

# CAROLINE





**BERNIE TELSEY** and **WILL CANTLER** / artistic directors **BLAKE WEST** / executive director

present

## CAROLINE

#### written by PRESTON MAX ALLEN

#### AMY LANDECKER, RIVER LIPE-SMITH, CHLOË GRACE MORETZ

scenic design LEE **JELLINEK** 

costume design DAVID **HYMAN** 

lighting design **TYLER** MICOLEAU

sound design CHRISTOPHER DARBASSIE

hair and wig design ROBERT

**PICKENS** 

make up design SUKI **TSUJIMOTO** 

voice and text coach GIGI

BUFFINGTON

props supervisor SAMANTHA SHOFFNER

DEI consultant

NICOLE JOHNSON. EM CHESTER / HARRIET TUBMAN EFFECT casting

THE TELSEY OFFICE / **CAPARELLIOTIS CASTING** 

production stage manager **KELLY A. MARTINDALE** 

publicity

PRINT SHOP PR / MATT ROSS, **NICOLE CAPATASTO.** LIZ LOMBARDI, **GRACE WALKER** 

#### directed by **DAVID CROMER**

general manager

**BETH DEMBROW** 

director of artistic planning & production SCOTT **GALINA** 

director of advancement & audience strategy

**ERIC NELSON** 

director of production & facilities

**STEVE** ROSENBERG

director of finance **LINDA WONG** 

development **VINNY MARTINI** 

director of

director of learning & culture

> **MEGGAN** GOMEZ

director of marketing & communications

**ABIGAIL LANGSTED** 

manager of artistic development

**ELISSA HUANG**  associate general manager

BRENDAN **MCNAMARA** 

Presented in the SUSAN & RONALD FRANKEL THEATER

CAROLINE is produced by special arrangement with Tom Kirdahy Productions and Brian & Dayna Lee.



(alphabetical order)

Rhea/Waitress	AMY LANDECKER
Caroline	RIVER LIPE-SMITH
Maddie	CHLOË GRACE MORETZ

Production Stage Manager......KELLY A. MARTINDALE Assistant Stage Manager......JACK GANGULY







RIVER LIPE-SMITH



**CHLOË GRACE MORETZ** 

#### **TIME & PLACE:**

Now. Between West Virginia and Evanston, Illinois.

PRESTON MAX ALLEN (he/him) (Playwright) is a writer, lyricist, and composer dedicated to creating stories about, for, and featuring the trans/queer community. Preston's musicals include 2019 Off-Broadway debut WE ARE THE TIGERS (album streaming); NEVER BETTER (Theo Ubique, developmental premiere); AGENT 355 (dramaturgy/co-book by Jessica Kahkoska, Marion Fellowship Award Winner); and THE RAGE: CARRIE 2, AN UNAUTHORIZED MUSICAL PARODY (Underscore). Plays include NUCLEAR (Manhattan Theatre Club Sloan Initiative commission); MODERN GENTLEMAN (About Face, world premiere 2026); and STORYTIME (Lucille Lortel micro commission). Preston is a member of the Writers Guild of America East, Ars Nova Play Group (2019-2021), 2023 Jonathan Larson Grant Honorable Mention recipient, and above all, proud father to his cat Hero. @prestonmaxallen

**DAVID CROMER** (Director). New York credits include THE ANTIQUITIES; THE COUNTER; I'M ALMOST THERE; PRAYER FOR THE FRENCH REPUBLIC; CAMP SIEGFRIED; A CASE FOR THE EXISTENCE OF GOD; THE SOUND INSIDE; THE BAND'S VISIT; THE TREASURER; THE HOUSE OF BLUE LEAVES; BRIGHTON BEACH MEMOIRS; NIKOLAI AND THE OTHERS; THE EFFECT; WHEN THE RAIN STOPS FALLING; TRIBES; ADDING MACHINE; OUR TOWN; and ORSON'S SHADOW. Recent Broadway credits are DEAD OUTLAW; GOOD NIGHT, AND GOOD LUCK. For his work he has received a Tony Award, a Drama Desk, three Obies and three Lortels, and in 2010 he was named a MacArthur Foundation fellow.

