The Nance
April 4 - April 21, 2024
The Nance

WRITTEN BY
DOUGLAS CARTER BEANE

DIRECTED BY
NICK OLCOTT

Featuring

DAY AJOSE
JOAN

SALLY HORTON IMBRIANO
CARMEN

PATRICK JOY
NED

NATALIE CUTCHER
SYLVIE

MICHAEL INNOCENTI
EFRAM

MICHAEL RUSSOTTO*
CHAUNCEY

Production & Design

CHOREOGRAPHY
JENNIFER HOPKINS

LIGHTING DESIGN
ALBERTO SEGARRA+

STAGE MANAGER
SARAH USARY

SOUND DESIGN
NEIL MCFADDEN

MUSIC DIRECTOR
JOE WALSH

COSTUME DESIGN
KENDRA RAI+

ASSISTANT COSTUME DESIGN
KASEY BROWN

INTIMACY COORDINATOR
LORRAINE RESSEGGER-SLONE

ASSISTANT DIRECTOR
OLIVIA MARTIN

SCENIC DESIGN
JONATHAN DAHM ROBERTSON+

ASSOCIATE ARTISTIC DIRECTOR
DEIDRA LAWAN STARNES

ARTISTIC DIRECTOR
ALEX LEVY

This production is made possible in part by gifts from our generous 1st Stage donors and with the support of

* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States, appearing under a Special Appearance Contract.
+ Member, United Scenic Artists, Local USA 829
DOUGLAS CARTER BEANE was Artistic Director for Drama Dept. at the Greenwich House for ten years. As director/writer his current projects include the musical Hood (score by Lewis Flinn, Dallas Theater Center), Noel Coward’s Me and The Girls (reading at Roundabout, being developed for Michael Urie), Star-Spangled (score by Lewis Flinn, workshops at the Vineyard), To Wong Foo (score by Lewis Flinn), The Big Time (score by Douglas J. Cohen, concert at McCarter Theatre Center with Santino Fontana), and Rodgers and Hart’s Babes in Arms.

As a sole playwright/librettist, he has earned five Tony nominations and one Olivier nomination. Beane’s plays are The Little Dog Laughed, As Bees in Honey Drown, The Nance, Shows For Days, Music From A Sparkling Planet, The Country Club, Advice From A Caterpillar and The Cartells. His musicals are Rodgers + Hammerstein’s Cinderella, Lysistrata Jones, Sister Act and Xanadu.

He has written the libretto for the Metropolitan Opera's Die Fledermaus, which is currently in their repertory, and the summer show at Radio City Music Hall.

He wrote the film adaptation of his play Advice From A Caterpillar, as well as the screenplay of To Wong Foo, Thanks For Everything, Julie Newmar. He resides in New York City with his husband, composer Lewis Flinn, and their son, Cooper, and daughter, Gabrielle.

NICK OLCOTT is happy and grateful to be back at 1st Stage, where he previously directed Floyd Collins and My Name is Asher Lev. His theatre credits include productions at Arena Stage, the Round House Theatre, the Kennedy Center, Theater J, Constellation Theatre Company, Washington Jewish Theatre, Imagination Stage, Adventure Theatre, and the Washington Stage Guild. His musical marriage of Arthur Conan Doyle to Gilbert and Sullivan, Sherlock Holmes and the Case of the Purloined Patience, received the 1998 MacArthur Award for Outstanding New Play from the Helen Hayes Awards. He has been nominated for Helen Hayes Awards three times as writer, twice as actor, twice as director, and once as choreographer. His opera credits include Wolf Trap Opera, Boston Lyric Opera, Cleveland Opera, Lincoln Center, the Kennedy Center, and the Opéra Royal (Versailles). Many thanks to Alex, the cast, and 1st Stage for believing in this play.

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The Not So Secret World of The Nance

Douglas Carter Beane drew a large amount of inspiration for The Nance from George Chauncey’s book Gay New York: Gender, Urban Culture, and The Making of the Gay Male World, 1890 - 1940. The book was so influential to Beane that he named his main character Chauncey, in honor of the author.

Gay New York dispels the myth that gay men in New York led invisible lives before the 1969 Stonewall riots. “Most queer men led a double life,” says Chauncey, “but it did not necessarily lead them to denigrate their necessarily compartmentalized gay persona.”

