

DIRECTED AND CO-CHOREOGRAPHED BY
PIPER LINDSAY ARPAN

**All actors and stage managers employed in this production are members of Actors Equity Association, the union of professional actors and stage managers in the United States.*

What A Glorious Feeling! is presented by arrangement with Concord Theatricals.concordtheatricals.com

What a Glorious Feeling! is supported in part by the DCPA's Women's Voices Fund.



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(in alphabetical order)

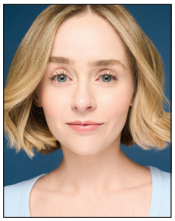
Debbie Reynolds ..... Kayleigh Bernier*
Gene Kelly ..... Matthew Dailey*
Arthur Freed ..... Drew Horwitz*
Kenny, The Accompanist ..... David Nehls*
Stanley Donen ..... David Otto*
Jeanne Coyne ..... Leiney Rigg*

UNDERSTUDIES

(in alphabetical order)

Understudy For Gene Kelly, Stanley Donen, And Arthur Freed ..... Robert Hoppe*
Cover For Kenny, The Accompanist ..... Jordan Ortman
Understudy For Debbie Reynolds And Jeanne Coyne ..... Kira Wendland*

WHO'S WHO



KAYLEIGH BERNIER (Debbie Reynolds) (She/Her) is thrilled to be making her Denver Center debut. Previous credits include Elle Woods in *Legally Blonde* and Sherrie Christian in *Rock of Ages* (PACE Center), Dorothy Gale in *The Wizard of Oz* (Ovation West Performing Arts Center), Woman 2 in Sondheim's *Putting It Together* (Town Hall Arts Center), Miss Lark in *Mary Poppins* (Colorado Springs Fine Arts Center), and Pam Lukowski/ Dance Captain in *The Full Monty* (Miners Alley Performing Arts Center). kayleighbernier.com IG: @kayleighbernier



MATTHEW DAILEY (Co-Choreographer and Gene Kelly) is thrilled to step into Gene Kelly's iconic shoes. Broadway Tours: *Jersey Boys* (Tommy DeVito), Cameron Mackintosh's *Miss Saigon* (Captain Schultz). Select Regional credits: *Singin' in the Rain* (Don Lockwood x2), *White Christmas* (Phil Davis), *Crazy For You* (Bobby Child). Thanks to Piper, David and the team at DCPA. Thanks to Alann for kicking his butt in dance class as a kid and to Paul for always believing in him. Thanks to my mom and family for unending support and Jenny, Porter and Simon for unending love. "You dance love, and you dance joy, and you dance dreams." - Gene Kelly



DREW HORWITZ (Arthur Freed) has performed in *The Wild Party*, *As You Like It* (Denver Center); *The White Chip* (BETC); *Assassins*, *Good Night Oscar*, *Lend Me A Tenor* (Miners Alley); *Natasha, Pierre, and the Great Comet of 1812* (Arvada Center); *Medea*, *Burn This* (The Edge Theatre); *The Last Five Years*, *Hedwig and the Angry Inch* (UpstART Theater); Colorado Shakespeare Festival; California Shakespeare Festival.



DAVID NEHLS (Music Director and Kenny, the accompanist) Composer/lyricist: *The Great American Trailer Park Musical* and its Christmas sequel, *Do You Wanna Go?;* Co-Creator of *Miss Rhythm — The Legend Of Ruth Brown* with Sheryl McCallum; the new musical *Mommie Dearest* in collaboration with Christina Crawford. He recently played the role of Oscar Levant in Good Night, Oscar at Miners Alley PAC. Winner of five Henry Awards for Musical Direction including *The Great Comet Of 1812* at the Arvada Center. Regional: Denver Center, Stages St. Louis, The Riverside Theatre, The Aurora Fox Theatre, AMT of San Jose, Theatre Aspen, ICA Boston, Stages Houston plus projects Off-Broadway and throughout the New York area.



