



SNOW in
MIDSUMMER

CSC

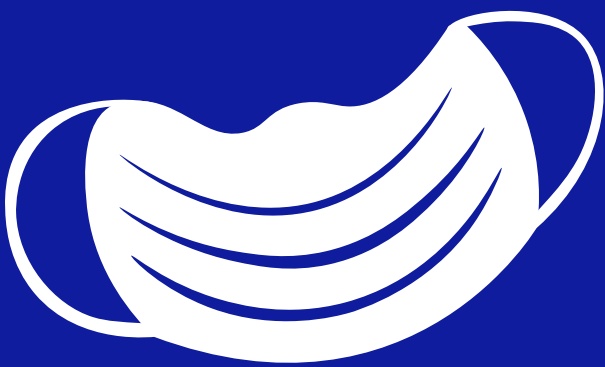
YOUR HEALTH & SAFETY

In order to welcome everyone safely into our theater, we request you adhere to the following safety policies.



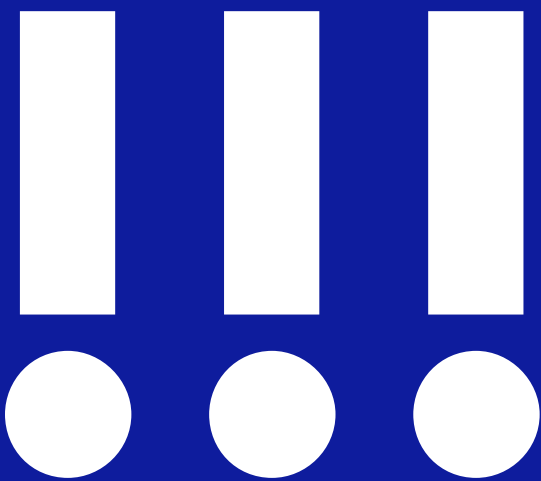
Present Proof of Vaccination

All audience members must be fully vaccinated against Covid-19.



Wear a Mask

All audience members must wear a mask at all times in the theater building.



Be Mindful

Please follow the instructions of our ushers and house managers.

[View Full Plan](#)



Classic Stage Company

Jill Rafson, Producing Artistic Director

Toni Marie Davis, Chief Operating Officer/GM
presents

SNOW IN MIDSUMMER

by **FRANCES YA-CHU COWHIG**

with

**TOMMY BO, WAI CHING HO, PAUL JUHN, KENNETH LEE,
JULIAN LEONG, DORCAS LEUNG, TERESA AVIA LIM,
FIN MOULDING, ALEX VINH, JOHN YI**

scenic
design

dots

costume
design

**JOHANNA
PAN**

lighting
design

**JEANETTE OI-SUK
YEW**

sound design and
original music

**FAN
ZHANG**

movement
director

**SUNNY
MIN-SOOK HITT**

fight and intimacy
director

**JUDI LEWIS
OCKLER**

hair and makeup
design

**BRITTANY
HARTMAN**

props
supervisor

**CAITLYN
MURPHY**

assistant
costume design

D.WZ

assistant
lighting design

**VITTORIA
ORLANDO**

assistant
sound design

**NATHAN
RUBIO**

assistant hair and
makeup design

**ASHLEY
ROBINSON**

casting
**THE TELSEY OFFICE,
KARYN CASL, CSA**

press
representatives

**MATT ROSS
PUBLIC RELATIONS**

production
stage manager

KALEN SIERRA HUGHES

assistant
stage manager

CHRISTIAN RODRIGUEZ

directed by **ZI ALIKHAN**

First presented by the Royal Shakespeare Company at the Swan Theatre,
February 23, 2017. U.S. premiere produced by Oregon Shakespeare Festival,
August 2018.

CAST

(in alphabetical order)

Rocket Wu **TOMMY BO**
Nurse Wong / Mother Cai **WAI CHING HO**
Worker Chen **PAUL JUHN**
Master Zhang /
Doctor Lu / Judge Wu **KENNETH LEE**
Worker Fang **JULIAN LEONG**
Dou Yi **DORCAS LEUNG**
Tianyun **TERESA AVIA LIM**
Fei-Fei **FIN MOULDING**
Worker Huang **ALEX VINH**
Handsome Zhang **JOHN YI**

All other roles are played by
members of the company.

Fight & Movement Captain **JULIAN LEONG**

All performers in this production are
members of Actors' Equity Association, the
Union of Professional Actors and Stage
Managers in the United States.

*The use of any recording device, either audio
or video, and the taking of photographs, either
with or without flash, is strictly prohibited.*

*Please silence all electronic devices.
The use of cell phones during the performance
is prohibited by New York City law.*

Snow in Midsummer will run two and a half
hours, including one intermission.

PLEASE NOTE

Please note this production includes the use of haze, fog, and strobe-like lighting effects.

All guns used during this performance are replicas that were provided, checked, and rendered inoperable by a weapons specialist for the safety of our artists and audiences. All gunshot sound effects are pre-recorded.

This production also contains depictions of sexual violence, brutality, and mature language.

For further details, please check in with a member of the CSC staff.

SNOW IN MIDSUMMER **AT CSC**

In 2012, The Royal Shakespeare Company established a program to adapt Chinese plays that were written during Shakespeare's time. International headlines were made when their adaptation of *The Orphan of Zhao* employed three actors of East Asian descent out of seven cast members. The British East Asian acting community reacted swiftly, demanding change that led to a complete overhaul of the company's Chinese Translations project.