As the Depression steamrolled through the country, the clubs of Times Square turned to more lewd burlesque shows in an attempt to draw in customers. With these burlesque shows rose the popularity of “Pansy acts,” entertainers who were exhibiting a “camp gay style” on stage. The “Pansy Craze” was so popular that, “Times Square entrepreneurs began to evoke the flamboyant image of the pansy to generate business.”

Gene (Jean) Malin, one of the first openly gay “Pansy” performers, 1930s.

Jean Malin and friends Pat DiCicco, Thelma Todd and Lois Wilson at the club New York in Hollywood.

“Pansie’s” Stage Colorful Ball,” Baltimore Afro-American; Mar 21, 1931.
The Cast

NATALIE CUTCHER (SYLVIE) was previously seen onstage as the ranting and raving mermaid Hexi in 1st Stage’s Under the Sea with Dredgie McGee (HH nomination for Outstanding Ensemble). Other local collaborators include: Constellation (recent HH nomination for Outstanding Ensemble - The School for Lies), Folger, Synetic, Faction of Fools, Theater Alliance, Soлас Nua, Prologue, We Happy Few, Rorschach, Flying V, Avant Bard, Arts on the Horizon (co-wrote and directed HH nominated TYA Production, Squeakers and Mr. Gumdrop). Education: MFA in Classical Acting with STC at GW, Muhlenberg College, and Accademia dell’Arte in Italy. Sci-Fi Podcast: EOS 10 - all five seasons. Up next: Jen Silverman’s The Moors and ongoing tours of A Commedia Romeo and Juliet with Faction of Fools.

DAY AJOSE (JOAN) is an actress, voice-over artist, director, and writer. She has a B.A. from the University of Southern California in Theatre and Performance with a minor in Screenwriting. A major part of her artistic development started with being a performer for the Taratibu Youth Association, a DMV-based youth performing arts company rooted in African/African American culture and history, which utilized traditional and contemporary arts, written expression, and movement aimed at fostering positive community transformation. She is excited to be making her 1st Stage debut. She has appeared in The Merchant of Venice (Duke Ellington School of the Arts); Maxwell Grand Final (Brand New Theatre); Eurydice (Aeneid Theatre Company) A Winter’s Tale and A Mouthful of Birds (British American Drama Academy); and We, the Invisibles (USC School of Dramatic Arts). Her directing credits include Confessions of a Former Boy Detective for the Hollywood Fringe Festival.

SALL Y IMBRIANO (CARMEN, SHE/HERS) is thrilled to make her 1st Stage debut in The Nance! DC AREA: Lucky Stiff (Annabel Glick) [Helen Hayes Nomination for Outstanding Lead Performer], Matilda (Nextstop Theatre Company); Brothers Paranormal (Olney Theatre Center); Heartland (Pipeline Playwrights); The Dragon King’s Daughter, The Mortification of Fovea Munson, Don’t Let the Pigeon Drive the Bus (Kennedy Center TYA); Working, Always...Patsy Cline (Patsy), Disenchanted! The Musical [HHN for Best Ensemble] (Creative Cauldron); Seussical [HHN for Best Ensemble] (Keegan Theatre); Winnie the Pooh, Alexander and the Terrible Horrible No Good Very Bad Day (Adventure Theatre MTC); New Kid (Imagination Stage). INTERNATIONAL: Company (Amy, Richard Burton Theatre Company); The Last Queen of Paradise (Queen Liliuokalani, Going for Gold Festival); Fleeced! The Musical (Edinburgh Fringe Festival). EDUCATION: MA Musical Theatre from The Royal Welsh College of Music and Drama; BM from The University of New South Wales Sydney. Sally frequently creates and performs in cabarets, and she teaches voice in the DMV. Unbounded thanks to her coach and confidante, Jane. Up next: Bubbly Black Girl Sheds Her Chameleon Skin at Creative Cauldron. @sallyimbriano. sallyimbriano.com.