DAVID OTTO (Stanley Donen) is honored to be making his DCPA debut. Recent credits include *MAMMA MIA!* (Transcendence Theatre Company); *Come From Away*, *Once Upon A Mattress*, *Waitress*, *Natasha, Pierre & the Great Comet of 1812*, *Lyle the Crocodile* (Arvada Center); *Assassins*, *Ring of Fire*, *Avenue Q*, *Once* (Miners Alley). David is the mandolinist for the Denver-based Irish band Banthom House. Love and gratitude to his parents and to Jerimiah. @davidottomandolin



LEINEY RIGG (Jeanne Coyne) (She/Her). Favorite credits in Hawai'i include *The Wild Party* (UH Kennedy Theatre); *Shrek*, *42nd Street* (Diamond Head Theatre); *Rent* and *Addams Family* (Manoa Valley Theatre). Colorado credits include *Xanadu* (Denver Center for the Performing Arts); *Waitress*, *Once Upon a Mattress*, *Bright Star*, *Frog and Toad*, and *Seussical the Musical* (Arvada Center for Arts and Humanities); *Songs for a New World*, *Company*, and *Squirrels* (Aurora Fox Arts Center); *The Great American Trailer Park Christmas Musical*, *Full Monty*, and *Stocking Stuffers* (Miners Alley Playhouse). I love you more, mom! @leineybug



ROBERT HOPPE (Understudy for Gene Kelly, Stanley Donen, and Arthur Freed) has performed in Denver for more than 30 years at many local theaters such as Country Dinner Playhouse, Boulder Dinner Theater, Arvada Center, Aurora Fox, Candlelight Dinner Playhouse, Lonetree Arts Center and many others. Favorite roles include Don and Cosmo (*Singin' In The Rain*), Nick Bottom (*Something Rotten*), Bob Wallace (*White Christmas*), Harold Hill (*Music Man*), Lumiere (*Beauty & the Beast*). He also spent many years on cruise ships singing and dancing all over the world. Thanks to Piper, David and the whole team here at the Galleria Theatre. As always, he dedicates every performance to his guardian angel — love you, Ma!



JORDAN ORTMAN (Cover for Kenny, the accompanist) is a pianist, vocal coach, and music director in Denver. He is an Associate Teaching Professor of Vocal Coaching at CU Boulder, where he serves as music director and vocal coach for theatre and opera productions, works with vocalists preparing repertoire for recitals and juries, and teaches musical theatre history. He also teaches applied instruction in piano at the Colorado School of Mines. In addition to teaching, he enjoys working with many Denver arts organizations including the Denver Center for the Performing Arts, Opera Colorado, the Arvada Center, and Boulder Opera.



KIRA WENDLAND (Understudy for Debbie Reynolds and Jeanne Coyne) Regional Credits: *Assassins* (Squeaky Fromme) and *The Cherry Orchard* (Anya) at Miners Alley Performing Arts Center; *A Chorus Line* (Bebe) at Lakewood Cultural Center; *Oklahoma* (Swing), *Crazy for You* (Louise) and *Brigadoon* (Ensemble/Meg US) at Candlelight. Kira has a BA in Musical Theatre from the University of Northern Colorado and is a member of the Denver Honey Taps. "Much love to my family near and far. I couldn't do it without you!" @kira_wendland

JAY BERKOW (Author) is the co-author of the off-Broadway musical *Jolson & Co.* His plays and musicals have been seen in New York City, nationally and internationally. Other titles include his farce, *The Cure for Love*, and the rock opera, *Mata Hari.*

PIPER LINDSAY ARPAN (Director/Co-Choreographer) is a Denver-area director/choreographer/performer after spending almost a decade in NYC. She is so happy to be back at the Denver Center after assistant directing and choreographing *Gutenberg! The Musical!*, *Xanadu* and *The Other Josh Cohen*. Some of her favorite national credits include Monty Python's *SPAMALOT* (Broadway & first national tour), *The Producers Movie Musical* (2005), and

