Arsenic and Old Lace
by Joseph Kesselring

Nov. 3 – Nov. 20, 2022
Resident Ensemble Players presents

Arsenic and Old Lace
by Joseph Kesselring

Directed by J.R. Sullivan

Scenic Design Stefanie Hansen
Costume Design Kaye Voyce
Light Design Dawn Chiang
Sound Design Eileen Smitheimer
Music Composer Ryan Touhey
Wigs and Hair Design Tommy Kurzman
Makeup Design Lee E. Ernst
Fight Director Lee E. Ernst

Stage Manager Matthew G. Marholin
Asst. Stage Manager Nick Alteri

Arsenic and Old Lace is presented by special arrangement with Dramatists Play Service, Inc., New York.

• The Directors are members of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.
• Member of United Scenic Artists, Local USA 829, a union and professional association of Designers, Artists, and Craftspeople.
* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
+ Member of the Resident Ensemble Players.

REPRESENTATIVE PRODUCTIONS are supported, in part, by a grant from the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. The Division promotes Delaware arts events on www.DelawareScene.com.
The Polly Russell Dowling Memorial Fund provides a significant portion of funding for REP resident actors.

CAST in alphabetical order

Officer Brophy Lenny Banovez*
Mr. Gibbs, Mr. Witherspoon Allan Carlsen*
Rev. Dr. Harper, Lt. Rooney Hassan El-Amin+*
Teddy Brewster Lee E. Ernst+*
Dr. Einstein Michael Gotch+*
Officer O’Hara Rob Hancock*
Martha Brewster Elizabeth Heflin+*
Mortimer Brewster Mic Matarrese+*
Elain Harper Erin Partin*
Jonathan Brewster Stephen Pelinski+*
Officer Klein John Plumpis*
Abby Brewster Kathleen Pirkl Tague+*

SETTING:
Livingroom of the Brewster home.
Brooklyn, September 1941

This performance runs approximately 2 hours 40 minutes and there are two ten minute intermissions.

Theatrical fog is used during the performance.

NOTICE TO AUDIENCE MEMBERS
PHOTOS, VIDEO AND/OR RECORDING OF THIS PERFORMANCE BY ANY MEANS WHATSOEVER IS STRICTLY PROHIBITED.
WE REQUEST THAT ALL AUDIENCE MEMBERS TURN OFF ANY ELECTRONIC DEVICES AND CELL PHONES THAT MAY CAUSE A DISTURBANCE DURING THE PRODUCTION. AND PLEASE, NO TEXTING DURING THE PERFORMANCE.
“Mystery guest, will you enter and sign in, please.”

-I have been in Newark for 30 years.

-I am married to someone you know.

-I am an actor, but not famous.

-Some of you know me as a triathlete

-In the spring I “flipped my wig.” (Literally)

-I have directed a few farces and mysteries here at the REP.

-I also teach at this university.

-To change my mind, try beer, cookies, or chocolate.

-Some of you may have seen me as the bad guy in the UD “shooter video.”

-You may have seen me in Love Letters this last September.

You may now take off your blindfolds. My name is Steve Tague and I am the interim director of the REP! Had you guessed? You probably know me better than I know you, but I will endeavor to change that. Now that we are back, live and in person, I look forward to meeting you and getting to know as many of you as I can. Look around, it’s a bit shocking isn’t it, seeing people gathered together indoors! We thank you for your bravery and for your commitment to the REP and all the live arts and for re-energizing our community. This play, Arsenic and Old Lace, is as familiar to some of you as your favorite hoodie or pair of slippers, but it will, I dare say, dramatically drive out the evils of the pandemic. It’s an old saw that says, “laughter is the best medicine,” but believe it friends! Thanks for being here and for playing, “What’s My Line.”

To your health,

Steve Tague
Intr. Producing Artistic Director
Resident Ensemble Players
**From the Director**

**Arsenic and Old Lace**

There are few comedies in its class. And this grand and enduring classic will happily speak for itself. Its continuing success with audiences worldwide has been indisputable since its 1941 New York opening - with Boris Karloff himself playing the homicidal “Jonathan”. It played throughout the WWII years and its runaway success onstage contractually delayed the release of Frank Capra’s highly regarded film version - with Cary Grant’s “Mortimer” and Raymond Massey’s “Jonathan” - a full three years while the New York production thrived. It remains one of the longest running non-musical works ever to play on Broadway, with over 1,400 performances of the original run. It had over 1,300 performances in London. It has played throughout Europe, Australia, Central and South America. It has played in Bangladesh. There is a Russian film version. In theatre parlance short-hand, it just seems to always work.