DID YOU KNOW?
1st Stage offers 5 complimentary artist tickets each performance. 1st come, 1st serve. Use the code ARTIST at check out to get your ticket!
MICHAEL INNOCENTI (EFRAM) is making his 1st Stage debut. He has been associated with The Keegan Theatre for 20 years as an actor, director, and designer having worked on close to 100 productions. In 2018, Michael won the Helen Hayes Award for Outstanding Lead Actor in a Musical for his performance as Leo Frank in Parade. Select acting credits at Keegan include: Suessical (HH nom. – Lead Actor in a Musical), The Outsider (HH nom. – Supporting Actor in a Play, HH Award - Outstanding Ensemble), Yoga Play, Chicago (HH nom. - Supporting Actor in a Musical), The Baltimore Waltz, What We’re Up Against, An American Daughter, A Few Good Men, The 25th Annual Putnam County Spelling Bee, August: Osage County, The Full Monty, Man of La Mancha, Glengarry Glen Ross (US/Ireland Tour), and Death of a Salesman (US/Ireland Tour). Directing Credits: Cabaret (Four HH nominations including Best Musical), The Sunshine Boys, and Dogfight. "All my love to Vivi and Benny."

PATRICK JOY (NED) is delighted to be back at 1st Stage! Previous credits at 1st Stage include The Last Match (Tim/Sergei u/s) and columbinus (Dylan Klebold, Helen Hayes nomination). Other credits: A Misanthrope (Avant Bard); Six Degrees of Separation and Rabbit Hole (Keegan Theatre); In the Closet (Rainbow Theatre Project); Electra (4615 Theatre); Proof (Peter's Alley). He holds a B.A. in Theatre and a B.S. in Physics from the University of Maryland. All his love to Emma Lou, for loving all of him, and for making his life beautiful. PatrickJoyActor.com

MICHAEL RUSSOTTO (CHAUNCEY) is delighted to make his 1st Stage Debut with The Nance, and to be reunited with old friend, Director Nick Olcott. Most recently Michael toured Michigan in Tuesdays With Morrie (Morrie) for the 25th anniversary author-sponsored tour of Mitch Albom’s wonderful play. Prior to that he performed the same role in the Theater J production (Washington, DC). Other recent credits include the world premiere of The Joy That Carries You (Martin, Olney Theatre Center) and My Lord What a Night (Abraham Flexner, Ford’s Theatre). Additional regional credits include shows at Cleveland Play House, The Kennedy Center, Arena Stage, Signature Theatre, Round House Theatre, and The Folger Shakespeare Theatre. Michael is a member of the Woolly Mammoth Theatre Company. He has received numerous Helen Hayes Award nominations for performances in the DC area. Film and television work includes Playing Through, The Battle of Bloody Lane, and Death of a Nation. Michael can be heard on the L.A. Theatre Works recording of Seven Days in May, with Ed Asner (directed by Nick Olcott!). He has also narrated hundreds of audio books for Books on Tape and The Library of Congress.

### COMMUNITY CONVERSATIONS
Connecting our community through artwork, stories, and conversation.

Following the 2pm Performance

4/6/24: Meet the Design Team
4/7/24: Meet the Director
4/13/24: Meet the Cast
4/20/24: Meet The Director of the Burlesque Hall of Fame (ZOOM)
The Cast

JOE CREA (U/S CHAUNCEY) is delighted to be making his 1st Stage debut. Recent local credits: *Romeo & Juliet* (Friar Lawrence) at NOVA Nightsky Theater. Upcoming credits *A Midsummer Night’s Dream* (Oberon and Egeus) at Prince George’s County Shakespeare in the Parks. Joe received his BA in Theater from Goucher College in Baltimore and studied at the American Conservatory Theater in San Francisco and the Stella Adler Studio of Acting in New York City. Joe’s a graduate and serves on the board of Studio Acting Conservatory in Washington, DC.