**AMY LANDECKER** (Rhea/Waitress) is fresh off the premiere of her writing, acting and directorial film debut, FOR WORSE, which premiered to a raucous audience reception at the 2025 South by Southwest Film Festival. Her roots are in Chicago theater (Steppenwolf, Goodman, A Red Orchid). Her film work includes I WISH YOU ALL THE BEST (dir. Tommy Dorfman, SXSW 2024), SHELL, MISSING, I LOVE MY DAD (SXSW 2023), and the SXSW Grand Jury Prize winner SHITHOUSE, among others. She starred in the Golden Globe and Emmy-Winning series "TRANSPARENT." She's shared the screen with the likes of Jamie Foxx, Julia Roberts, and Joseph Gordon-Levitt, and has worked with acclaimed auteurs from the Coen Brothers (A SERIOUS MAN) to Miguel Arteta (BEATRIZ AT DINNER).

**RIVER LIPE-SMITH** (Caroline) is thrilled to make their Off-Broadway debut in CAROLINE! A performer since the age of three (with early acclaim from their parents, dogs, and any neighbor within earshot), River brings boundless heart to every role. Favorite credits include Tiny Tim in A CHRISTMAS CAROL, Young Charlie in KINKY BOOTS, and the everdramatic "narrator of chores" in countless living room productions and local theaters in Rochester, NY.

When not acting, River lives somewhere between Middle-Earth and a melody—singing, playing piano, oboe, and trombone, flipping through gymnastics routines, or dreaming up the next big adventure.

River sends heartfelt thanks to their wildly wonderful parents, mostly supportive big brother, rescue mutt Kenai, inspiring teachers, coaches, friends, and the entire CAROLINE cast and crew for helping make this dream a reality.

CHLOË GRACE MORETZ (Maddie): A talented and versatile actress, Chloë Grace Moretz has built an impressive body of work across genres in both independent and studio film. For the first time in 10 years, Chloe returns to the stage as the lead in CAROLINE. Her previous turn on stage, THE LIBRARY, directed by Steven Soderbergh, garnered standout reviews. Moretz will soon be seen starring in the upcoming holiday comedy, OH. WHAT. FUN., which will be released by Amazon in December 2025. Chloë recently wrapped production on the serial-killer thriller THE EDGE OF NORMAL and the romantic comedy, LOVE LANGUAGE. She recently voiced the role of NIMONA in Netflix's animated film NIMONA, and won an Annie Award for Outstanding Achievement for Voice Acting in an Animated Feature. Moretz's additional credits include Amazon's sci-fi thriller series "THE PERIPHERAL," Roseanne Liang's SHADOW IN THE CLOUD, which won the Toronto International Film Festival's Midnight Madness Award, Matt Reeves' remake of LET ME IN, THE MISEDUCATION OF CAMERON POST, which opened to rave reviews and won the Grand Jury Prize at the 2018 Sundance Film Festival, and Luca Guadagnino's SUSPIRIA, which premiered at the 2018 Venice Film Festival and went on to win the Robert Altman Award at the 2019 Film Independent Spirit Awards. In the beauty space, Moretz recently announced she has co-founded a beauty brand, GODMODE, born from a community of beauty and gaming experts, inspired by the creativity of digital artists, fashion designers, and music tastemakers.

**LEE JELLINEK** (Scenic Designer). Broadway: OKLAHOMA! (Tony & Drama Desk Nominations, Obie award); MARY JANE; SEA WALL/ A LIFE; MARVIN'S ROOM. Off-Broadway: WE ARE YOUR ROBOTS (TFANA/Rattlestick), THE BEST WE COULD (MTC); THE ANTIPODES, EVERYBODY (Signature); THE ALLY, BUZZER (The Public); MARY PAGE MARLOWE (2ST); MARY JANE (NYTW); RAGS PARKLAND... (Ars Nova); THE WOLVES, QUEENS (LCT); HEROES ..., CORSICANA, THE TREASURER, MARJORIE PRIME (Playwrights Horizons); A LIFE (Playwrights Horizons, Lortel & Hewes Awards); SMALL MOUTH SOUNDS (Ars Nova, Signature, National Tour); THE DEBATE SOCIETY, THE MAD ONES. Regional Opera. Other: Obie for Sustained Excellence in Design. Education: MFA, NYU.