Also enduring is theatre legend about its creation and development. The legend has it that playwright Joseph Kesselring thought he had written a thriller, with perhaps a few comic moments. He had sent the play, then titled *Bodies in the Cellar* to actress Dorothy Stickney who shared it with her husband, playwright Howard Lindsay. Lindsay shared it with his writing partner Russel Crouse and these two (the writers of *Life With Father* and *State of the Union*, among others) decided to produce it, encouraged adjustments, got the right director, engaged Mr. Karloff, and opened the once-titled thriller *Bodies in the Cellar* as the new comedy known as *Arsenic and Old Lace*. The rest is hysterically historic.

The play still astounds with its ingenious and brilliant construction. It shows the talented hand of all involved and the result is the gift of a work still sparking gales of laughter more than eighty years later. I think of it as a rare and beautiful thing, and it has been such a tremendous pleasure to be in its company again - especially with and in the company of the REP. It all happily fits, like a well-made glove, here in Newark, Delaware.

My great thanks to the Resident Ensemble Players and to the University of Delaware. My deep thanks to you for coming out to the theater and joining us tonight. Let the fun begin...

J.R. Sullivan
Director
• **Theodore Roosevelt (Teddy):** The 26th President of the United States from 1901-1909. He ensured the construction of the Panama Canal, was a force in establishing national parks, and won a Nobel Prize for mediating the Russo-Japanese War.

• **Cardinal Gibbons:** An American Cardinal of the Roman Catholic Church. In 1917, Roosevelt acknowledged him as the most respected and resourceful citizen in America.

• **Rationing in World War I:** Rationing ensured everyone in the country received food. People were allowed certain quantities of sugar, flour, meat, butter, and milk.

• **Boris Karloff (1887-1969):** An English actor who starred as Frankenstein’s monster in 1931.

• **September 1941:** Franklin D. Roosevelt launched a series of “Fireside Chat” radio addresses in the early 1930s. He focused on America’s issues with Germany and Europe in the late 1930s.

• **Japan-United States relations, Roosevelt’s time in office:** International relations between Japan and the U.S. began in the late 18th century and early 19th century. Teddy Roosevelt helped negotiate a peace agreement between Japan and Russia in 1905.

• **Robley “Fighting Bob” Evans:** A rear admiral in the United States Navy known for expressive and “colorful” language. He commanded Teddy Roosevelt’s “Great White Fleet” in 1907.

• **Blake’s:** A fictional Broadway eatery.

• **S. N. Behrman:** An American playwright, screenwriter, longtime writer for the New Yorker, and friend of Theodore Roosevelt.

• **Walter Winchell:** A syndicated American newspaper gossip columnist, specializing in Broadway gossip.

• **Emma B. Stout:** A fictional, deceased parishioner.

• **Elderberry wine:** A delicious red wine with flavors of elderberry, black currant, blueberry, and cherry.

• **Burns Mantle (1873-1948):** American theater critic who founded the Best Plays annual publication in 1920.

• **Culebra Cut:** A valley that cuts through the Continental divide in Panama forming part of the Panama Canal, which Theodore Roosevelt acquired and constructed.

• **General Goethels:** A United States Army General and civil engineer, appointed Chief Engineer of the Panama Canal by Theodore Roosevelt.

• **Nora Bayes:** An American singer and musical actress popular throughout 1900s – 1920s.

• **“Hellzapoppin”**: A 1947 comedy/musical revue. At the time, the longest-running Broadway musical with 1,404 performances.
featuring zany and ridiculous comedy bits.

- **August Strindberg**: A Swedish playwright known as the “The Father of Naturalism” and famous for the theatrical piece, Miss Julie. He was known for his complex, dark, and troubled works.
- **Mutt and Jeff**: A newspaper comic strip by Bud Fisher in 1907, considered one of the first daily comic strips.
- “**Nature Faker**”: An early 20th century controversy misrepresenting facts about nature. The term referred to someone having animal attributes or habits they do not possess.
- **William Howard Taft**: The 27th President of the United States from 1909 - 1913. Remembered as the heaviest president, reaching up to 340 pounds.
- **Woodrow Wilson**: The 28th President of the United States from 1913-1921.
- **Luigi Pirandello**: Italian Playwright awarded a Nobel Prize in Literature in 1934. He turned psychological analysis into theater.