Radio City Rockettes. Piper has directed/choreographed at numerous Colorado theatres including The Arvada Center, The Aurora Fox, BDT Stage, Lone Tree Arts Center, Parker Arts Culture and Events Center, The Candlelight Dinner Playhouse, Breckenridge Backstage Theatre, and the Cherry Creek Theatre, to name a few. She is also an original member of the Denver Honey Taps dance company. Piper's Colorado work, both on-stage and off, has earned dozens of awards and nominations. She is also an educator for the adult/professional education program here at the DCPA, several Denver area high schools, and a co-creator of the conservatory program at the Performing Arts Academy. She holds a BFA in dance and a BA in Business Management, magna cum laude, from The Florida State University. She would like to thank Alicia Bruce for believing in her and trusting her with this tremendous opportunity, her boys for their love and support, and every dance teacher who helped her become both the dancer and person she is today.

LISA M. ORZOLEK (Scenic Designer) is delighted to be designing *What a Glorious Feeling!*. Previous designs for DCPA Cabaret: *Dracula*: *A Comedy of Terrors* (Associate), *Gutenberg! The Musical!*, *Miss Rhythm – The Legend Of Ruth Brown*, *The Other Josh Cohen*, The Improvised Shakespeare Company®, *Xanadu*, *First Date*, *Forbidden Broadway*, *Love... Perfect... Change*, *Five Course Love*, *Girls Only: The Secret Comedy of Women* (Denver, Des Moines, Winnipeg and Charlotte), *The Taffetas* and *My Way*. Lisa is the Director of Scenic Design for the DCPA Theatre Company. Design credits include *Cat on a Hot Tin Roof*, *Hotter Than Egypt*, *Who's Afraid of Virginia Woolf*, *A Doll's House* & *A Doll's House, Part 2*, *The Whistleblower*, *Human Error*, *Native Gardens*, *Disgraced*, *The Nest*, *Tribes*, *One Night in Miami*, *Vanya Sonia Masha and Spike*, *Shadowlands*, *Jackie & Me*, *Death of a Salesman*, *The Liar*, *Superior Donuts*, *Othello*, *Gee's Bend*, *The Pillowman*, *A Lovely Sunday for Creve Coeur* and more. Designs for DCPA Education include *Don't Let the Pigeon Drive the Bus! The Musical!*, *Elephant & Piggie's "We Are in a Play!"*, *Little Red*, *Goodnight Moon*, *Corduroy*, *The Snowy Day and Other Stories*. Designs for Off-Center include *Sweet & Lucky: Echo*, *Theater of the Mind* (Associate), and *Sweet & Lucky*. A Denver native, Lisa has a BFA in Scenic Design from Boston University.

SARAH ZINN (Costume Designer) is the Costume Program Manager at the University of Denver. She received her MFA in Costume Design and Technology from Mason Gross School of the Arts. She was awarded the *Onstage Colorado* 2025 Award for Theatrical Excellence for Best Costume Design for the Colorado Shakespeare Festival's production of *The Tempest* and a Henry Award for Outstanding Costume Design for BETC's 2022 production of *The Royale*.

CHARLES R. MACLEOD (Lighting Designer) For DCPA Cabaret: *Dracula: A Comedy of Terrors* (Henry Award), *Gutenberg! The Musical!*, *Miss Rhythm – The Legend Of Ruth Brown*, *The Other Josh Cohen*, The Improvised Shakespeare Company®, *Xanadu*, *First Date*, *An Act of GOD*, *Love... Perfect... Change*, *Girls Only: The Secret Comedy of Women* (Denver, Winnipeg, Des Moines, Charlotte and national tours), *The Taffetas*, *My Way*, *The World Goes 'Round*, *Swingtime Canteen*, *The Last Five Years*, *Always... Patsy Cline*. Mr. MacLeod is the Resident Lighting Designer for the DCPA Theatre Company. Past Theatre Company credits include *Godspeed*, *English*, *Rubicon*, *Clyde's*, *The Chinese Lady*, *Wildfire*, *In The Upper Room*, *The Lord of the Flies*, *Death of a Salesman*, *The 39 Steps*, *The Diary of Anne Frank*, *Gem of the Ocean*, *A Christmas Carol*, *Love, Janis*. For DCPA Education: *Don't Let The Pigeon Drive The Bus! The Musical!*, *Elephant & Piggie's "We Are in a Play!"*, *Corduroy*, *Goodnight Moon*, *Little Red the Musica*l. charlesmacleod.com