**DAVID HYMAN** (Costume Designer) Broadway: THE SOUND INSIDE, Off-Broadway: Playwrights Horizons, Soho Rep, Audible Theatre, Primary Stages, Barrow Street Theatre, The Tank, Clubbed Thumb, The Dance Cartel. Regional: Williamstown Theatre Festival, Steppenwolf Theatre, Victory Gardens, Kansas City Rep, About Face Theatre and more. www. DavidBHyman.com

TYLER MICOLEAU (Lighting Designer) Originally from Maine, lighting

designer Tyler Micoleau lives in Brooklyn. He has designed extensively throughout New York on Broadway, Off-Broadway, as well as regionally and internationally, for world premiere plays, musicals and operas as well as outdoor spaces and touring productions. He is the recipient of a Tony Award (for THE BAND'S VISIT), three Lucille Lortel Awards, two Henry Hewes Design Awards, and two OBIE awards. Recent designs include: BUENA VISTA SOCIAL CLUB (Schoenfeld Theater, Tony nomination) and THE ANTIQUITIES (Playwrights Horizons NYC, Lucille Lortel award, Drama Desk nomination). Tyler last designed at MCC for A VERY COMMON PROCEDURE in 2007 at the Lortel Theater. He's thrilled to be working in one of their new theater spaces.

CHRISTOPHER DARBASSIE (Sound Designer) Off-Boadway (select): THE ANTIQUITIES, AMUSEMENTS (Playwrights Horizons), THE COUNTER (Roundabout), TABLE 17 (MCC) (THE GEFFEN), SIX CHARACTERS (LCT3), GRANGEVILLE, A BRIGHT NEW BOISE, A CASE FOR THE EXISTENCE OF GOD (Signature NYC), THE APIARY, CAMP SIEGFRIED, PATIENCE (2ST), I'M ALMOST THERE (Audible @ Minetta Lane/Francesca Moody Productions @ Edinburgh Fringe), THIS BEAUTIFUL FUTURE (Cherry Lane), the UNCLE VANYA in a loft, HEAUX CHURCH, PS (Ars Nova), BLACK EXHIBITION, DEMONS (Bushwick Starr), and work at Petzel Gallery, The Goodman Theater, The Alliance Theater, Playmakers Rep, The Brooklyn Museum, The Studio Museum and more.

ROBERT PICKENS (Hair Design) Studio Pickens has constructed wigs for hundreds of film and television productions, including OPPENHEIMER, BLONDE, BABYLON, HALLOWEEN, THE WHALE, MAY DECEMBER, "STRANGER THINGS," "THE BEAR" "SHOGUN," "THE MORNING SHOW," "YELLOWSTONE," "HOLLYWOOD," "POSE," and many others. Broadway: THE ROOMATE, MCNEAL, STEREOPHONIC, ALL IN, ROMEO & JULIET, GREY HOUSE, and WHO'S AFRAID OF VIRGINIA WOOLF? Off-Broadway: Holland Taylor in N/A, HERE WE ARE, EUREKA DAY, BECOMING EVE, and TEETH. Robert's work also extends into music and editorial styling, supporting a wide range of artists across the industry worldwide.

**SUKI TSUJIMOTO** (Makeup Design)- An Emmy nominated Special FX makeup artist that transitioned from TV, film and fashion to theatre in 2022 when she co-designed K-POP BROADWAY with her mentor, Joe Dulude II. She then went on to be the solo Makeup Designer for Bob Fosse's DANCIN', HERE LIES LOVE, ENCORES! URINETOWN, MAYBE HAPPY ENDING, JUST IN TIME, and CALL ME IZZY. She continues to work on other shows as an associate designer for; MJ, SUFFS, GYPSY, SMASH and DEATH BECOMES HER. @sukitsuji