Then, in 2015, the RSC contacted Frances Ya-Chu Cowhig about a new adaptation. Frances had recently premiered her play *The World of Extreme Happiness* at the National Theatre in London to acclaim. The RSC asked Frances to choose from a list of 13th century Chinese plays they were looking to adapt, and after being convinced that the company was looking for a genuine redemption, Frances decided to work with *The Injustice of Dou Yi That Moved Heaven and Earth* by Guan Hanqing and wrote *Snow in Midsummer*. The play premiered at the RSC's Swan Theatre in Stratford-Upon-Avon in 2017.

In 2018, the American government's foreign policy was directly challenging the Chinese government with what was often seen as racist rhetoric. A trade war between the US and China also began anew. The Oregon Shakespeare Festival produced *Snow in Midsummer* for its American debut that summer.

In 2022, New York City is the home of several progressive grassroots social movements, but the city has been the epicenter of violence against the East Asian community, increasing more and more since the start of the COVID-19 pandemic. While New York continues its tradition of being a complex battleground where the country's most consequential issues can be confronted, the city also serves as a prime example of the socioeconomic, racial, and political gaps in America.

**Program Note by Zuhdi Boueri,
CSC Producing Artistic Associate**

GHOST CHAIRS

Snow In Midsummer is a work that deeply resonates with the violence seen here in New York and across the country targeting AAPI communities. It is intolerable violence that impacts all of us.

To honor those lives lost to anti-Asian bias and to hold space for all of us grieving and seeking to heal, Classic Stage Company has collaborated with **Kalani Van Meter**, a student artist from the School of Visual Arts, on the design of a series of three Ghost Chairs, which have been interspersed throughout the theater.

In many cultures, including Chinese, chairs are often left at funerals or meal tables unoccupied to honor the deceased, often adorned with clothing or food items. It is the hope that these three chairs help honor those impacted and lost to this violence.

FROM THE ARTIST

I'm not particularly religious or spiritual, but I do believe in ghosts. Not spirits in white sheets, or the kind that glow and float through forests; these ghosts are familiar. Their faces are people we've known. Their presences are reminiscent of lives that have been lived on lands unfamiliar to us. They live with me, and haunt my past, present, and future. Although their formidable expectations may be overwhelming at times, they serve as a reminder of the work that has and still needs to be done.

My activism, including my art, is a love song to the Asian women who raised me. With each of these chairs I hope we as a community can begin to process the generations of grief, trauma, and heartache we've been through as Asians in America; and realize the power intersectional solidarity has in the battle against hatred. In all our communities, whether Black, Asian, Native... It is femmes, trans, two spirit, elders, and youth that are targeted, and the first to face the harshest violence of white supremacy. It is time we reflect, celebrate, and most importantly cherish the multifaceted experience of being Asian American.

Lastly I would like to dedicate these chairs to my mother, I love you endlessly.

-Kalani Van Meter

SAFETY AT CSC

CSC understands that our collective safety is a collective responsibility shared by all of us. Given the increased violence that has been enacted across NYC targeting AAPI people and other communities of color, we have taken up the opportunity to practice community safety training as we gather audiences at our theater.

FRONT OF HOUSE SAFETY

In addition to the sense of safety we can generate for each other by saying hello to our neighbors seated next to us in the audience, the front of house team is also here to help support everyone's well-being. Our house managers, ushers, and box office staff have attended a de-escalation training from Right To Be. CSC will be exploring additional opportunities to practice community safety as we gather audiences at our theater.

EARLIER PERFORMANCE TIMES

Performances of *Snow in Midsummer* will occur on an earlier schedule, featuring 1pm matinees and 7pm evening performances.

GETTING HOME SAFELY

We invite you to check in with the front of house staff for your safety getting home. If you need support, please speak with an usher or the house manager for more information and assistance.

ANTI-RACISM AT CSC

DIVERSITY, EQUITY, INCLUSION, AND ACCESS

CSC is committed to being an anti-racist organization, and to inclusivity, equity, and diversity in all areas of the company, onstage and off. CSC recognizes the responsibility we bear to make our theater a place where all artists, audiences, and staff feel supported and at home. For more information on our work and further resources, please visit: classicstage.org/commitment.

LAND ACKNOWLEDGEMENT

Classic Stage Company acknowledges that our theater is located on the island of Manhattan (originally known as Mannahatta), which is situated on Lenapehoking, the homeland of the Munsee Lenape.

In addition to the Munsee Lenape, we pay respect to all Indigenous Peoples and communities who stewarded this land for generations prior to its occupation. To find out more about Native Land across the world, you can visit Native Land Digital at: native-land.ca

[Learn More](#)

WHO'S WHO



TOMMY BO (Rocket Wu). Off-Broadway Debut. Theatre: *The Great Leap* (Portland Center Stage). Film/TV: "FBI: Most Wanted" (CBS), *Hit and Run* (Netflix), *Master* (Amazon), and *Boogie* (dir. Eddie Huang). Proud member of SAG-AFTRA and AEA. BFA '19. Much love to Zi, Sunny, CSC, Telsey & Co., my cast, HCKR, ChiChi, and my chosen family. "This will always be for my dad. I'll see you soon. He's not dead. He just lives in Florida." @prettydumbboys.