ALEX BILLMAN (Sound Designer) is a nerd and lover of stories in all forms. Billman started as the Sound & Technology Supervisor at the DCPA in 2021. Design work includes: *Don't Let The Pigeon Drive The Bus! The Musical!* (DCPA TYA), *Drag Queen Magic* (Local Theater Company), *Dracula: A Comedy of Terrors* (DCPA Garner Galleria), *Waiting for Godot* (Bas Bleu Theatre Company), *Where Did We Sit on the Bus?* (DCPA Theatre Company), and *Theater of the Mind* (Arbutus/DCPA Off-Center)

ELIZABETH ANN GOODMAN (Stage Manager) (She/Her): For DCPA: *Cowboys & East Indians*. Broadway: *Misery*, *Romeo and Juliet*, *The Testament of Mary*. Off-Broadway: *Hip Hop Cinderella*, *Romeo*

& Bernadette (Amas Musical Theatre), *Einstein's Dreams*, *One Thousand Nights and One Day* (Prospect Theater Company), *Freddie Falls In Love* (The Joyce), *About Love*, *All Our Children*, *Pushkin* (Sheen Center), *A Blanket of Dust* (Tom Smedes Productions), *Hindle Wakes* (Mint Theater), *The View UpStairs* (Invisible Wall Productions), *Martin Luther on Trial* (FPA), *The Total Bent* (The Public Theater), *A Midsummer Night's Dream* (CSC). Regional Theatre: *Dial M for Murder* (CSFAC). National Tours: *Pippin*. Education: MFA Columbia University.

NICK MASON (Assistant Stage Manager) is excited to be back for his second season at the DCPA. Previous DCPA credits: *Goodnight Moon*. Previous Tour credits: *Dog Man The Musical* (North American tour), *To Kill A Mockingbird* (North American tour), *Cat Kid Comic Club: The Musical* (1st national tour).

CARRIE COLTON (Intimacy/Fight Consultant) is a director/choreographer and movement specialist based right here in Denver. She is a Professor at MSU Denver where she leads the Musical Theatre and Theatre Education Programs. Carrie is a certified stage combat instructor through Dueling Arts International and trained in intimacy coordination through Theatrical Intimacy Education. She is thrilled to be working with the Denver Center for the Performing Arts and her dear friend Piper! insta/tiktok: carrie_ography. carriecolton.com

JESSICA ECKENROD (Line Producer) is grateful for the opportunity to support and collaborate with the fantastic cast, creative team, and talented artisans behind *What a Glorious Feeling!* With an extensive background in performance and theatre administration, Jessica joined the DCPA artistic team in 2023, providing creative and producing support for a range of productions. Select DCPA credits include *Destiny of Desire* and *Next to Normal* (Assistant Director); *Where Did We Sit on the Bus?*, *A Christmas Carol*, and *Avaaz* (Theatre Company); *Sweet & Lucky: Echo* and *An Auraria Parable* (Off-Center); and *Dracula: A Comedy of Terrors* (DCPA Cabaret). As an actor and director, Jessica has worked with Firehouse Theatre, Denver Fringe Festival, Town Hall Arts Center, Japanese Arts Networks, and others. With over a decade of performance and producing experience, she is thrilled to have found a home in Denver and a welcoming community of fellow artists.

This production of *What a Glorious Feeling!* is dedicated to the memory of **LeiLani Lynch** – a passionate advocate for the arts and talented house manager of the Garner Galleria Theatre for 26 years.