**GIGI BUFFINGTON** (Voice and Text Coach) Broadway: JOHN PROCTOR IS THE VILLAIN, GOOD NIGHT, AND GOOD LUCK, CULT OF LOVE, EUREKA DAY, ROMEO + JULIET, STEREOPHONIC, THE OUTSIDERS, MOTHER PLAY, PRAYER FOR THE FRENCH REPUBLIC,

GREY HOUSE, BETWEEN RIVERSIDE AND CRAZY, COST OF LIVING, THE MINUTES, CLYDE'S, SLAVE PLAY (Remount), PASS OVER, LINDA VISTA, STRAIGHT WHITE MEN; Off- Broadway: TROPHY BOYS, LIBERATION, WALDEN, JONAH, KING JAMES, DOWNSTATE, EVANSTON SALT COST'S CLIMBING, CORSICANA; CATCH AS CATCH CAN, ON SUGARLAND, OUR DEAR DEAD DRUG LORD; HEROES OF THE FOURTH TURNING, DYING CITY, MARY PAGE MARLOWE, Screenplay Consultant: Spike Lee and Ron Wimberly's, PRINCE OF CATS; One Season RSC; Eight Seasons Steppenwolf; One Season, Royal Shakespeare Company; Arts Professor, Tisch, NYU.

SAMANTHA SHOFFNER (Prop Supervisor) MCC Theater's TROPHY BOYS, ONLY GOLD, NOLLYWOOD DREAMS, BLKS, THE END OF LONGING, RIDE THE CYCLONE. Broadway: YELLOW FACE, TROUBLE IN MIND, SLAVE PLAY (2019 & 2021), August Wilson Lobby redesign 2021. Over 80 Off-Broadway shows including: LIGHTS OUT (NYTW), WINE IN THE WILDERNESS (CSC), REFUGE PLAYS, MERRILY WE ROLL ALONG (Roundabout), BETWEEN TWO KNEES (PAC), Corporate: Freidman's decorator (31st), Google, X, Samsung, Grammys, Emmys, H&M. Production Design: Amazon Studios, LinkedIn, Yext, Sony, Novartis, NBCUniversal, BMW, Disney, Marvel, various shorts & features. Tribeca Filmfest '25 "VILLA ENCANTO" (Art Director), Sundance '24 "THE HEART," by Malia Obama (Specialty Props/Lead Set Decorator). Professor at Citytech, Props & Paint. Freelance Interior Designer & Artist. www.smartsetsbysam.com.

KELLY A. MARTINDALE (she/her) (Production Stage Manager) Broadway: REAL WOMEN HAVE CURVES; THE ROOMMATE; KPOP; SLAVE PLAY; LINDA VISTA, AMÉLIE; DOCTOR ZHIVAGO, MATILDA, THE MUSICAL; JESUS CHRIST SUPERSTAR; GUYS AND DOLLS (revival); THE FARNSWORTH INVENTION; DRACULA THE MUSICAL, Baz Luhrmann's Production of Puccini's LA BOHÉME; 42ND STREET (revival); THE KING AND I (revival); THE WHO'S TOMMY. Off-Broadway: TL;DR (Out Of The Box); BOSEMAN & LENA (Signature Theatre); JERRY SPRINGER THE MUSICAL (The New Group); LET ME DOWN EASY (Second Stage); THE CIDER HOUSE RULES; ONCE IN A LIFETIME(Atlantic); HEDWING & THE ANGRY INCH (Jane Street). Regional: Many productions at La Jolla Playhouse, recently BABBIT; THE OUTSIDERS; ESCAPE TO MARGARITAVILLE and YOSHIMI BATTLES THE PINK ROBOTS.