**Bios**

**Joseph Kesselring**, Playwright
Joseph Otto Kesselring was born in New York City on June 21, 1902. His career was always linked in some way to the theatre. His early years were spent as a singer (boy soprano and adult tenor), and at the age of twenty, he began teaching music and directing amateur theatre productions at Bethel College in Newton, Kansas. At twenty-three, he left academia to pursue acting, writing short stories, and producing vaudeville plays. He acted professionally in *Gentlemen Prefer Blondes* at the age of twenty-four and, at thirty-one, one year after his marriage to Charlotte Elsheimer, he devoted himself to writing, continuing to pen short stories and initiating his career as a playwright. Between 1933 and his death in 1967, he authored twelve plays—mostly light comedies. His first play to be produced, *Aggie Appleby, Maker of Men*, premiered in 1933, and four later plays were produced on Broadway: *There’s Wisdom in Women* (1935), *Arsenic and Old Lace* (1941), *Four Twelves Are 48* (1951), and *Mother Of That Wisdom* (1963). Mr. Kesselring died on November 5, 1967, at the age of sixty-five.
J.R. Sullivan, Director

J. R. Sullivan is a director, writer, and producer, now based in Chicago. He most recently served as the Intr. Artistic Director of The Irish Theatre of Chicago. He is most pleased to be returning to the Resident Ensemble Players for Arsenic and Old Lace, having staged previous REP productions The Cripple of Inishmaan and The 39 Steps. Sullivan has worked Off Broadway and in regionals nationwide. The Wall Street Journal lauded his NYC Mint Theatre revival of Lillian Hellman’s Days to Come as one of the top productions of 2018. From 2009-2013, Jim was the Artistic Director of New York’s Pearl Theatre, whose resident acting company was presented with a Drama Desk Award commendation in 2011. For the Pearl, Jim directed critically lauded productions of Hard Times, Widowers’ Houses, Biography, The Importance of Being Earnest, Richard II, A Moon for the Misbegotten, This Side of Neverland, and the New York premiere of Wittenberg. In Illinois, Jim was the founder and producing director of the New American Theater until 1994. Jim’s Chicago work includes productions for Northlight Theatre, Remy Bumppo, American Theatre Company, A Red Orchid Theatre, Touchstone, Live Bait Theatre, Prop Theatre, Onyx Theatre, and The Shakespeare Project. His acclaimed Chicago production of Brian Friel’s Faith Healer played an extended run for Turnaround Theatre, transferring to the Steppenwolf Theatre, and became the inaugural production for Steppenwolf’s Upstairs Theatre space on Halsted Street. Jim spent many summers as Assoc. Artistic Director of the Utah Shakespeare Festival, staging productions from Shakespeare to Tennessee Williams including Richard III, You Never Can Tell, Henry IV, Part One, Amadeus, Hamlet, Henry V, The Glass Menagerie, and Romeo and Juliet. His work has been seen in regional theaters nationwide, including the Oregon Shakespeare Festival, the Milwaukee Repertory Theatre, Milwaukee’s legendary Theatre X, American Players Theatre in Spring Green, Philadelphia’s Arden Theatre, the Studio Theatre in Washington DC, and the Delaware Theatre Company. Earlier this year Jim directed the world premiere of the musical, Parcel from America, at the Smock Alley Theatre in Dublin, Ireland. Sullivan’s stage adaptations of Jane Austen’s Pride and Prejudice and Sense and Sensibility, in collaboration with Joseph Hanreddy, have been produced at regional houses nationwide. www.jrsullivan.net
Hassan El-Amin (The Rev. Dr. Harper/Lieutenant Rooney)
REP: Yeah Baby (Jermaine), Blue Door (Lewis), Agatha Christie’s Murder on the Orient Express (Samuel Ratchett), August: Osage County (Bill Fordham), Fences (Troy), Inherit the Wind (Reverend Jeremiah Brown), Minor Fantastical Kingdoms (Bernard), Woman in Mind (Andy), Lettice and Lovage (Mr. Bardolph/Surly Man), Twelfth Night (Antonio), A Flea in Her Ear (Dr. Finache), From the Author Of (Dax Davis), The Mountaintop (Martin Luther King, Jr.), Tartuffe (Officer of the King), The Elephant Man (Dr. Carr Gomm), The Bells (Jim), Clybourne Park (Albert/Kevin), God of Carnage (Michael). Hassan has worked extensively as a regional equity actor theaters include: Westport Playhouse, Dallas Theater Center, The Alley, Kennedy Center, Denver Center for the Performing Arts, The Alliance, The Guthrie, The Goodman, Arena Stage, Mark Taper Forum, Huntington, Portland Center Stage, San Diego Repertory, Milwaukee Repertory, Trinity Repertory, Penumbra, Colorado, Oregon, and Utah Shakespeare Festivals and for eight years he was a company member of the Regional Tony award-winning Brierley Resident Acting Company at the Dallas Theater Center.
Regional Credits: Dream Girls (Marty), The Mountaintop (M.L.K. Jr.), All the Way (Roy Wilkins), Driving Miss Daisy (Hoke Colburn), Les Misérables (Priest), A Raisin in the Sun (Walter Lee), Clybourne Park (Kevin/Albert), A Christmas Carol (Ebenezer Scrooge), God of Carnage (Michael), The Wiz (The Wizard), Dream on Monkey Mountain (Corporal Lestrade), Death of a Salesman (Uncle Ben), Fences (Troy Maxson), Seven Guitars (Floyd Barton), Radio Golf (Harmon Wilks), Jitney (Booster), Two Trains Running (Hambone), Blues for an Alabama Sky (Leland), Top Dog Under Dog (Lincoln), Stick Fly (Dr. Joseph LeVay), The Whipping Man (Simon), A Soldiers Play, (Sergeant Waters), The Lion King (Mufasa/Scar), The Tempest (Prospero), Julius Caesar (Marc Antony), Taming of the Shrew (Petruchio), King Lear (Kent), Henry IV (Northumberland), Othello (Title Role).
Training: M.F.A. Professional Theatre Training Program (PTTP) University of Delaware.
Lee E. Ernst (Teddy Brewster)