WAI CHING HO (Nurse Wong / Mother Cai) last performed in Celine Song's *Endlings* at NYTW in March of 2020. Other Off-Broadway credits include NAATCO's production of *Henry VI, No Foreigners Beyond This Point, The Square* (Ma-Yi), *Joy Luck Club* (Pan Asian), and others. Regionally she has worked at the Goodman Theatre, A.R.T., Long Wharf, Pittsburgh Public, Denver Center, and Palo Alto Theatre Works. Her film credits include *Hustlers, Sorcerer's Apprentice, Robot Stories, Premium Rush*. Television credits include "Awkwafina Is Nora From Queens," "New Amsterdam," "Fresh Off The Boat." She appeared in numerous episodes as Madame Gao in Marvel's "Daredevil," "Iron Fist," and "The Defenders." She is the voice of "Grandma" in the Pixar/Disney animated film *Turning Red*.



PAUL JUHN (Worker Chen). Theatre credits include: the American premiere of Caryl Churchill's *What If It Only* (NAATCO), *Henry VI* (NAATCO), *Good Person of Szechwan* (Public Theater), *The Great Wave* (Berkeley Rep), *Hannah and the Dread Gazebo*, *The Merry Wives of Windsor*, *The Winter's Tale*, *Antony and Cleopatra* (Oregon Shakespeare Festival), *White Chocolate* (The Culture Project), *Sides: the Fear is Real* (Mr. Miyagi's Theatre Company). Film and TV credits include: "The Blacklist," "Unbreakable Kimmy Schmidt," "Salt," "Quantico," "30 Rock," "Person of Interest," *Works of ART*. Founding member of Mr. Miyagi's Theatre Company. MFA, UCSD.



KENNETH LEE (Master Zhang / Doctor Lu / Judge Wu) originated the leading role of Hsu in Matt Charman's *The Machine* at the Park Ave Armory in New York City, London's Donmar Warehouse, and the Manchester Int'l Festival. He has worked at theaters in NYC and regionally, including The Shakespeare Theatre, The Pearl Theatre, Clubbed Thumb, Arena Stage, The Studio Theatre in DC, Baltimore Center Stage, Repertory Theatre of St. Louis, Cleveland Playhouse, the American Players Theatre and most recently at Portland Center Stage in Lauren Yee's *The Great Leap* directed by Zi Alikhan. Film/TV: "Search Party," "FBI," "The Affair," "Mr. Robot," "Madam Secretary," "Unforgettable," "The Following," "Delocated," *Deception*, *Children of Invention*, "Law & Order: Criminal Intent," and "Second Act." BFA: NYU Tisch School of the Arts; the Public Theatre Shakespeare Lab; MFA: American Conservatory Theatre. For mom, who never wavered. ikennethlee.com



JULIAN LEONG (Worker Fang). CSC Debut! Off-Broadway: *The Qualms* (Playwrights Horizons), *Here Lies Love* (Public). Regional: *The May Queen* (by Maid's Molly Smith Metzler; Geva & Cape Playhouse), *Life Science* (Berkshire Playwrights Lab), *100 Years* (Mahaiwe). Film credits include: *Beth and Don* (Upcoming, A24), *Either Side of Midnight* (Upcoming, dir. Roger Spottiswoode), *Adam Bloom* (Amazon), *No Pay Nudity* (opp. Gabriel Byrne, Donna Murphy), *The Humbling* (opp. Al Pacino), and *Kilimanjaro*. TV credits include: "Girls" (HBO), "Unbreakable Kimmy Schmidt" (Netflix), "The Slap" (NBC), "Shades of Blue" (NBC), "Kevin Can Wait" (CBS), "Instinct" (CBS). Other: NBC Scene Showcase. B.A. in Drama: UCI. For Melody, Erie and Asher. Thanks to Laurie the Stalwart. Maranatha.



DORCAS LEUNG (Dou Yi). Broadway: *Miss Saigon* (Gigi Van Tranh), 1st National Tour: *Hamilton* (Eliza, Angelica, Peggy/Maria), Regional Favorites: Berkeley Rep (Despereaux in *The Tale of Despereaux*), St. Louis MUNY (*Les Misérables*), Dallas Theater Center (Cosette in *Les Misérables*, *A Christmas Carol*), Goodspeed Opera House (*Bye Bye Birdie*), Barrington Stage Company (*Into the Woods*). Film/Television includes: "Bull," "Madam Secretary." Many thanks to the team at Classic Stage and Nicolosi & Co. For Mom and Olive. @dorca_the_orca. In honor of the many Asian women that have endured unjust physical and sexual violence, Dorcas has made a donation to Asian American Feminist Collective, an action-oriented organization that strives to work with intersectional communities to provide resources, education, and protection for Asian women. (asianamfeminism.org). While art may imitate life, we have the power to change the world that we make art in.

CLASSIC PERSPECTIVES

Join us after select performances for conversations exploring the production's themes, offering behind-the-scenes discussions, and tying the classical stories onstage to real-life experiences.

May
26
after the 7pm
performance

East Asian Representation In The American Arts

Featuring a conversation with
Lisa Gold, Executive Director
of Asian American Arts Alliance

June
18
after the 1pm
performance

SATURDAY SYMPOSIUM: 13th Century Chinese Drama

Featuring a conversation with
Christine Mok, Dramaturg
and Founding Member of
Wingspace Theatrical Design

June
29
after the 7pm
performance

Exploring Wrongful Convictions

Featuring a conversation
with **Victoria Law**, Freelance
Journalist and Author

July
5
after the 7pm
performance

Behind the Scenes of *Snow in Midsummer*

Featuring a conversation with
members of the cast and
creative team.