DYLAN ARREDONDO (U/S NED, EFRAM) 1st Stage debut. DC AREA: *Lend Me a Soprano, Fiddler on the Roof, West Side Story in Concert, Beauty & the Beast, The Great Gatsby, Alice in Wonderland, Othello* (Olney Theatre Center); *The Mortification of Fovea Munson* (The Kennedy Center); *Quixote Nuevo* (Round House Theatre); *Daphne’s Dive* (Signature Theatre); *The Glass Menagerie* (Rep Stage); *As You Like It, Much Ado About Nothing* (Chesapeake Shakespeare Company); *School for Lies, White Snake* (Constellation Theatre Company); *Decameron, Phantom of the Opera, Snow Queen* (Synetic Theatre); *Reykjavik* (Rorschach Theatre); *Lady from the Village of Falling Flowers* (Spooky Action Theater). Upcoming: *Frontières Sans Frontières* at Spooky Action. www.DylanArredondo.com

EMILY H. GILSON (U/S JOAN) is an actor, singer, teaching artist, and DC native thrilled to be making her 1st Stage debut! Recent work: *Songbird* (Washington National Opera); Soloist, LaTiDo DC/NoVA; *Winterfest* (Adventure Theatre MTC); *Miss Bennet* (Strand Theater Company); *Other Desert Cities* (Peace Mountain Theatre Company); Tabletop Broadway NYC cabaret series; The UK-based, Digital Stage Award-nominated *The Show Must Go Online* (Richard II); Source Festival; *The Tempest* (Avant Bard); Quotidian Theatre Company; and *In the Next Room* (Silver Spring Stage). Emily is a company member of the Maryland Renaissance Festival Acting Company and a resident voice actor with Jabberwocky Audio Theater (last heard in *Quorum: The Gambler’s Tale*). She also has a YA audiobook, *Time to Live: Inheritance of Time Vol 1*, available at Audible. Film: *Rustin* (Netflix, dir. George C. Wolfe); *Pen Pals*; Silent Sentinel. Training: BA Theatre/Medieval Studies: SUNY Purchase; Studio Theatre Acting Conservatory; Shakespeare & Company; Shaw Festival; Musical Theatre/Opera: Dan Thaler Voice Studio. Proudly SAG-AFTRA strong! www.emilygilsonactor.com. For JRHR: L’chaim.

GABBY WOLFE (SHE/HER/ELLA) (U/S SYLVIE/CARMEN) Gabby is an actor and playwright in Washington D.C, and also works in marketing at Studio Theatre. Select credits include: *Kill the Ripper, Desdemona: A Play about a Handkerchief, La Llorona, Lover’s Vows (We Happy Few); Sonnets for an Old Century* (Spooky Action Theatre); *The Dinner Party* (Studio Theatre); *The Burn* (The Hub Theatre) *Tinkerbell* (understudy) (Adventure Theatre); and *Romeo & Juliet* (Chesapeake Shakespeare Company). Prior to moving to D.C she toured with VA Rep on Tour, and performed with the Virginia Shakespeare Festival in *The Tempest* as Miranda. Awards: Helen Hayes Nomination for Outstanding Performer in a Play. Gabby is a recipient of DCAH FY24 Fellowship, and was a Local Theatre Artist in Residence at The Reach at the Kennedy Center. gabbyrwolfe.com.
The Production Team

NEIL MCFADDEN (SOUND DESIGN) Neil's sound designs have been heard in many area theatres over the last 37 years; these include Arena Stage, Studio Theatre, Woolly Mammoth, Olney Theatre, Adventure Theatre, Rep Stage, Longacre Lea, Keegan, and We Happy Few. In addition she has been an educator both in the US and abroad teaching Shakespeare and Musical Theatre workshops to students at Cambridge University in England, and as a founding instructor of The Berridge Conservatory in Normandy, France. Her direction and choreography credits include fourteen shows over six summers with Festival 56 in Illinois, five shows for Providence College in Rhode Island, Carrie at Catholic University, three shows for George Washington University, two productions in Michigan and an award-winning production of Mamma Mia! for Ozark Actors Theatre in Missouri. Most recently she co-directed and choreographed Merrily We Roll Along at Keegan Theatre. Jennifer is currently an Adjunct Professor at George Washington University. Additionally, she serves as the Head of the Musical Theatre Department at the Metropolitan School of the Arts in Alexandria, VA. She holds a BFA in Musical Theatre from Webster Conservatory and an MFA from George Washington University and Shakespeare Theatre Company's Academy for Classical Acting.