PIPER LINDSAY ARPAN **IS FEELING GLORIOUS!**

By Heidi Bosk

Piper Lindsay Arpan has been dancing for as long as she can remember. Her mom would even say it started in the womb. Raised in South Carolina where she studied every dance style available, Arpan's passion was evident early on, from performing in local parades to pursuing rigorous technical training with Martha Graham Dance Company. While immersed in the world of technical modern dance, Arpan ultimately discovered her true artistic home in musical theater where her love of movement, storytelling, and performance converged.

It's not that common that a dancer breaks out of the ensemble to take on a different position, so as a dancer-turned-publicist myself, I was thrilled to catch up with Arpan to learn more about her journey from dance to directing and co-choreographing the Denver Center for the Performing Arts' cabaret production of *What a Glorious Feeling!*

"As a dancer, you always feel that you're strutting in through the back door of the theater," said Arpan. "It seems that singers get there more easily and actors, of course, have that straight beeline to the play, but dancers often live in the ensemble, so it feels structurally a little bit lower on the hierarchy."

The biggest transition for her was her professional debut as a swing in the first national tour of Monty Python's *SPAMALOT*. Swings are typically some of the strongest dancers because they must know the choreography they've been given and the choreography for several other positions. Fortunately for Arpan, she was often invited to be "in the room where it happens," which gave her access to incredible creative team members. "Suddenly I'm in the room with Eric Idle watching the show and hearing his thoughts, watching him finesse each beat to perfection and taking this all in like a sponge. That's what inspired me to want to be the one who helped shape stories — learning from that wisdom. I couldn't wait to share it with others."

Arpan directed her first show for the Pace Center's inaugural season. Producer Charlie Packard plucked her out of an acting role to direct *Annie* because he wanted the young women in the cast to have a female director they could relate to. At the time, anxious about making the jump, she asked Packard, "What makes you think I'm qualified for this? I've never directed a show." She recalls him saying, "I see how smart you are, that you think about the whole show and not just your involvement, and I see how you move the story forward. Directing is putting all those things together."

Arpan has built a celebrated career as a director, choreographer, and performer, following every creative opportunity with curiosity, joy, and a deep appreciation for the journey. She is also a master at paying it forward.

"I always say at every audition, if you're cast as a swing, please know that it's not less than the person who gets the job on the stage," said Arpan. "It's *more than* because you'll be next to me at the table. It is in my heart to lift them up, to let them see that [they are] ready to speak, to direct, to create, to choreograph, to move the story forward even though they're afraid to do so, likely because dance is their first language. Many of those she works to elevate are young women who have artistic potential beyond the dance line. "We need more women telling stories, and perhaps we need more dancing girls to tell these stories because it's a very specific lens. We have a lot to offer, even if at first we're afraid to say it with words."

As a female director, Arpan's production of *What a Glorious Feeling!* was designated by the DCPA as a "Women's Voices Fund" project, which earmarks resources from a special fund designed to elevate female playwrights and directors.

Described as an intimate play with music, the production is a fictional account of what might have taken place behind the scenes during the making of the classic film *Singin' in the Rain*. Arpan notes that this show feels familiar to all performers, in any rehearsal room, in any show. The creative process can be messy and passionate. This look that the audience gets into the creative process is truly special.

"To me, messy is beautiful and that is, in fact, a foundation of dance. We fall before we nail that lift. We fall out of that turn before we soar through it, and these things that are messy are what in fact build the beauty."

She adds that, "Dancers are passionate. We have fire coming out of our toes, and we feel things so deeply. I love my job and I don't take on projects unless I feel passionate about them, and this one feels especially precious. In each of these characters I see parts of myself, and I see parts of every dancer. To be able to tell this story from a dancer's point of view? Wow, it just feels like a tremendous gift. We are just so lucky."

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SPANNING THE ERAS

Staging a play set in the 1950s that's about a film set in the 1920s

By Lisa Bornstein

In 1951, as the classic movie musical *An American in Paris* was being released, director Stanley Donen and star Gene Kelly came together for a new film, now frequently named as the greatest movie musical of all time: *Singin' in the Rain*.