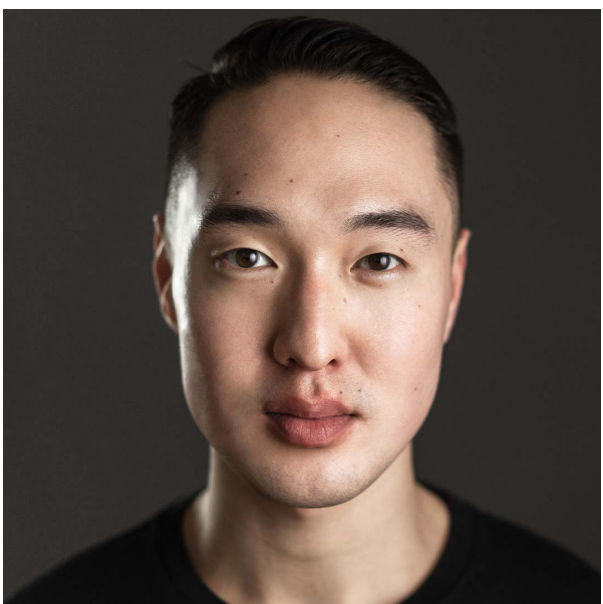
TERESA AVIA LIM (Tianyun). Broadway: Ayad Akhtar's *Junk* at Lincoln Center. Other works: Shakespeare in the Park's all-female production of *Taming of the Shrew*, NAATCO'S *Awake and Sing*, *Macbeth*, and *Call and Response* with the Mobile Shakespeare Unit at the Public Theater. Teresa originated her roles in *Peerless*, *Water by the Spoonful*, *Edith Can Shoot Things and Hit Them*, and *Concerning Strange Devices From the Distant West*. TV: "Monsterland" (Hulu), "The Code" (CBS), "Ray Donovan" (Showtime), "Group," "Blue Bloods" (CBS), "Limitless" (CBS), "Unforgettable" (CBS), "Law & Order: Criminal Intent" (NBC). Film: *Dispatched*, *Take Me With You*, *All Rise*. She is a graduate of the Yale School of Drama and an inaugural Recipient of the Jerome L. Greene Foundation Scholarship.



FIN MOULDING (Fei-Fei) is thrilled to be part of *Snow in Midsummer* at CSC. When she was 4 and 5, Fin toured the US as Tam in *Miss Saigon*. Fin has acted, sung and danced in "Faces Music Party" (Nickelodeon), *Barbie* (lead child, Cannes select), "Big Heart Awesome Show" (Nickelodeon) and more. When Fin isn't acting, singing, or dancing in shows, she is (constantly!) making up her own shows. When she's not doing that, she loves to read, read, and read some more. Fin lives in NYC and LA with her mommy. Shout out to Serendipity Management, A3 Artists, and Osbrink. Follow Fin's adventures at @finmoulding.



ALEX VINH (Worker Huang) is thrilled and proud to be performing in a fully AAPI cast. Selected theatre credits include *Kimberly Akimbo* (Atlantic Theater Company), *Spring Awakening* (Theatre Under the Stars), *Office Hour* (Circle Theatre), and *The 25th Annual Putnam County Spelling Bee* (Mill Mountain Theatre). On screen, he can be seen as Mikey in Apple TV+'s "WeCrashed," and in Hulu's "Only Murders in the Building." Originally from Houston, he graduated from Texas Christian University. He is beyond grateful to the team at Bloc NYC, The Telsey Office, and Classic Stage Company. IG @alexhvinh



JOHN YI (Handsome Zhang) will make his Broadway debut this fall in *KPOP* as Danny, produced by Tim Forbes and Joey Parnes. Off-Broadway: *Notes From Now* (Prospect & 59E59), *Soft Power* (The Public), *KPOP* (Ars Nova), *Oliver!* (NAAP). Tours: *Cinderella* (First National), *Miss Saigon*. TV: "Jigsaw" (Netflix & Scott Free Productions), "The Other Two" (HBO Max), "Mr. Robot" (USA). Film: *Over The Moon* (Netflix). Education: Elon. Teach For America alum (HOU' 11). Endless gratitude to DGRW and Bean. @mrjohnyi, mrjohnyi.com.

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music by **STEPHEN FLAHERTY**

lyrics by **LYNN AHRENS**

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FRANCES YA-CHU COWHIG (Playwright) is an internationally produced playwright whose work has been staged in the United Kingdom at the Royal Shakespeare Company, Hampstead Theatre, the National Theatre, Trafalgar Studios 2 (West End), and the Unicorn Theatre. In the United States her work has been staged at venues that include Oregon Shakespeare Festival, Manhattan Theater Club, and the Goodman Theatre. She trained at the Michener Center for Writers at UT Austin, Brown University, and the Dell'Arte International School of Physical Theatre. Frances was formerly an Associate Professor of Drama at UC Santa Barbara, where she had the pleasure of mentoring undergraduate playwrights and directing the New Works Lab. She is currently visiting faculty at Bennington College. Her first audio play, *Last Words of Uncle Dirt*, a collaboration with composer Michael Roth and Dutch actor Kok-Hwa Lie, will be available for free global streaming through Playwright's Horizons Soundstage Series this summer. Her first collection of plays, *Frances Ya-Chu Cowhig's China Trilogy: Three Parables of Global Capital* was recently published by Methuen Drama. More information: francesyachucowhig.com