JACK GANGULY (he/they) (Assistant Stage Manager) MCC: THE CONNECTOR, MISCAST25. Broadway: THE PICTURE OF DORIAN GRAY, OUR TOWN, THE OUTSIDERS. Off-Broadway: GATZ, BALDWIN AND BUCKLEY AT CAMBRIDGE (The Public Theater & Elevator Repair Service), I'M ASSUMING YOU KNOW DAVID GREENSPAN, I'M REVOLTING, THE FAR COUNTRY, CORNELIA STREET (Atlantic Theatre Company), BREAKING THE STORY (Second Stage), MONSOON WEDDING (St. Ann's Warehouse), PUBLIC OBSCENITIES (Soho Rep). Regional: INDIAN PRINCESSES (La Jolla Playhouse), ULYSSES (Elevator Repair Service & Bard Fisher Center), FIDDLER ON THE ROOF (Paper

Mill Playhouse). Events: Joe's Pub, "BROADWAY BACKWARDS", BROADWAY INSPIRATIONAL VOICES. Education: BFA: NYU Tisch School of the Arts. Love to Mom, Priya, and Lalo.

**ZOË ADAMS** (Associate Director) is a Brooklyn-based theatre director originally from Texas. She is the 2024–2026 Drama League Stage Directing Fellow and recently served as Assistant Director on the Tony Award–winning EUREKA DAY at Manhattan Theatre Club. Zoë has assisted David Cromer, Anna Shapiro, Chris Ashley and Danny Mefford. She has collaborated with MCC, New York Stage and Film, Berkeley Repertory Theatre, Red Bull Theater, Working Theatre and will direct a new project for DirectorFest this spring, produced by Spoke Media. She is also the Co-Creative Director of the 2025 Glamour Women of the Year Awards. MFA, Directing, Columbia University; SDC Associate. zoecraigadams.com

NICOLE JOHNSON / HARRIET TUBMAN EFFECT (Diversity, Equity & Inclusion). Nicole Javanna Johnson is the Founder of the Harriet Tubman Effect Institute, a human resource center and institute of research for dismantling systemic oppression. DEI Director and Consultant on PASS OVER, FREESTYLE LOVE SUPREME, INTO THE WOODS, SWEENEY TODD, IS THIS A ROOM, and DANA H., Lincoln Center and New York Theater Workshop. Proud DEI consultant of MCC shows from the 2023-2024 season including WALK ON THROUGH and THE CONNECTOR. www.harriettubmaneffect.com

**EM CHESTER** (Diversity, Equity & Inclusion) (they/them) DEI practitioner, actor, advocate. Represented by Take3Talent. Proud community member of the Harriet Tubman Effect. @emnchester on insta // harriettubmaneffect.org // emchester.com

**THE TELSEY OFFICE** (Casting) With offices in both New York and Los Angeles, The Telsey Office casts for theater, film, television, and commercials. The Telsey Office is dedicated to creating safe, equitable, and anti-racist spaces through collaboration, artistry, heart, accountability, and advocacy. Please visit thetelseyoffice.com for our credits.

CAPARELLIOTIS CASTING (Casting) Select Broadway: GOOD NIGHT, AND GOOD LUCK, EUREKA DAY, MARY JANE, JAJA'S AFRICAN HAIR BRAIDING, COST OF LIVING, MACBETH, SKELETON CREW, THE MINUTES, THE BOYS IN THE BAND, JITNEY. Off-Broadway: MTC, Signature (NYC), Atlantic, Ars Nova. Select Regional: The Old Globe, Arena Stage, Berkeley Rep, Donmar Warehouse (consulting US casting director). TV/Film: "NEW AMSTERDAM" (NBC, series casting), "BOYS IN THE BAND" (Netflix, Original Casting).

**ACTORS' EQUITY ASSOCIATION** ("Equity"), founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans.

Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. Equity is governed by its own members through an elected Council, representing principal actors, chorus actors and stage managers living in three regions: Eastern, Central and Western. Members at large participate in Equity's governance through a system of regional Boards and Committees. Equity has 28 designated area liaison cities with over 100 members each. #EquityWorks



The actors and stage manager employed in this production are members of Actor's Equity Association, the union of professional actors and stage managers in the United States.











## **OUR MISSION**

"There's no better life than a life in theater in New York City."
—Bob LuPone (1946-2022), Founding Artistic Director

## Our mission is to provoke conversations that have never happened and otherwise never would.

MCC THEATER was founded in 1986 as MANHATTAN CLASS COMPANY by a collective of young actors, writers, and directors determined to steer their own artistic development—and shake things up! That initial group included Artistic Directors **Bernie Telsey, Bob LuPone** and **Will Cantler**, since joined by Executive Director **Blake West**. Our increasingly expansive work continues today, in fond memory of Bob.