REP: Director—Clybourne Park; Actor— Yeah Baby (Larry), The Crucible (Giles Corey), StarterPistol (Curtis James), Agatha Christie’s Murder on the Orient Express (Hercule Poirot), August: Osage County (Charlie Aiken), Mauritius (Philip), Inherit the Wind (Henry Drummond), Minor Fantastical Kingdoms (Larry), Woman in Mind (Gerald), The Seafarer (James “Sharky” Harkin), Twelfth Night (Sir Toby Belch), A Flea in Her Ear (Victor Chandebise/Poche), Dial “M” for Murder (Max Halliday), You Can’t Take It With You (Mr. De Pinna), Tartuffe (Orgon), The Bells (Mathias), Waiting for Godot (Vladimir), Things We Do for Love (Gilbert Fleet), To Kill a Mockingbird (Associate Director/Nathan Radley/Bob Ewell), Wait Until Dark (Roat), Heartbreak House (Captain Shotover), The 39 Steps (Clown), Juno and the Paycock (Joxer), Macbeth (Macbeth), Angels in America (Rabbi Chemelwitz, Henry, Martin, ‘Medieval’ Prior), The Mousetrap (Mr. Paravicini), The Servant of Two Masters (Truffaldino).

Regional: Milwaukee Repertory Theater: 20 Seasons, Cabaret (The Emcee), Death of a Salesman (Willy Loman), To Kill a Mockingbird (Atticus Finch), The Crucible (John Proctor), A Christmas Carol (Ebenezer Scrooge), Assassins (Sam Byck), Sherlock Holmes: The Final Adventure (Holmes), Lombardi (Vince Lombardi), Of Mice and Men (George), The Norman Conquests (Norman), Cyrano De Bergerac (Cyrano), Richard III (King Richard), Work Song (F.L. Wright), Tartuffe (Tartuffe), Barrymore (John Barrymore), American Players Theatre—Inaugural Acting Company Member, 17 Seasons: Cyrano, Hamlet, Benedick, and King Lear. Other credits: Arizona Theatre Company, Milwaukee Chamber Theatre, Lake Tahoe Shakespeare Festival, Kansas City Rep, New American Theatre, Peninsula Players, American Conservatory Theater, Tokyo’s Institute of Dramatic Arts, and Texas Shakespeare Festival: Hamlet (director), The Nerd (director).


Training: PTTP.
Michael Gotch (Dr. Einstein)

Elizabeth Heflin (Martha Brewster)

Training: The PTTP at University of Delaware.

Mic Matarrese (Mortimer Brewster)
REP: Yeah Baby (Bobby), Agatha Christie’s Murder on the Orient Express (Colonel Arbuthnot), August: Osage County (Steve Heidebrecht), Mauritius (Dennis), Inherit the Wind (E.K. Hornbeck), Woman in Mind (Rick), The Seafarer (Mr. Lockhart), A Flea in Her Ear (Camille Chandebise), Dial “M” for Murder (Captain Lesgate, Thompson), Tartuffe (Tartuffe), The Elephant Man (Dr. Treves), Waiting for Godot (Pozzo), Wait Until Dark (Mike), Angels in America (Joe), Faust (Mephisto), The Night of the Iguana (Shannon), The Threepenny Opera (Mac the Knife), Anything to Declare? (Robert De Trivelin), among others.