ZI ALIKHAN (Director) is a queer, first-generation South Asian-American, culturally Muslim theatre director, educator, and leader. Director: *The Great Leap* (Portland Center Stage), Manik Choksi's *The Ramayan* (currently in development at Ars Nova), *Ragtime* (Playmakers Repertory Company), *The Flick* and *Red Speedo* (Juilliard). Upcoming: *On that Day in Amsterdam* with Primary Stages and *Rent* at Paper Mill Playhouse. Zi was named one of TCG's Rising Leaders of Color in 2021 and is a graduate of NYU/Tisch.

dots (Scenic Design) is a design collective based in New York City specializing in designing environments for narratives, performances and experiences. Hailing from Colombia, South Africa and Japan, we are Santiago Orjuela-Laverde, Andrew Moerdyk and Kimie Nishikawa. We offer expertise in multi-disciplinary practices ranging from architecture, theater and performance design, graphic design, and film. We approach every project with diversity of thought and burning curiosity and, above all, we believe in the value of the whole being greater than the sum of its individual parts.

JOHANNA PAN (Costume Designer) is a costume and scenic designer for theater, film, dance, and opera, a textile and visual artist, host and co-producer of the podcast "Dirty Laundry: Unpacking the Costume Closet." Born and raised in Singapore, they currently split their time between New York City and home. They first discovered theatrical design while competing in the creative thinking competition *Odyssey of the Mind*, and have never looked back. They are a proud feminist, lover of vintage clothing and all things related to textile arts. Johanna's artistic practice is centered around decolonizing the imagination, breaking down the notions of feminized labor, and anti-racism. IG:@jpandesign

JEANETTE OI-SUK YEW (Lighting Designer) designs for theatre, dance, opera, musicals, music performances, and large-scale immersive installation. *The New York Times* described them as "clever" and "inventive." Off-Broadway/regional: *Oratorio For Living Things* (Lortel nomination); *KPOP* (Hewes Design Award, LIT Design Award, Lortel and Drama Desk nominations); Anchuli Felicia King's *Golden Shield*, MTC; Haruna Lee's *Suicide Forest*, Ma-Yi; Emily Mann's *Gloria: A Life*, Daryl Roth; Aziza Barnes' *BLKS*, Woolly Mammoth; Lauren Yee's *The Song of Summer*, Trinity Rep; Whitney White's *Macbeth in Stride*, and *WILD: A Musical Becoming* by V (formerly Eve Ensler), both A.R.T.. jeanetteyew.com

FAN ZHANG (Sound Designer and Original Music). Selected Off-Broadway: *At the Wedding* (Lincoln Center Theatre), *New Golden Age* (59E59), *Paris* (Atlantic Theatre), *Our Dear Dead Drug Lord* (Second Stage & WP), *Pumpgirl* (Irish Rep), *Suicide Forest* (Ma-Yi & A.R.T.), *Molly Sweeney* (Theatre Row), *Round Table* (59E59), *Behind the Sheet* (Ensemble Studio), *The Trail of the Catonsville Nine* (Transport Group), *Scissoring* (INTAR), *Three Girls Never Learnt the Way Home* (Cherry Lane), *Tania In the Gateway Van* (The Flea). Selected Regional: *The Great Leap* (Portland Center Stage), *White Noise* (Studio Theatre, D.C), *Pipeline* (Studio Theatre, D.C.), *Seven Guitars* (Yale Rep), *Redeem* (Cincinnati Ballet), *Revolutionist* (Pittsburgh City Theatre), *Red Maple* (Capital Rep). Training: MFA, Yale School of Drama.

SUNNY MIN-SOOK HITT (Movement Director) is a NYC-based choreographer, movement director, performer, and educator. Credits include: Choreographer, *The Great Leap* (Portland Center Stage); Choreographer, *In the Green* (Mannes Opera School); Movement Director, *The Curious incident of the Dog in the Night-Time* (Florida Studio Theatre); Associate Director/Choreographer, *Untitled Dance Show Party Thing* (Virgin Voyages); Associate Choreographer, *Soft Power* by David Henry Hwang (Center Theatre Group, The Public Theater); Movement Director, *Real Ad Show* (NYU Abu Dhabi). Sunny has taught at Abrons Arts Center, Playwrights Horizons Theater School (NYU), and is currently adjunct faculty at The New School. sunnyhitt.com

JUDI LEWIS OCKLER (Fight and Intimacy Director). Her directing work has found collaboration with Signature Theater, WP Theater, New World Stages, Bedlam Theater Company, The Flea Theater, The New Group, The Wild Project and Williamstown Theater Festival. Intimacy Coordinator Film credits include *Out of the Blue*, directed by Neil La Bute; *Cyclone*, with Francisco Solorzano. She is a certified Intimacy Director with Intimacy Directors and Coordinators. She teaches/directs intimacy and violence in performance at NYU Tisch Drama, Sarah Lawrence College, Playwrights Horizons, Atlantic Theater School, National Theater Institute, and The American Musical and Dramatic Academy, NYC. judilewisockler.com

BRITTANY HARTMAN (Hair and Makeup Designer). Broadway (associate design work): *Jagged Little Pill*, *Frankie and Johnny...* (2019 revival), *Gettin' the Band Back Together*, *Bandstand*, *Sunset Boulevard* (2017 revival), *A Gentleman's Guide to Love & Murder*, *Of Mice and Men* (2014 revival), *Violet*. Regional: *The Wiz*, *The Drowsy Chaperone*, *Singin' In the Rain* (Broadway Sacramento), *The Enclave* (Rattlestick Playwrights Theater), *A Christmas Carol*, *La Dispute*, *Macbeth* (Hartford Stage), *James and the Giant Peach*, *Bye Bye Birdie* (Barrington Stage Company), *Christmas on the Rocks* (TheatreWorks Hartford). Brittany is currently the wig shop manager for SNL and NBC studios.