- **WE PRODUCE EXCITING THEATER.** We produce seasons of BOLD new plays and musicals by exceptional ARTISTS.
- **WE DEVELOP NEW WORK.** We develop NEW WORK by emerging and established artists through a rigorous process that encourages CREATIVE RISK-TAKING.
- **WE HONOR YOUNG VOICES.** Each year our education programs use the power of theater to ROUSE the imaginations of over 1200 high school STUDENTS across ALL FIVE BOROUGHS.
- **WE GET PEOPLE TALKING.** COLLABORATION and COMMUNITY are at the core of everything we do.



## LEARNING & CULTURE PROGRAMS

For 26 years, MCC Theater has held a series of intensive in-school and after-school education programs that now serve approximately 700 New York City public high school students each year, offering them a platform to be heard and the opportunity to speak their truth. The goal of this work is to celebrate and honor the mosaic of identities of New York City's young people and their experiences in a non-competitive and socially conscious environment.

MCC's Youth Company serves NYC high school students through the Performance Lab, Playwriting Lab, the Ambassadors, and Brooklyn Youth Company. Participants attend weekly meetings that focus on ensemble building, devising, and writing. Company members also attend professional productions around New York City and master classes with guest artists during school breaks throughout the year. Performance Lab and Brooklyn Youth Company culminate in an annual original collaborative production titled UNCENSORED. Playwriting Lab ends their program with the FRESHPLAY FESTIVAL, where young writers' new plays are shared by professional actors and directors in two days of play readings. Ambassadors meet monthly to gain a fuller understanding of the industry by learning about a broad range of theater professions and visit non-profit theaters across the city.

Through **Classroom Partnerships**, MCC collaborates with New York City public high schools to integrate sequential arts curricula into English, Art, and Social Studies classes. The schools participating during the 2025/26 season are the George Washington High School Educational Campus, Manhattan International High School, and the High School for Public Service, which also hosts the Brooklyn Youth Company.

Student Matinees make it possible for public schools with limited access to performing arts organizations to attend MCC productions.

#### **JOIN US**

- Brooklyn Youth Company's BKYC UNCENSORED: DEC 2025
- MCC Youth Company Playwriting Lab's FRESHPLAY DISCOVERY READING: DEC 12 & 13, 2025
- MCC Youth Company Playwriting Lab's FRESHPLAY FESTIVAL: FEB 21, 2026
- MCC Youth Company Performance Lab's UNCENSORED: APR 10, 2026



## **LEARNING & CULTURE**

In support of our mission to provoke conversations, MCC has created a full suite of free public engagement programs serving over 1000 people annually that center our mainstage productions and the themes that those works address.

**LET'S TALK:** Post-show Talkbacks offer audiences an opportunity to ask questions of the cast and creative teams. In Post-show Audience Conversations audiences engage with one another in conversations about the play they have just seen.

**LET'S ENGAGE:** Open Forums and Workshops feature activities and subject matter that uplift issues highlighted in our mainstage productions and are designed to enhance engagement, giving participants an opportunity to reflect on the work.

**LET'S WATCH:** Community nights offer social opportunities before shows for audience members to connect with each other and learn more about resources available to artists throughout the city.

#### **LEARN MORE**

Introducing standalone workshop opportunities open to the public ages 14 and up, at accessible prices.

#### **JOIN US**

MCC THEATER's Education Programs are supported by the Axe-Houghton Foundation, Cornelia T. Bailey Foundation, Emily Davie and Joseph S. Kornfeld Foundation, Find Your Light Foundation, Harold J. Newman† & Ruth Newman, the Eric Rosedale Playwriting Fund, Tiger Baron Foundation, and public funds from the New York City Department of Cultural Affairs in partnership with the city council.



## THE ROBERT W. WILSON MCC THEATER SPACE

Inaugurated on JAN 9, 2019, MCC's Hell's Kitchen home, THE ROBERT W. WILSON MCC THEATER SPACE, is a state-of-the-art complex designed for us to do what we do best: shake things up. The space houses two theaters, two rehearsal studios, extensive backstage facilities, administrative offices, and ample audience amenities.