OLIVIA MARTIN (ASSISTANT DIRECTOR) could not be more delighted to be part of this magnificent production, their first time being ‘in the room’ at a professional theater! They are a director, designer, and dramaturg who recently graduated from Georgetown University with a B.A. in English and Psychology and a minor in Theater and Performance Studies. Some recent credits include RENT, Our Dirty War, and One Flea Spare, and you can often catch them working the box offices at Round House Theatre and Arena Stage. Enjoy the show!

JENNIFER J. HOPKINS (CHOREOGRAPHY) After living in NYC for several years, working as a performer on everything from original plays to a national tour, she now calls the DC theatre community her home. There she has been fortunate to work with several award-winning companies including The Folger, Constellation, Rorschach, Taffety Punk, Longacre Lea, Keegan, and We Happy Few. In addition she has been an educator both in the US and abroad teaching Shakespeare and Musical Theatre workshops to students at Cambridge University in England, and as a founding instructor of The Berridge Conservatory in Normandy, France. Her direction and choreography credits include fourteen shows over six summers with Festival 56 in Illinois, five shows for Providence College in Rhode Island, Carrie at Catholic University, three shows for George Washington University, two productions in Michigan and an award-winning production of Mamma Mia! for Ozark Actors Theatre in Missouri. Most recently she co-directed and choreographed Merrily We Roll Along at Keegan Theatre. Jennifer is currently an Adjunct Professor at George Washington University. Additionally, she serves as the Head of the Musical Theatre Department at the Metropolitan School of the Arts in Alexandria, VA. She holds a BFA in Musical Theatre from Webster Conservatory and an MFA from George Washington University and Shakespeare Theatre Company's Academy for Classical Acting.

JOEY KELLY (LIGHTING DESIGN) Joey's design work has been seen in many area theatres over the last 37 years; these include Arena Stage, Studio Theatre, Woolly Mammoth, Olney Theatre, Adventure Theatre, Rep Stage, Longacre Lea, Everyman Theatre, Flying V (where he is a company member), Venus Theatre, and Round House Theatre (where he was the Resident Sound Designer and Sound Master for eleven years). An eleven-time nominee, Neil received the Helen Hayes Award for his design of Round House’s Heathen Valley. He has designed several national tours and Off-Broadway productions. Neil is also a musician and composer: he has played in many area shows; he also performs with several rock/blues bands, and as a solo acoustic performer. Love to Elizabeth.

LORRAINE RESSEGGER-SLONE (INTIMACY COORDINATOR, SHE/HER) Lorraine is always delighted to be working at 1st Stage. Theatre credits include: How the Light Gets In, The Rainmaker, The Phlebotomist (1st Stage); Grounded (Washington National Opera); The Garden, How to Catch Creation (Baltimore Center Stage); Spring Awakening (Round House Theatre); Describe the Night, BLKS, Botticelli in the Fire; Taffety Punk: La Salpêtrière, Our Black Death, Pramkicker (Woolly Mammoth).

KASEY BROWN (COSTUME DESIGN ASSISTANT) Kasey Brown is currently in her final year as a MFA Candidate for costume design at Virginia Commonwealth University. She has been assisting Kendra the last few years on shows such as Kinky Boots at Olney Theater, and Once on this Island at Constellation Theatre! Her recent design work includes Something Rotten! at Dogwood Dell. She is currently assisting on Beautiful: the Carole King Story at Olney Theatre! This is her first time working at 1st Stage and she has absolutely loved it!

PAULINE LAMB (PROPERTIES DESIGN) designs props, sets, and costumes throughout the DC area while also performing, choreographing, and teaching. She has a BA in Performance Studies from UNC Chapel Hill. Previous design credits include Picaso (GALA Hispanic Theatre (Props + Costumes), The Hula Hoo-pin’ Queen at Imagination Stage, props); Alice in Wonderland (Chesapeake Shakespeare Company, props); and Seussical, The Velveteen Rabbit, WinterFest, and The Little Mermaid (Adventure Theatre, props + puppets); among others! Previous acting credits include Mama in The Bluest Eye (Theater Alliance), Daisy in Diagnosed (Creative Cauldron) Woman 2 in From the Mississippi Delta (The Essential Theatre), Simone in Weep (Nu Sass), and Sylvia in Blight (Pinky Swear Productions). Her choreography has been featured at Imagination Stage, 1st Stage, Pallas Theatre Collective, Adventure Theatre and varying schools through the DMV. She’s thrilled to be back for her fourth show with her powerhouse 1st Stage family!