Seven decades later, playwright Jay Berkow imagined what might have transpired behind the scenes of filming. The result was *What a Glorious Feeling!*, playing in the Garner Galleria Nov. 7 through April 4. The play with music (much of it from the movie) tells of Kelly's determination to partner with Donen and his assistant/newly divorced ex, Jeanne Coyne; battles with the studio; and the challenges for ingenue Debbie Reynolds, who was not a dancer.

For the production, Denver Center designers came together to evoke the early 1950s, Old Hollywood, and the making of the movie itself.

Scenic Designer Lisa M. Orzolek

"I had not seen the film since I was a child but could picture the iconic 'Singin' in the Rain"' scene. My first step was to read the script, then watch the film, and then start the conversations with Piper (Arpan, director and co-choreographer) about her dreams for this production. I love to do period research, so I have plenty of images from Hollywood and the film lots and rehearsal rooms of the day. The film itself has many behind-the-scenes locations, so those were helpful as well," Orzolek says.

The small size of the Galleria stage helped to evoke a rehearsal room. Usually, designers try to design the space's columns (structurally necessary to hold up the parking garage overhead), pipes and conduit – this time, they embraced them.

"There are many considerations for how big the onstage space can be with what needs to be stored for Act 2 scene changes or quick-change booths offstage, but we seem to be able to squeeze it all in," Orzolek says. "A bigger challenge is the height of the room in a play that involves dancing on top of the furniture. With the ceiling at about nine feet and the lights at about eight feet, we are a little limited on which furniture can be danced on. Not to give anything away, but there is some dancing on chairs!"

Knowing that tap would be an integral part of the choreography, the stage's entire deck was replaced for the show. "This new floor sounds terrific and will amplify the amazing dance in *What a Glorious Feeling!*, and will serve the Galleria for years to come," Orzolek says.

Lighting Designer Charles R. MacLeod

Act I of *What a Glorious Feeling!* takes place in the rehearsal room, only moving into filming in the second act. That transition is noted by the lighting. Act I is lit "very naturalistic and monochromatic – more like the feel of an actual rehearsal room," MacLeod says, with "more light from above than from the front."

Color and side lighting will come into play during the dance numbers of Act II. "Of course, we never know until we are in the room during tech what looks best for the scene," he adds.

Those eight-foot ceilings affected the lighting as well as the set. "You always work with what you have," MacLeod says. "Certainly, in a bigger theater, the aesthetics would be a bit grander. There have been some really terrific shows that fit on the Galleria stage – perhaps this will be the next one!"

Costume Designer Sarah Zinn

All of the designers had to navigate the world of the rehearsal, the world of the film, and the world of the script. The movie's depiction of the 1920s – the transition from silent films to sound – was itself filtered through the eyes and technology of designers 30 years later.

"This one is an interesting challenge," Zinn says, because the script is set in the 1950s during rehearsals for the movie, while the movie is set in the 1920s "You want to draw connections to the movie regardless, but that of course is the 1950s doing the 1920s, which is a whole other look. So how do you meld all of that together into something that looks cohesive and unforced within the setting of a rehearsal room?"

The size of the theater requires precision in costuming, because audiences are close enough to catch the details. "The audience is closer, and they spend more time with individual elements, so it's harder to get away with fudging things here and there," Zinn says.

Sound Designer Alex Billman

"For me in my design it definitely is most about the period and how movies were transitioning to talkies at that time," Billman says. Sound, after all, changed dramatically both with its introduction to film and technological advances from the 1920s to the 1950s. The introduction of sound to the movies was an earthquake, with silent movies phased out in a span of four years.

For Billman, the biggest discovery was the role of Arthur Freed, who had co-written almost every song in the show. He was a major Hollywood producer and conceived *Singin' in the Rain* as a showcase for the catalog of songs he had written with Nacio Herb Brown. "I think Arthur Freed, and his massive impact on what movies became, is not well known enough," Billman says.