Regional: Lake Tahoe Shakespeare Festival: The Comedy of Errors (Solinus, Pinch), A Midsummer Night’s Dream (Oberon), Romeo and Juliet (Lord Capulet); Alley Theatre: Noises Off (Garry); Artists Repertory Theatre: A Streetcar Named Desire (Stanley Kowalski); Chamber Theatre: Crime and Punishment (Raskolnikov); Milwaukee Repertory Theater: A Christmas Carol (Jacob Marley); In Tandem Theatre: My Dear Dorothea (G.B. Shaw); Renaissance Theaterworks: Trojan Woman (Talthibius); Skylight: The Fantasticks (Henry Albertson). Training: PTTP.
Stephen Pelinski (Jonathan Brewster)
REP: Director—All in the Timing; Mauritius; Actor—Yeah Baby (Duncan), Starter Pistol (Griff James), Agatha Christie’s Murder on the Orient Express (Monsieur Bouc), August: Osage County (Beverly Weston), Inherit the Wind (Matthew Harrison Brady), Minor Fantastical Kingdoms (Win), Woman in Mind (Bill), The Seafarer (Richard Harkin), Twelfth Night (Malvolio), A Flea in Her Ear (Romain Tournel), Dial “M” for Murder (Inspector Hubbard), From the Author Of (Tom Foley), You Can’t Take It With You (Paul Sycamore), Tartuffe (Cléante), The Elephant Man (Ross and others), The Bells (Charlie), Clybourne Park (Russ/Dan), Waiting for Godot (Estragon), Red (Mark Rothko), To Kill a Mockingbird (Atticus Finch), Wait Until Dark (Carlino), Heartbreak House (Hector Hushabye), The Patsy (Eugene Pontagnac) Angels in America (Roy Cohn), Faust (Faust), Death of a Salesman (Willy Loman), Cat on a Hot Tin Roof (Big Daddy), The Imaginary Invalid (Argan), Regional: Alley Theatre – Born Yesterday (Harry Brock) Guthrie Theater – over forty roles including: Three Sisters (Vershinin), Iphigenia At Aulis (Agamemnon), The Cherry Orchard (Lopakhin), The Seagull (Trigorin), Much Ado About Nothing (Benedick), and A Doll’s House (Torvald); Chautauqua Theatre Company: You Can’t Take It With You (Mr. Kirby); Other credits include: Intiman Theatre, Seattle Repertory Theatre, Geffen Playhouse, Hartford Stage, Center Stage, Citadel, The National Theatre in Ottawa, Atlantic Theatre Festival. Off-Broadway: Theatre for a New Audience. T.V./Film: Sweet Land, Wooly Boys, Factotum, Irv De Toilette, Killer Movie. He was recently awarded a Lunt-Fontanne Fellowship by The Ten Chimneys Foundation. Training: PTTP.

Kathleen Pirkl Tague (Martha Brewster)
REP: Founding Member, 2008. Love Letters (Melissa Gardner), Starter Pistol (Karen), Murder on the Orient Express (Helen Hubbard), August: Osage County (Violet), Minor Fantastical Kingdoms (Carol), Woman in Mind (Muriel), Lettice and Lovage (Lettice Douffet), Clybourne Park (Bev/Kathy), Things We Do for Love (Barbara), To Kill a Mockingbird (Jean Louise), Juno and the Paycock (Juno), Wit (Vivian Bearing), The Skin of Our Teeth (Mrs. Antrobus)

**GUEST ARTISTS**

**Lenny Banovez** (Officer Brophy)
Lenny (he/him) is thrilled to be back at The REP! Lenny was last seen as Ed Carmichael in *You Can’t Take It With You*. Lenny is an award-winning actor and director who holds an MFA from the Professional Actor Training Program (PATP) at Ohio University under Jack Young and a BA in Theater Arts from the University of Wisconsin – Parkside. As an actor, director and educator Lenny has also worked with: The Kennedy Center, Milwaukee Repertory Theater, PCPA Theaterfest, Renaissance Theaterworks, Milwaukee Chamber Theater, Hyperion Theater Project NYC, Texas Shakespeare Festival, Virginia Shakespeare Festival, Milwaukee Shakespeare, Huron Playhouse, The Secret Theatre NYC, Hedgepig Ensemble Theatre NYC, Monomoy Theatre on Cape Cod, and as a guest artist at NYU’s Tisch School of the Arts.
Allan Carlsen (Mr. Gibbs, Mr. Witherspoon)

Allan Carlsen, actor and director, is an Assistant Professor in the Theatre Department here at UD. Mr. Carlsen’s acting credits include leading roles on and off-Broadway, television, and in many regional theaters throughout the United States and Canada. Allan has also directed both on and off-Broadway and in many regional theaters around the country. Mr. Carlsen is Co-founder & Director of Healthcare Theatre.