THE NEWMAN MILLS THEATER is named for Ruth & Harold† Newman and Marianne & Steve Mills. As dedicated co-chairs of The Campaign for MCC THEATER, they led a successful fundraising effort in support of MCC's education and artistic programs.

THE SUSAN & RONALD FRANKEL THEATER is named for Susan & Ronald Frankel. They have been active with the company since 2015. Susan Frankel is also an MCC THEATER Board member.

ROBERT W. WILSON was a well-known and successful investor from the mid-1960's to the mid-1980's. After retirement, he devoted his life to philanthropy. He was a transformative philanthropist, primarily funding worldwide organizations in the preservation and conservation areas. An avid New Yorker, he was also involved with a number of New York's cultural institutions. He was a major supporter of, and held leadership roles with, the Brooklyn Botanic Garden, Environmental Defense Fund, The Metropolitan Opera, the Whitney Museum, and the World Monuments Fund. In addition, he and the Trust continue to support the above institutions and The Nature Conservancy, The New York Public Library, Central Park Conservancy, BAM, and the Wildlife Conservation Society.



### LAND ACKNOWLEDGMENT

MCC THEATER wants to center our event in practices rooted in fostering community. We acknowledge how the PAST and the FUTURE converge on our PRESENT. MCC'S theater home sits on the UNCEDED land of the LENAPE people. We acknowledge that this stolen land was worked on by enslaved Africans. May this living land acknowledgement—to the LENAPE, their elders past and present, and their future generations, as well as to the experience of enslaved Africans and their descendants, serve as a starting ground for change.

## **PATRON PROGRAM**

#### **Every Patron is treated to....**

- PERSONALIZED TICKET SERVICE—we reserve the best seats for you.
- **EARLY ACCESS** to information about casting, special events, and future programming.
- YOUR PERSONAL INVITATION TO POST-SHOW PATRON EVENTS to meet the cast, talk to the artistic leadership, and be a part of the conversation with other Patrons.
- THE CHANCE TO ATTEND PRIVATE READINGS and other exclusive special events.
- **A TAX DEDUCTION** for supporting our work.

MCC is a nonprofit, and we count on our Patron community to support the work behind the work. Your tax-deductible contribution helps us...

- **PRODUCE** vital new plays and musicals.
- **DEVELOP** new work by the next generation of theater artists.
- **CHANGE** the lives of nearly 1,200 NYC public high school students each year.





Commemorate
your support of
MCC THEATER
with a seat in the
Newman Mills Theater.

Standard seats begin at \$1,500 per seat.

For more information about seat naming,
please contact Kristina Dizon at
kdizon@mcctheater.org or (212)727-7722 ext. 212

#### STAFF FOR CAROLINE

O	F D
Company Manager	
Production Stage Manager, Rehearsal	
Assistant Production Manager	
Production Assistant	
Child Guardian	-
Associate Director	
Assistant Scenic Designer	Ryan Wilbat
Assistant Costume Designer	Mieka van der Ploeg
Associate Lighting Designer	Yang Yu
Assistant Sound Designer	Tyler Walkes
Associate Hair & Wig Designer	Katie Gell
Casting Associate	Charlie Hano, CSA
Technical Director	Robert Mahon
Associate Props Supervisor	Jarod Castelblanco
Props Run Crew	Betty Schneider
PropsSylvester McCrack	ken, Christoph Schultz, Kristen Vanderlyn
Deck Carpenter	
Automation	Morgan Southwell
Carpenters	Tait Alcivar, Matt Baguth, Erin Bidorini,
Hayley	Crawford, Sam Deetjen, Taylor Eversole,
	an George, Allie Goldhammer, Emilia Kacz
Costume Shop Manager	<u> </u>
Wardrobe Supervisor	
Custom Shirts	
Arm Cast Construction	
Stitcher	
Costumes Production Assistant	
Makeup Associate	
Wig & Makeup Supervisor	
Production Audio	
Sound Board Operator	
Audio Crew	
7 (dato 51 6 v	Jesse Leach, Katie Mayfield
Production Electrician	
Lighting Programmer	
Light Board Operator	
Lighting CrewJamie Crod	
	ra Hansen, Lily Koller, Olivier Plamondon,
,	/incent Procker, Diane Tees, Penny White
Social Media & Influencer Marketing	, , , , , , , , , , , , , , , , , , , ,
Key Art & Graphic Design	
Archival & B-Roll Video	
Scenery	
Lighting Rental	
Sound Rental	viasque Sound