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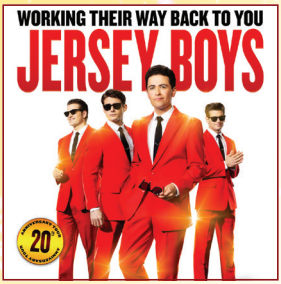
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Mikayla Woods — Associate

Ticketing & Audience Services

Jennifer Lopez — Director
Jessica Alverson*, Megan Dille*, Zeah Edmonds*, Kaitlin Evans*, Lauren Estes*, Jen Gray*, Noah Jungferman*, Oliver Knight*, Reagan Luchte*, Alix Maulitz*, Holly Stigen*, Asheala Tasker*, Rob Warner* — Ticket Agents
Kirsten Anderson*, Scott Lix*, Liz Sieroslawski*, Greg Swan* — Subscription Agents
Amanda Foust*, Edmund Gurule*, Brett O'Neill*, Hayley Solano*, Andrew Sullivan*, Alfonso Vazquez*, Max McCord* — Counter/Show Leads
Jon Collins, D.J. Dennis — Manager, Subscription
Billy Dutton — Associate Director, Operations
Katie Davis, Claire Hayes, Ella MannManagers, Box Office
Chris Leech — VIP Ticketing Associate
Katie Spanos — Associate Director, Subscriber Services

Group Sales

Jessica Bergin — Associate Director
Elias Lopez, Valery Owen — Associates, Group Sales & Education

OPERATIONS

Sarah Arzberger, Danielle Freeman — Managers
Aaron Chavez — Lead
Ruben Cruz — Senior Network Engineer
Jordan Latouche — Engineer
Simone Gordon — Director
Kyle Greufe — Manager
Maria Herwagen — Analyst
Brandon LeMarr — Associate Director
Alison Orthel, Tara Perticone — Analysts
Joseph Reecher — Senior Engineer

PEOPLE & CULTURE

Laura Maresca ..... CPCO

Equity & Organization Culture

Seán Kroll ..... Specialist

Human Resources

Brian Carter ..... Senior Business Partner
Andrew Guilder ..... Recruiter & HR Generalist
Paul Johnson ..... Manager, Payroll & Compliance
Jocelyn Martinez ..... Business Partner
Daniel Mothershed ..... Mailroom Associate
Kinsey Scholl ..... Manager, Operations

THEATRE COMPANY

Administration

Charles Varin ..... Managing Director
Tamarra Nelson ..... Business Admin./Assistant Company Manager
Jessica Eckenrod ..... Line Producer
Alex Koszewski ..... Company Manager
Ann Marshall ..... General Manager

Artistic

Chris Coleman ..... Artistic Director
Grady Soapes ..... Senior Artistic Producer & Casting Director
Leean Kim Torske ..... Director, Literary Programs
Madison Cook-Hines ..... Literary Associate

Costume Crafts

Kevin Copenhaver ..... Director
Chris Campbell ..... Assistant

Costume Shop

Janet MacLeod ..... Director/Design Associate
Meghan Anderson Doyle ..... Design Associate
Katarina Kosmopoulos ..... First Hand
Ingrid Ludeke, Carolyn Plemitscher ..... Drapers
Andy Bruening, Lisa Ehrle ..... Stitchers

House Crew

Heather Sparling+ ..... Supervising Stagehand
James Berman+, Vanessa Janson+, Will King, Dave Mazzeno+, Kyle Moore+, Matt Wagner+ ..... Stagehands
Joseph Price+, Kelley Reznik+ ..... Technicians

Lighting Design

Charles MacLeod ..... Director
Connor Baker+ ..... Production Electrician
Lily Bradford ..... Assistant

Paint Shop

Kristin Hamer MacFarlane ..... Charge Scenic Artist
Melanie Rentschler, Sasha Seaman ..... Scenic Artists