OLIVIA MARTIN (ASSISTANT DIRECTOR) could not be more delighted to be part of this magnificent production, their first time being ‘in the room’ at a professional theater! They are a director, designer, and dramaturg who recently graduated from Georgetown University with a B.A. in English and Psychology and a minor in Theater and Performance Studies. Some recent credits include RENT, Our Dirty War, and One Flea Spare, and you can often catch them working the box offices at Round House Theatre and Arena Stage. Enjoy the show!

NEIL MCFADDEN (SOUND DESIGN) Neil’s sound designs have been heard in many area theatres over the last 37 years; these include Arena Stage, Studio Theatre, Woolly Mammoth, Olney Theatre, Adventure Theatre, Rep Stage, Longacre Lea, Everyman Theatre, Flying V (where he is a company member), Venus Theatre, and Round House Theatre (where he was the Resident Sound Designer and Sound Master for eleven years). An eleven-time nominee, Neil received the Helen Hayes Award for his design of Round House’s Heathen Valley. He has designed several national tours and Off-Broadway productions. Neil is also a musician and composer: he has played in many area shows; he also performs with several rock/blues bands, and as a solo acoustic performer. Love to Elizabeth.
The Production Team

JONATHAN DAHM ROBERTSON (SCENIC DESIGN, HE/HIM) DC AREA: Look Both Ways (Kennedy Center); Passing Strange (Signature Theatre); Nollywood Dreams (Round House Theatre); Two Jews Walk into a War, The Christians (Theater J); The Agitators, Oh God! (Mosaic Theater Co.); The Mamalogues, Member of the Wedding, Broadway Bound (1st Stage); Day of Absence, Blood at the Root (Theater Alliance); Coolatully, The Frederick Douglass Project (Sol-sas Nua). REGIONAL: Indecent (American Stage); Baskerville: A Sherlock Holmes Mystery, Foot-loose, the Sound of Music, Best Little Whorehouse in Texas, Murder for Two, One Slight Hitch, Jesus Christ Superstar, and more (Totem Pole Playhouse); Into the Woods (The Barnstormers Theatre); Wait Until Dark (Cape Fear Regional Theater). OPERA: Nixon in China, Fidelio, Peter Grimes (The Princeton Festival); Candide, Un Ballo En Maschera, Cosi Fan Tutte (Opera in the Heights). AWARDS: Helen Hayes Nominee. www.jdahmrobertson.com @jdahmrobertson

ALBERTO SEGARRA (LIGHTING DESIGN) Credits include: The Honey Trap (Helen Hayes nomination, Solas Nua); Lend Me a Soprano and The Joy That Carries You (Helen Hayes nomination, Olney Theatre Center); Passing Strange (Signature Theatre); Blood at the Root (Helen Hayes Award for Outstanding Lighting Design, Theater Alliance); Look Both Way (Helen Hayes nomination, The Kennedy Center); The Great Leap (Hangar Theatre Company/Portland Stage); and The Three Musketeers (Cleveland Play House). albertosegarra.com.

KENDRA RAI (COSTUME DESIGN) received the Helen Hayes award for Outstanding Costume Design in 2012 for The Green Bird at Constellation Theatre, 2015 for The Island of Dr. Moreau at Synergetic Theater, and in 2018 for Or at Round House Theatre. In addition, she has been a nominee for the award ten times. Kendra’s work has been seen all over the DMV at Olney Theatre Center, Signature Theatre, Round House Theatre, Adventure Theatre MTC, Opera Lafayette, Synergetic Theater, Constellation Theatre, Theater J, Imagination Stage, UMD, and Catholic University. She is now so pleased to be working with and adding 1st Stage to her DMV credits! Kendra is a Princess Grace Honorarium recipient, and holds an MFA from Pennsylvania State University, and is currently the Head of Design at Virginia Commonwealth University (VCU), and has held teaching posts at Howard University, University of Pittsburgh and Gallaudet University. www.kendrarai.com