CAITLYN MURPHY (Props Supervisor) is a New York-based props and scenic designer for theatre and film. Recent props credits: *SuperHero* (Houses on the Moon), *Out of Time* (NAATCO/ The Public), *Stew* (Page 73), *Where You Are Now*, *Georgia Mertching is Dead*, *Behind the Sheet* (Ensemble Studio), *White Chip* (59e59), *Porto* (WP Theater), *This Girl Laughs...* (ATC). Set: *Fiddler on the Roof* (St. Jean Theater), *Diva: Live from Hell* (Theater for the New City), *Crackskull Row* (Irish Rep Theatre).

VITTORIA ORLANDO (Assistant Lighting Designer) is a lighting/media artist and collaborator. New York: *Saguaros* (JACK), *The Boy* (The Tank), *The Most Massive Woman Wins* (Fordham University), *Dark Play or Stories for Boys* (Fordham University/Edinburgh Fringe Festival), *Electricity* (Fordham University). Film: *As You Like It* (Prod. Kendall Cafaro). BA Fordham University. vittoriaorlando.com

ASHLEY ROBINSON (Assistant Hair and Makeup Designer) was recently associate wig designer for *Once Upon a One More Time* and a hairstylist for the CBS television show "Bull." She has a BFA in wig and makeup design as well as a cosmetology license. Her favorite Broadway show to work on was *The Cher Show*.

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.

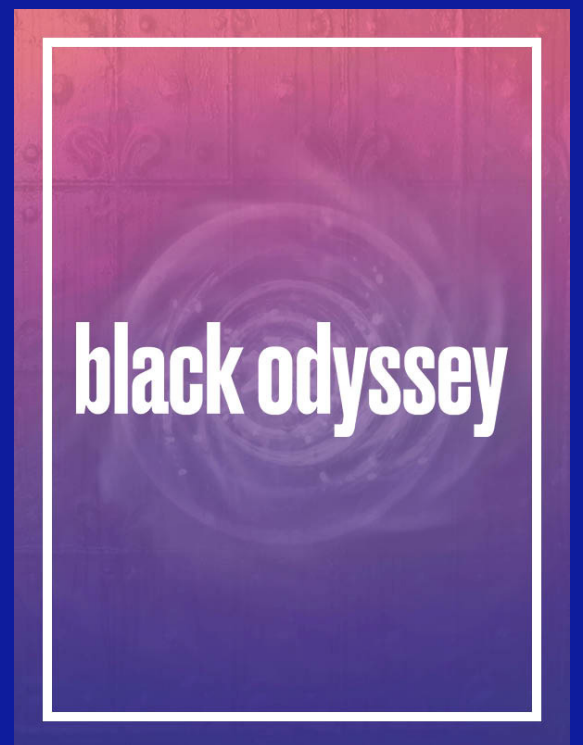
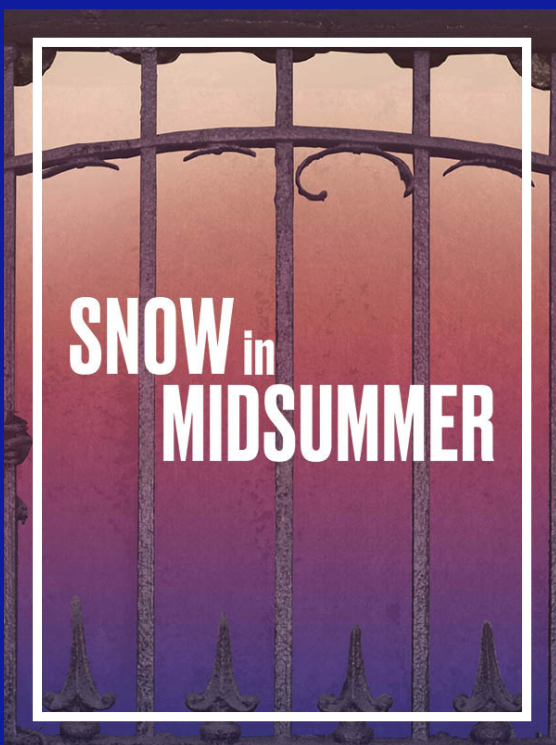
KALEN SIERRA HUGHES, she/her, (Production Stage Manager) is a director and stage manager based in NYC. Stage Management: *To My Girls* (Second Stage), *P.S.* (Ars Nova), *Pride Plays* (Rattlestick). Directing: *The Jellyfish Play* (The Queerantime Readings), *Green Day's American Idiot* (MMC), *Freezer Burn* (Manhattan Rep). Kalen hopes to continue work in genre-bending pieces of theatre and projects motivated by intersectionality and social justice. Thanks to Mom, Dad, Andrea, Lori, and Ned. B.A. in Theatre Arts, Directing & Stage Management from Marymount Manhattan College.