Production

Matthew Campbell ..... Director
Julie Brou ..... Administrative Assistant/Office Manager
Peggy Carey ..... Senior Production Manager

Prop Shop

Meghan Markiewicz ..... Supervisor
Sara Pugh ..... Associate Supervisor
Andrew Babb, Ashley Lawler, Nikki Mayer ..... Artisans
Adena Rice. ..... Prop Carpenter

Scene Shop

Eric Moore ..... Technical Director
Albert "Stub" Allison, Robert L. Orzolek, Josh Prues ..... Associate Technical Directors
Jeremy Banthoff, Tyler D. Clark, Kyle Scoggins ..... Scenic Technicians
Wynn Pastor ..... Scenic Technician & Purchasing Agent
Louis Fernandez III ..... Lead Scenic Technician
Brian "Marco" Markiewicz ..... Lead Carpenter

Scenic Design

Lisa Orzolek ..... Director
Nicholas Renaud ..... Assistant

Sound Design & Technology

Alex Billman ..... Supervisor
Meagan Holdeman+, Timothy Schoeberl+, Dimitri Soto+ ..... Technicians
Elijah Ruddick ..... Assistant

Stage Management

Anne Jude ..... Supervisor
Wayne Breyer, Corin Davidson, Elizabeth Ann Goodman, Harper Hadley, Sage Hughes, Nick Mason, Nick Nyquist, Brooke Redler, Malia Stoner ..... Stage Managers
Aissata Alou, Drea Brown, Hazel Forkner, Anna Higgins, Danae Johnson ..... Apprentices

Wardrobe

Heidi Echtenkamp ..... Supervisor
Robin Appleton^, Amber Krimbel^, Lauren LaCasse^, Lisa Parsons Wagner^, Nicole Watts^, Kami Williams-Castro^ ..... Dressers

Wigs

Diana Ben-Kiki ..... Supervisor
Abby Schmidt^, Marisa Sorce^ ..... Hair/Wig Technicians

VENUE OPERATIONS

Glen Lucero ..... Vice President
Kristi Horvath ..... Director
Merry Davis ..... Financial Manager
Jane Deegan ..... Venue Operations Finance & Procurement Specialist

Facilities

Craig Smith ..... Director
Dwight Barela, Mark Dill, Bryan Faciane, Iver Johnson ..... Engineers
Ana Esparza, Saleem As-Saboor, Adriana Fuentes, Carmen Molina, Juan Loya Molina, Judith Primero Molina, Blanca Primero ..... Custodians
Michael Kimbrough ..... Manager, Engineering
Oscar Fraire ..... Manager, Custodial
Brian McClain ..... Supervisor, Custodial

Patron Experience

Kaylyn Kriaski ..... Manager
Paul Flores, Sara Hansen, Aaron McMullen, Katherine Mechler, Stacy Norwood, Wendy Quintana, Kelci Rigsby, Valerie Schaefer, ... Managers on Duty
Nora Caley, Robin Lander, Melanie Mason, Barbara Pooler, Ayden Smith ..... House Managers

Safety & Security

Quentin Crump ..... Director
Timothy Allen, Jodi Benavides ..... Lead Security Officers
David Bright, Ariana Cuevas, Ethan Kemberlin, Jack Leatherwood, Ian Nelson, Ashley Skillman, Zach Stemley, Tori Witherspoon ..... Security Specialists

BOARD OF TRUSTEES

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Marco Chayet
Jennifer Dechtman
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Hillary Morgridge
Emily Hammad Mrig, PhD
Susan Fox Pinkowitz
Manny Rodriguez
Hassan Salem
Martin Semple
William Dean Singleton
Sylvia Young

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Navin Dimond
Margot Gilbert Frank
Jeannie Fuller
Robert C. Newman
Cleo Parker Robinson
Robert Slosky
Dr. Reginald L. Washington

* Member, I.A.T.S.E. Local B-7
\+ Member, I.A.T.S.E. Local 7
^ Member, I.A.T.S.E. Local 719

Staff list current through November 3, 2026