Rob Hancock (Officer O’Hara)

REP: A Flea in Her Ear, Inherit the Wind
London: Daddy Long Legs
National Tour: Mamma Mia!
TV/Film: The Marvelous Mrs. Maisel, Royal Pains, True Blood: Postmortem, Guiding Light, and the leading role in Greenport (Best Actor - NYC Independent Film Festival)
Education: University of Tennessee Other: soloist with Tokyo Philharmonic Orchestra, Orchestra Japan, Metropolitan Festival Orchestra – Singapore, Evergreen Symphony – Taipei; Instagram/Twitter: @boorobbie

Erin Partin (Elaine Harper)

REP: Clybourne Park, Yeah Baby, You Can’t Take It With You, Juno and the Paycock, Hamlet, The Servant of Two Masters, The Threepenny Opera, The Skin of Our Teeth, Faust, Anything To Declare, The Hostage, The Imaginary Invalid, She Stoops to Conquer, and The Little Foxes. Regional: Lake Tahoe Shakespeare Festival: MacBeth, Hamlet, Loves Labours Lost, Much Ado About Nothing, Comedy of Errors, and Romeo and Juliet; Great Lakes Theatre: MacBeth,

Training: PTTP at the University of Delaware.

John Plumpis (Officer Klein)

John Plumpis is grateful to work once again with his dear friends at The REP, where he previously appeared in Of Mice and Men, Our Country’s Good, and as a gold arrayed King Louis XIV in Tartuffe. National companies: Timon in The Lion King, Barrymore starring Christopher Plummer (also the 2011 film), and Neil Simon’s Laughter on the 23rd Floor. He has appeared in multiple Off-Broadway productions including G.B. Shaw’s Widowers’ Houses, Three Men on a Horse, and Three Wise Guys. As a regular at many of North America’s leading regional theatres, he has appeared in a wide variety of comedies, dramas, musicals and Shakespeare from the Denver Center Theatre Company to Yale Rep to Cincinnati Playhouse in the Park to the Shakespeare Theatre Company in Washington, DC, among many others. With NYC’s The Actors Company Theatre he was part of 31 productions as actor or director. His recent television appearances include Blue Bloods, Apple TV’s Little America, Half Life, and HBO’s The Deuce. He has been a frequent guest lecturer at colleges and universities, conducting master classes at over 50 institutions, and has taught multiple semesters at Montclair State University. Some of his thoughts on Theatre have been published. Most recently he directed After Happily Ever After, a new musical, at The Players Theatre in NYC.
**Kaye Voyce, Costume Design**

**Broadway:** *Sea Wall/A Life* (co-design), *True West, The Nap, Significant Other, The Real Thing, The Realistic Joneses,* and *Shining City.* **Recent off-Broadway:** *The Bedwetter* (Atlantic Theater - book by Sarah Silverman), *Morning Sun* (MTC), *Mud/Drowning* (set and costume design, Mabou Mines), *Anatomy Of A Suicide* (Atlantic), *Marys Seacole, After the Blast* (LCT3), *Mary Page Marlowe* (2ST), *The Antipodes, Signature Plays, The Wayside Motor Inn* (Signature), *Coriolanus, Hamlet, Measure For Measure* (Public Theatre), *Greater Clements* (LCT). Opera work includes premieres at the Festival d’Aix en Provence, Wuppertal Oper, Den Norske Oper, National Centre for the Performing Arts Beijing, and New York City Opera. She designed several dances for Trisha Brown, including *I’ll Toss My Arms If You Catch Them They’re Yours* and *Rogues.* Upcoming projects include *Stranger Love* for the LA Philharmonic - a six hour long opera/dance/orchestral piece. She received an Obie for sustained achievement in costume design in 2016.

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**Dawn Chiang, Light Design**

On Broadway, Dawn designed the lighting for *Zoot Suit* and was co-designer for *Tango Pasion.* Off Broadway, she designed *Little Girl Blue* (about singer/activist Nina Simone), plus the Roundabout Theater, Manhattan Theatre Club, and co-designed the first two seasons of the *Encores!* concert musical series at City Center. Dawn was resident lighting designer for New York City Opera, where her designs included *A Little Night Music* and *Fanciulla del West.* She has designed the lighting at numerous regional theaters including Syracuse Stage, Denver Center Theatre Company, Oregon Shakespeare Festival, Milwaukee Repertory Theater, South Coast Repertory, Alliance Theatre, Mark Taper Forum, Guthrie Theater, Arena Theatre and Geva Theatre. Awards include two Lighting Designer of the Year Awards (Syacuse Area Live Theatre), two Dramalogue awards, a THEA award (Themed Entertainment Association) and nominations for the Maharam Design Award from American Theatre Wing, Syracuse Area Live Theatre – Lighting Designer of the Year, Los Angeles Drama Critics’ and San Francisco Bay Area Critics’ award. Currently, she has *Three Musketeers* and *Romeo and Juliet* touring the US for The Acting
Company. She serves as a mentor to New York City high school students for Theatre Development Fund’s Wendy Wasserstein Project, and has served on the board of directors for Theatre Communications Group, Themed Entertainment Association and Behind the Scenes Foundation.