SARAH USARY (STAGE MANAGER, SHE/HER) is a stage manager based in northern Virginia. Previous credits—Shutter Sisters, Quilters (ASM), The Chosen, The Last Match, The Member of the Wedding, Fly By Night, The Farnsworth Invention (ASM), and My Name is Asher Lev (1st Stage); Frankenstein, The Mountaintop, The Wolves, East of Eden (NextStop Theatre Company); She Kills Monsters (Maryland Entertainment Group); Assassins, Dracula (Cumberland Theatre); West Side Story (SM), Newsies, Mamma Mia!, Sweeney Todd, Little Shop of Horrors, My Fair Lady, The Pirates of Penzance (ASM, Shenandoah Summer Music Theatre). Education—BFA Theatre Design and Production, Shenandoah University. www.kendrarai.com

JOE WALSH (MUSIC DIRECTOR) is an accomplished conductor and music director, having recently served as music director for The Pirates of Penzance at Riverside Dinner Theater and Master Class and Christmas at the Old Bull and Bush at Metro Stage. He has been music director with the In Series in Washington D.C. as well as conductor at the Amalfi Coast Music Festival for five summers. Joe is Associate Professor of Music and Theater at George Mason University where he recently served as music director for 9 to 5, Head Over Heels, Footloose, Rags and conducted opera productions, including La Bohème, The Marriage of Figaro and The Magic Flute. Joe was involved in the musical preparation of more than 65 productions at Virginia Opera, where he served for 17 years. He has been music director at The Delaware Children’s Theatre and Three Little Bakers Dinner Theatre in Wilmington, Delaware. Joe is an active recitalist, accompanying both classical voice recitals and Broadway cabarets. He is thrilled to be music director for this production of The Nance at 1st Stage.

Thank you to Fiore Montessori and our Learning and Engagement Facilitators for their work in building a theatre program partnership between 1st Stage and Fiore!
Postcards from Ihatov, June 6 to 23, 2024
Created and directed by Natsu Onoda Power.
WORLD PREMIERE
Adapted from the works of Kenji Miyazawa including the classic “Night on the Galactic Railroad.” This spellbinding tale of friendship, self-discovery, and the transcendent power of imagination takes audiences on a cosmic journey through the stars. This world premiere production of visual theater is bursting with imagination and spectacle that the whole family can enjoy.

Musicians
Led by Music Director Joe Walsh on Piano
Dana Gardner-Reeds
Anthony Dass- Trumpet
Jim Hofmann- Drums
Cyndy Elliott- Bass

Next at 1st Stage

The Production Team

ALEX LEVY (ARTISTIC/ EXECUTIVE DIRECTOR, HE/HIM) Alex has been Artistic Director of 1st Stage since 2014. His 1st Stage directing credits include The Chosen (2024 Helen Hayes nomination for “Outstanding Director”), The Last Match (2024 Helen Hayes Nomination for “Outstanding Production”), How the Light Gets In (2024 Helen Hayes nomination for “Outstanding Director” and “Outstanding Production”), The Phlebotomist, Secret Things, Trying, columbinus (2020 Helen Hayes Nomination for “Outstanding Director”), the American premiere of Hero’s Welcome, the world premiere of Swimming with Whales (2019 Helen Hayes nomination for “Outstanding Director” and “Outstanding Production”), The Farnsworth Invention (2019 Helen Hayes nomination for “Outstanding Director” and “Outstanding Production”), Jesus Hopped the ‘A’ Train (winner of 2 HH Awards and The BroadwayWorld Award for “Outstanding Production of a Play”), the regional premiere of Trevor (2018 Helen Hayes nomination for “Outstanding Production of a Play”), Lobby Hero (named Best Regional Revival of 2016 by The Wall Street Journal), Proof, The Good Counselor (BroadwayWorld DC Award for “Best Director of a Play”). Since Alex joined 1st Stage, the company has won several awards including the American Theatre Wing’s “National Theatre Company Grant” and was named “One of America’s most impressive smaller theater companies” by The Wall Street Journal. In addition, the company has won or been nominated for the Helen Hayes Award for “Outstanding Production” ten times. Alex holds an MFA in Directing from The University of California-Los Angeles.