CHRISTIAN RODRIGUEZ (Assistant Stage Manager) is excited to make his debut at Classic Stage Company, having just opened the Broadway production of *Hangmen* (Production Assistant) at The Golden Theatre. Regional credits include: Stages: *Water by the Spoonful* (Stage Manager), *The River Bride* (Stage Manager); Sin Muros LatinX Theatre Festival: *Song for the Disappeared* (Stage Manager); The Alley Theatre: *Fully Committed* (Production Assistant); Theatre Under The Stars: *Spring Awakening* (Stage Management Intern), *South Pacific* (Assistant Stage Manager). The Peterborough Players: 2019 Summer Season (2nd Company Stage Manager). He thanks his friends and family for supporting his passion. @managingchris

CLASSIC STAGE COMPANY (CSC) is committed to re-imagining classic stories for contemporary audiences. The company has been a home for New York's finest established and emerging artists to grapple with the great works of the world's repertory that speak directly to the issues of today. CSC serves an average of 35,000 audience members annually, including more than 1,000 students through its nationally recognized education programs. Productions have been cited repeatedly by all of the major Off-Broadway theater awards including the Obie, Drama Desk, Outer Critics Circle, Drama League, Audelco, and the Lucille Lortel Award for Outstanding Body of Work. Find out more at classicstage.org.

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Future Classic
for members 35
and under

\$35

plus \$30/show

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for student members
of any age*

\$25

plus \$15/show
*must show student ID
at box office

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STAFF FOR SNOW IN MIDSUMMER

Technical Director	STEVEN BRENMAN
Production Management	JOHN NEHLICH
Production Electrician	TIM NEGGIE
Production Audio Supervisor	MATTHEW GOOD
Light Programmer	JACOB WESSON
Wardrobe Supervisor	SARAH MARSHALL
Hair/Makeup Supervisor	ANNA BONEVA
Light and Sound Operator	TJ DYAR
Production Assistant	LUCY BONIN
Child Supervisor	CHRISTOPHER MICHAELS, KAREN MOULDING
Covid Safety Manager	IGOR REYES
Production Photographer	JULIETA CERVANTES
Ghost Chair Artist	KALANI VAN METER
Videographers	ADOLFO MENA CEJAS, JASON KOTH

Casting

The Telsey Office,
Karyn Casl, CSA

Credits

Scenic items created by D & D Productions. Lighting Equipment provided by Hayden Productions. Audio Equipment provided by FiveOhm. Costume draping & tailoring provided by Christopher Schramm, Kathleen Gephart, Timberlake Studios, Inc., Cego, and Talla Dia. Crafting by Hochi Asiatico and Jules Kroboth. Additional costume support provided by John Kristiansen New York, Inc., B&J Fabrics, New York Elegant Fabrics, Elizabeth Flauto, and Juan & Techni Salon. Wigs built by Katie Beatty, Caitlin Maxwell, Madeline LeCuyer, Morgan Gilmore. Prop Weapons provided by Sordelet Inc.

Special Thanks

Fatimah Amill; Jonathan Castanien; Zoe Collins; Lauren Choo and Gina Scarpa; Will Duty; Tom Dyer; Eamon Goodman; Nicholas Kiefer; Jason Liebson; Hsiang Chin Moe, Bill Martino, and the School of Visual Arts; Ralph B. Peña, Jakob Carter, Jesse Jae Hoon, and Ma-Yi Theater Company; Queens Theater; The Public Theater; Robyn Ayers & Anees Hasnain, Nonviolent Peaceforce; Nicole Devin, Right To Be; Mehula Singh; and Kelvin Pater; Kendrick Tay and Juno Zhu; Kea Trevett

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THE ACTORS AND STAGE MANAGERS EMPLOYED IN THIS PRODUCTION ARE MEMBERS OF ACTORS' EQUITY ASSOCIATION, THE UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS IN THE UNITED STATES



The Director and Choreographer are members of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.



United Scenic Artists • Local USA 829
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Anti-AAPI Violence Forum with Ma-Yi Theater Company

July 9 at 1pm

Join us after the 1pm performance of *Snow in Midsummer* for a post-performance forum on anti-AAPI violence in collaboration with Ma-Yi Theater Company.



CLASSIC STAGE COMPANY

Classic Stage Company (CSC) is a leading Off-Broadway theater and a home for artists and audiences seeking epic stories intimately told.

OUR MISSION

Classic Stage Company challenges the traditional perception of classic work by exploring and reimagining great stories across the world's repertoire that illuminate our common humanity. As a home for the classics, we collaborate with artists to produce work that is inclusive, relevant and accessible. We believe that theater can both reflect and improve our society by reaching across cultural divides in order to foster shared empathy and understanding.

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For more than 50 years, CSC has been committed to reimagining the classics, and our work today remains true to that fundamental idea. The best way to support our mission and enjoy our productions is as a CSC Patron.

In recognition of your annual support, you will enjoy exclusive Patron benefits throughout the year, including access to prime tickets to each production, and invitations to special events. Most importantly, you will be giving back to CSC and supporting our mission to reimagine great stories and produce work that is inclusive, relevant, and accessible.

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- Recognition in CSC season digital programs and website
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THE ROMEO – \$1,000+

- 2 complimentary tickets to each production in our season
- Invitations to Patron Night performances and receptions*

THE ORLANDO – \$2,500+

- Invitations for 2 to Opening Night performances and party*
- Access to Discounted Guest Tickets (2 per production)
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- Receive 2 additional complimentary tickets
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***Events and receptions are subject to safety protocols and restrictions**

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A special thank you to Senator Chuck Schumer for his leadership with the Shuttered Venue Operators Grant program and to the Small Business Association for their support.