Tommy Kurzman, Wig & Hair Design

**Broadway:** Macbeth, Mrs. Doubtfire, All My Sons, True West, St. Joan, My Fair Lady, Little Foxes, Long Day’s Journey, Bright Star, and Fiddler on the Roof. **Off-Broadway:** Little Shop of Horrors - Westside Theatre, MCC, The Atlantic, The New Group, The Public, MTC, NWS. **Regional:** The Huntington, The MUNY, Geva Theatre, Resident Ensemble Players, Cape Playhouse, Sig. VA, MSM. Associate Hair Designer on over 15 Broadway Productions. IG: @TommyKurzmanWigs

Ryan Touhey, Music Composer

**REP:** Blue Door, Agatha Christie’s Murder on the Orient Express, Inherit the Wind, Twelfth Night, The Elephant Man, To Kill a Mockingbird, Faust, The Threepenny Opera, All The King’s Men directed by Adrian Hall. **BROADWAY:** Beautiful: The Carole King Musical (Keyboards) **REGIONAL:** Paradise Square (Berkeley Rep); Ragtime (Bay Street Theater); Tell Me On A Sunday (Walnut Street Theatre); Mother Courage and Her Children (Arena Stage); Something Wicked This Way Comes, Sheryl Crow’s Diner (Delaware Theatre Company); Once, Fun Home, Gypsy, The Secret Garden, Parade (Arden Theatre Company); Ragtime (Bristol Riverside Theatre); The uncCivil War (Adirondack Theatre Festival); Arthur & the Tale of the Red Dragon, Cinderella (People’s Light and Theatre Company); Ryan worked on Rock & Roll Hall of Fame singer Darlene Love’s new album Introducing Darlene Love produced by E Street Band guitarist Steven Van Zandt and Columbia Records. **Training:** B.F.A. Musical Theatre – University of the Arts. **Awards:** Eight-time Barrymore Award Nominee, AUDELCO Award Winner in New York City.
**Nick Alteri**, Asst. Stage Manager
Nick is excited to join the team here at The REP. He has spent the past three years as the resident Stage Manager for the SUNY Cortland Musical Theatre Department in Central New York, but is excited to take the next step in his career. Previous credits include: Production Stage Manager of *The Lost Colony* at the Waterside Theatre, *Honky Tonk Angels* at Cortland Repertory Theatre, *West Side Story*, and *A Gentleman’s Guide to Love & Murder* at The Tibbits Opera House. Stay Hungry. Stay Foolish. Instagram: @nalteri02

**REP RESIDENT ARTISTS**

**Steve Tague**, Interim Producing Artistic Director
Steve has performed in theaters from Seattle to Philadelphia, including The Seattle Repertory Theater, ACT Theatre, The Walnut Street Theater, The Arden, and Baltimore’s Center Stage. He was a company member of a small theater in California in which he played Sir Evelyn in *Anything Goes* and Benny Southstreet in *Guys and Dolls*. He has performed the title roles in *Titus Andronicus, Hamlet, Tartuffe, King Lear, Richard the Third, Macbeth* and others. He was a member of the acting company at The Resident Ensemble Players here in Newark for five years where he played in *Noises Off, Little Foxes*, and the world premiere of two Theresa Rebeck plays, *Fever* and *O’ Beautiful*. He has directed *Boeing Boeing* and *The Complete Works of Shakespeare* at The Delaware Theater Company. Here at the REP he has directed *Angels in America, Mousetrap, Anything to Declare, The Patsy, Lettuce and Lovage*, and *Dial “M” for Murder*. His last coaching job was at People’s Light for a production of *Pride and Prejudice*. Steve has been on the faculty at The University of Delaware since 1992.

**Sandy Ernst**, Associate Producing Artistic Director
Prior to joining the REP, Sandy was Associate Artistic Director, Casting Director, Stackner Cabaret Director and Director of the Artistic Intern Program at Milwaukee Repertory Theatre, and Resident Director and Production Stage Manager at American Players Theater. She has also directed for Backbone Theatre Ensemble, Nevada Conservatory Theater, Next Act Theatre, Renaissance Theaterworks and Beloit College, conducted classes
on Shakespeare and Audition Technique at universities throughout the country, served as adjunct faculty with Carthage College for five years, and ventured into film casting for the independent features Baraboo and Waterwalk.