DEIDRA LAWAN STARNES (ASSOCIATE ARTISTIC DIRECTOR, SHE/HER) is a learning facilitator, performer, writer, and director. Her last 1st Stage directing project, Quilters was nominated for Most Outstanding Ensemble. Her production, The Rainmaker was nominated for a 2023 Helen Hayes Award for Most Outstanding Production. Other directing credits include Sunset Baby, Ma Rainey’s Black Bottom (nominated for six Helen Hayes awards), Night, Mother, A Civil War Christmas, For Colored Girls, and The Soul Collector. Acting credits include Shutter Sisters, The Hula Hoopin’ Queen, Mlima’s Tale, The Mamalogues, Passing Strange, Two Trains Running, Radio Golf, Seven Guitars, The Amen Corner, King Lear, Amadeus, Milk Like Sugar, Julius Caesar, Invisible Man, and Intimate Apparel. She has a BA in Theatre from the UMD, an MA in Producing Film, TV, and Video from AU, and an MFA in Drama from UCONN.
A Special Thank You to the Producer of

The Nance
Sandy Laeser
In Honor of Dick Laeser

Life is full of surprises! Surprises are what help me live my best life and enjoy time that is flying by. Most of my most cherished surprises are related to live theatre.

I went to my first live theatre performance when I was in the 4th grade. My parents, Pearl and Charles Gindin, took me to see Oklahoma at the L.A. Philharmonic Auditorium located in downtown L.A. Oklahoma was one of the performances put on by the Los Angeles Civic Light Opera. We attended those performances until 1964 when the Auditorium closed and the beautiful Dorothy Chandler Pavilion and the Music Center opened. It was magical. Any chance I got, I went.

My love of live theatre continues today with my participation in 1st Stage. It not only presents excellent performances, it provides an intimate atmosphere where friends can meet and enjoy wonderful theatre, as well as make new friends through volunteering and being part of other production and theatre related activities. 1st Stage is family!!!

See The Nance at 1st Stage - you won’t be disappointed.

BECOME A PRODUCER
Producerships give 1st Stage the foundation to take risks and offer the necessary resources to a production’s creative team to realize their vision. It is a vital partnership that provides the opportunity to elevate the work to a higher level, bringing in the most talented artists and designers to create world-class theatre right here in Tysons.

Interested in what it means to be a 1st Stage producer? Contact Heidi Fortune Picker for details at heidifortune@1stStage.org
Sunday, May 19, 2024

Annual Benefit

Visit 1ststage.org/benefit to purchase a ticket and learn more about partnership opportunities.

JOURNEY WITH 1ST STAGE
MAY 19TH

SUPPORT 1ST STAGE AT TABLE TO STAGE

YOUR TRAVEL ITINERARY

STOP 1: 5:30 pm
The evening begins with dinner parties across the area either at the homes of 1st Stage’s supporters and volunteers or at a local restaurant. These intimate dinner parties encourage conversation between patrons and artists and allow our community to deepen our relationships with each other.

STOP 2: 7:30 pm
Following dinner, all guests will meet together at The Sandlot at The Boro for an outdoor party with desserts, specialty drinks, and performances by the extraordinary artists that call 1st Stage home.

THANK YOU TO OUR INCREDIBLE PARTNERS

Tom Manteuffel and Margaret Sheeran | Jack Wilbern and Patricia Tetro
Doug and Diane Lovejoy | Jackie Cookston and Anne Nolan
Judith M. Jobbitt and Thomas Marshall | Elizabeth R. Benson
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I paint landscapes, still life, figurative, and abstract works. To my eye and in my mind, the paintings are very different from each other yet connected, springing from the same interests and responses. I paint in oils, watercolors, pastels, and mixed media. I enjoy painting rural and urban scenes. I love trees, shadows, the colors and shapes that both nature and people create. Many of my representational paintings try to capture the nature and beauty of the mountainous Appalachian landscape—its trees, shapes and ever-changing colors.

But there are times when abstract works, inspired and powered by events, feelings, and ideas, are my focus. For me abstraction, as I say often, is as natural as breathing.

Hans Hofmann, the famous teacher and artist, is supposed to have said that no matter what an artist paints, she always paints herself. If that is true, then this selection of works is part of me, my reality. They are from the last ten years and represent a small sampling of the range, size, mediums, and subjects of my paintings. In several senses of the term, they are “Almost Real.”

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