#### **CASTING**

The Telsey Office / Caparelliotis Casting

#### **SPECIAL THANKS**

Treasure McQueen, Rachel Cady, Dr. Andrew Aronson, Michael Cromer, Jo Fernandez, Annette O'Toole, Diane Lane, Ars Nova Play Group, Portia Krieger, Richard Allen & the Allen Family, Cynthia J. Tong, Sam Myers, Hannah Jade Vickery, Jess Zylstra, Thomas M. Neff

#### MCC THEATER STAFF

	Bernie Telsey, Will Cantler
	Blake West
Co-Founding Artistic Director	Bob LuPone, 1946 – 2022
General Manager	Beth Dembrow
Associate General Manager	Brendan McNamara
Company Manager	Frances Ramos
Audience Services Manager	Josué Hernández
	Amanda Figueroa, Paola Hernández
	Jenyvette Vega, Mike Velez
_	Branden Mangan, Eli Martinez, Leandra Torres
	Nataly Almanzar, Ann Felix, Ally Ibach,
0011010	Lena Jackson, Judy Jimenez, Claire Prohaska
Administrative Assistant	Hannah Hernandez
	Linda Wong
	<del>-</del>
	Laura Knutzen
	Christine Hinchee
	Elissa Huang
	elopmentScott Galina
	Steve Rosenberg
	Steve Hail
	Caitlin Dixon
Director of Advancement & Audience St	rategyEric Nelson
	Vinny Martini
	Sandra Davis
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Manager of Institutional Giving	Carrie O'Dell
Manager of Development Operations	Kristina Dizon
Special Events & Projects Assistant	Jennifer Pillaga
Outbound Fundraising Consultant	Kel Haney
Outbound Fundraising Team	Giuliana Carr, Sam Hood Adrain,
	Alessandra Migliaccio, Keith Weiss
Director of Marketing & Communication	ısAbigail Langsted
_	The Numad Group / Ted Stephens III,
	Tony Cotte, Brendan Whipple
Social Media & Influencer Marketing	Carly Heitner,
	Our Time Influencers
Press Representatives	Print Shop PR
	Meggan Gomez
_	ationPhilipe AbiYouness
	Dom Martello
	LeadLiz Morgan
	poration LeadKareem M. Lucas
	ration Lead Juan Ramirez Jr.
	Raphael Peacock
	Marissa Stewart
	Impressive Cleaning Services Inc.
Concessions	Sweet Hospitality

#### **BOARD OF DIRECTORS**

Marianne Mills, Chair David Lloyd, Vice Chair Devashish Jain, Treasurer Robert J. DiDiano, Secretary Susan Raanan, Chair Emeritus

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Lois Weinroth
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#### **MCC COUNCIL**

Peter Dolchin Iliana Guibert Deborah Heineman Jordan Hyatt Jenny Jones Marina Marcoux Kristine Louis Reynal Jill Surdyka-Kim

#### **FOUNDATION AND GOVERNMENT SUPPORT**

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The GARY PLATT INITIATIVE FOR NEW MUSICALS supports the costs of developmental readings, workshops, and new musical productions at MCC, with the goal of inspiring new voices and adding to the American musical theater canon.

The Initiative was formed in 2019 by Julie and Marc Platt and their family to honor the memory of their uncle and great-uncle, Gary, whose lifelong love of musical theater instilled in them a passion for this unique storytelling art form.



To learn more about THE GARY PLATT MUSICAL THEATER INITIATIVE, please contact Vinny Martini at (212) 727-7722 ext. 205 or vmartini@mcctheater.org

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