Stefanie Hansen, Scenic Design

Eileen Smitheimer, Sound Design
Company, Tennessee Williams Fine Arts Center, The Miniature Theatre of Chester, Hope Summer Repertory, Coastal Carolina University, Music Theatre North, City Theatre, First Stage, Southern Methodist University, Landis & Company’s world-touring magic show A Magical Fantasy, Drill Hall in England, Trump Plaza Theatre, Tropicana Theatre, The Resorts Theatre and The Stars of The Bolshoi American Tour. Ms. Smitheimer is an Associate Professor at The University of Delaware where she is the Resident Lighting and Sound Designer/Supervisor for the Resident Ensemble Players. Eileen is a proud Member of USITT, OISTAT, & TSDCA and received the USITT’s 2019 Distinguished Achievement Award in sound design and technology.

Matthew G. Marholin, Stage Manager
REP: Yeah Baby, Blue Door, The Crucible, Starter Pistol, Agatha Christie's Murder on the Orient Express, August: Osage County, Fences, Inherit the Wind, Minor Fantastical Kingdoms, Woman in Mind, The Seafarer, Twelfth Night, A Flea in Her Ear, Dial M for Murder, From the Author Of, The Mountaintop. This is Matt’s sixth season at the REP, where he serves as Production Stage Manager. Prior to joining the company, he spent eight years as the Production Stage Manager at the Virginia Stage Company in Norfolk. He is a graduate of the University Of South Carolina with a degree in Theatre. Matt worked extensively in New York and on National and International Tours. Among his favorite accomplishments are Blood Brothers with Petula Clark and David Cassidy, A Few Good Men with Michael O'Keefe and Paul Winfield, Sound of Music with Marie Osmond, King and I with Rudolf Nureyev, South Pacific with Robert Goulet, The Wiz with Stephanie Mills and Andre DeShields and international tours of Sophisticated Ladies, Carmen Jones and Porgy and Bess. Additionally, Matt served as the Artistic Director for Cirque du Soleil’s Allegria. To date, Matt’s work has taken him to 31 countries.

Actors’ Equity Association (AEA), founded in 1913, represents more than 49,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org
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Assoc. Producing Artistic Director: ............. Sandy Ernst

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Elizabeth Heflin • Mic Matarrese • Stephen Pelinski •
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Business Administrator .............................. Jessica Dougherty
Production Manager .................................. Keith Davis
Costume Shop Manager ......................... Joanne Fulmer
Draper ......................................................... Heather Coiner
Wardrobe Coordinator ............................ Jean Swalm
Specialty Makeup Artist, Intimacy Coordinator, 
and Fight Choreographer ...................... Lee E. Ernst
Electrics/Audio Supv ................................. Eileen Smitheimer
Head Electrician ........................................ Joel T. Farley
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Prop Master .................................................. Liz Baehr
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Assoc. Technical Director ...................... John Starmer
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The following designers, artisans, and assistants contributed to this production of 

**Arsenic And Old Lace:**

Asst. Stage Manager ................................................................. Nick Alteri
Production Assistants .............. Jordan Davis, Kyle Montanez 
First Hand ................................................................. Amanda Spaanstra
Stitchers ................................................................. Nancy Alejandro, Peggy Keil
Costume Shop Interns ............ Julia Fine, Ciana Peters
Costume Assistant ..................................................... Merve Kekik
Wardrobe and Wig Supervisor ................................. Jean Swalm
Dressers ............................................... Julia Kelly, Sarah Lachenmeyer
Scenic Artist ........................................................ L. Elizabeth Breitling
Painter ........................................................ Liz Baehr
Scenic Carpenters .................... K. Scott Cooper, Ross Dennison, Jeff Williamson
Props Artisans ......................... K. Scott Cooper, Linda Hickey, Jessica Winward
Prop Shop Assistants .............. Aaron Doll, Kayla Meekins
Theater Technician .................. Ross Denison
Electrics ........................................... Julia Franco, Logan Pickering
                              Nick Wacksman, Jessica Winward
Sound Board Operator ......................... Julia Franco
Lighting Programmer .................. Bobby Harrell
Box Office .............................. Vitoria Birolini, Megan Bittinger, Anisha Boucher, K. Scott Cooper, Anthony Salabarria
House Managers ......................... Megan Bittinger, Ed Elder
Ushers ...................................... Maggie Buckridge, Diane Counts, Elizabeth deBrabander, Bear Figueroa, Kerem Gumus, Paulina Hammond, Hannah Hurst, Stephanie Maria, Arthur Marino, Esha Shah, Emily Sickles
COVID Compliance Officers .............. Keith Davis, Sandy Ernst
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The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.

Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

United Scenic Artists, Local USA 829, a union and professional association of Designers, Artists and Craftspeople
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