As of June 7, 2022



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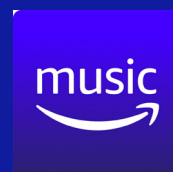
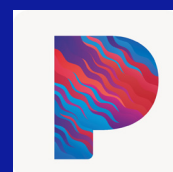


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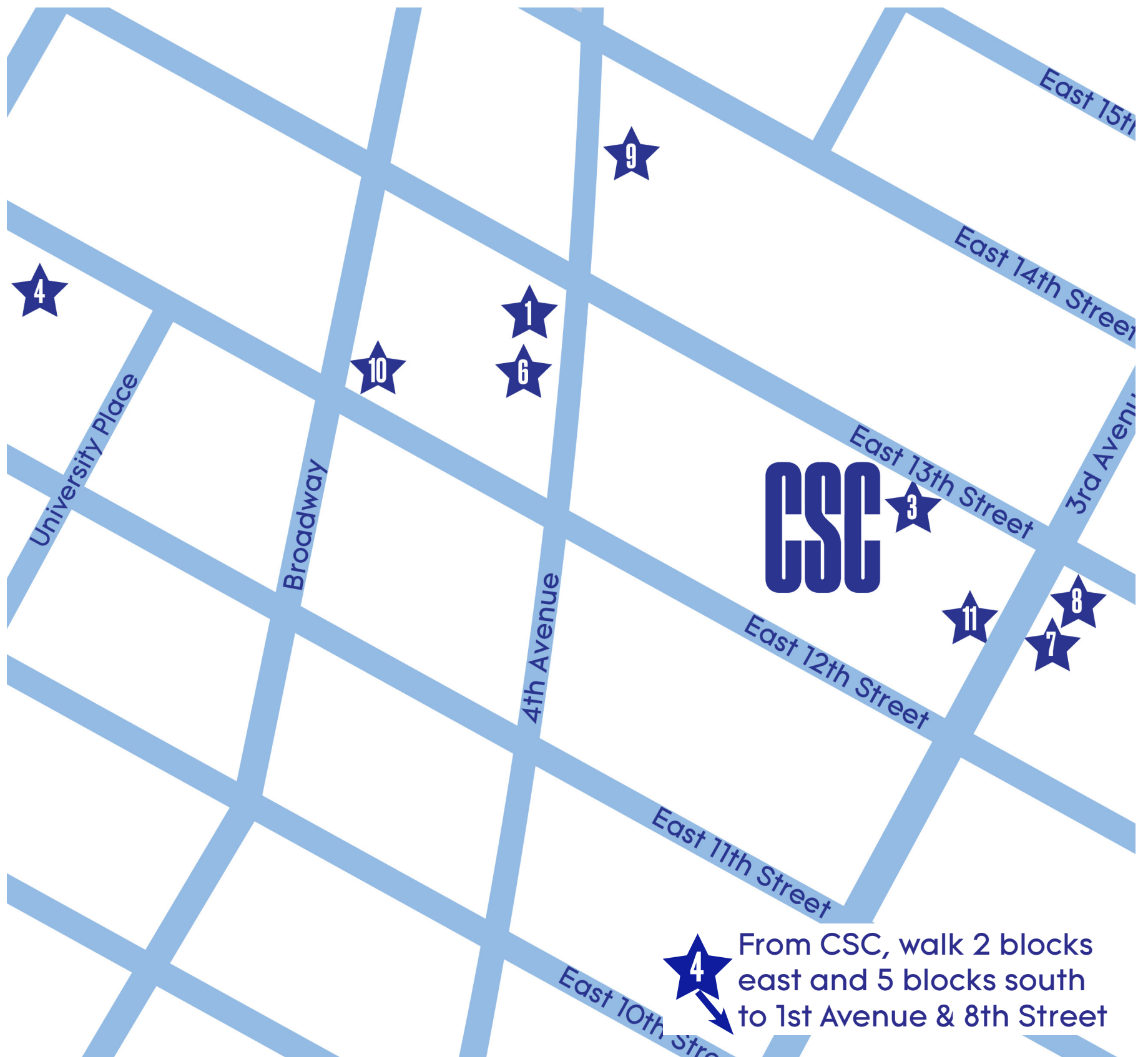
Interviews with
theater professionals who
unpack the definition of
classic theater

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1. BOWERY ROAD

[132 4th Avenue](#) (inside The Hyatt Union Square between 12th & 13th Street)
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[136 East 13th Street](#)

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4. GOTHAM

[12 E 12th Street](#) (between University Place and 5th Ave)
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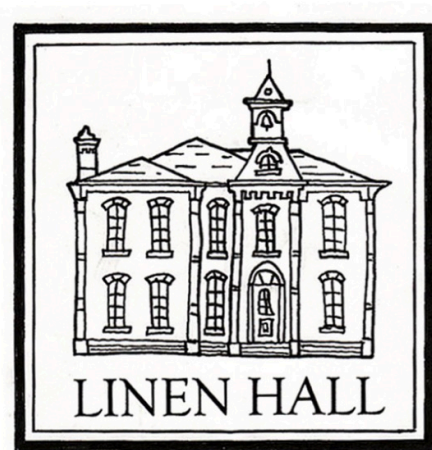
La Palapa focuses on Mexico City tacos and authentic regional Mexican cuisine.

LIBRARY OF DISTILLED SPIRITS

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Boasting an encyclopedic collection of more than 1,000 bottles from around the world and flavorful bites, this glowing bar and patio is just down the street.



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Great for intimate evenings, as well as groups, Linen Hall's elegant and polished decor is the perfect neighborhood spot to unwind after a long day.



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[103 3rd Avenue](#) (at 13th Street)
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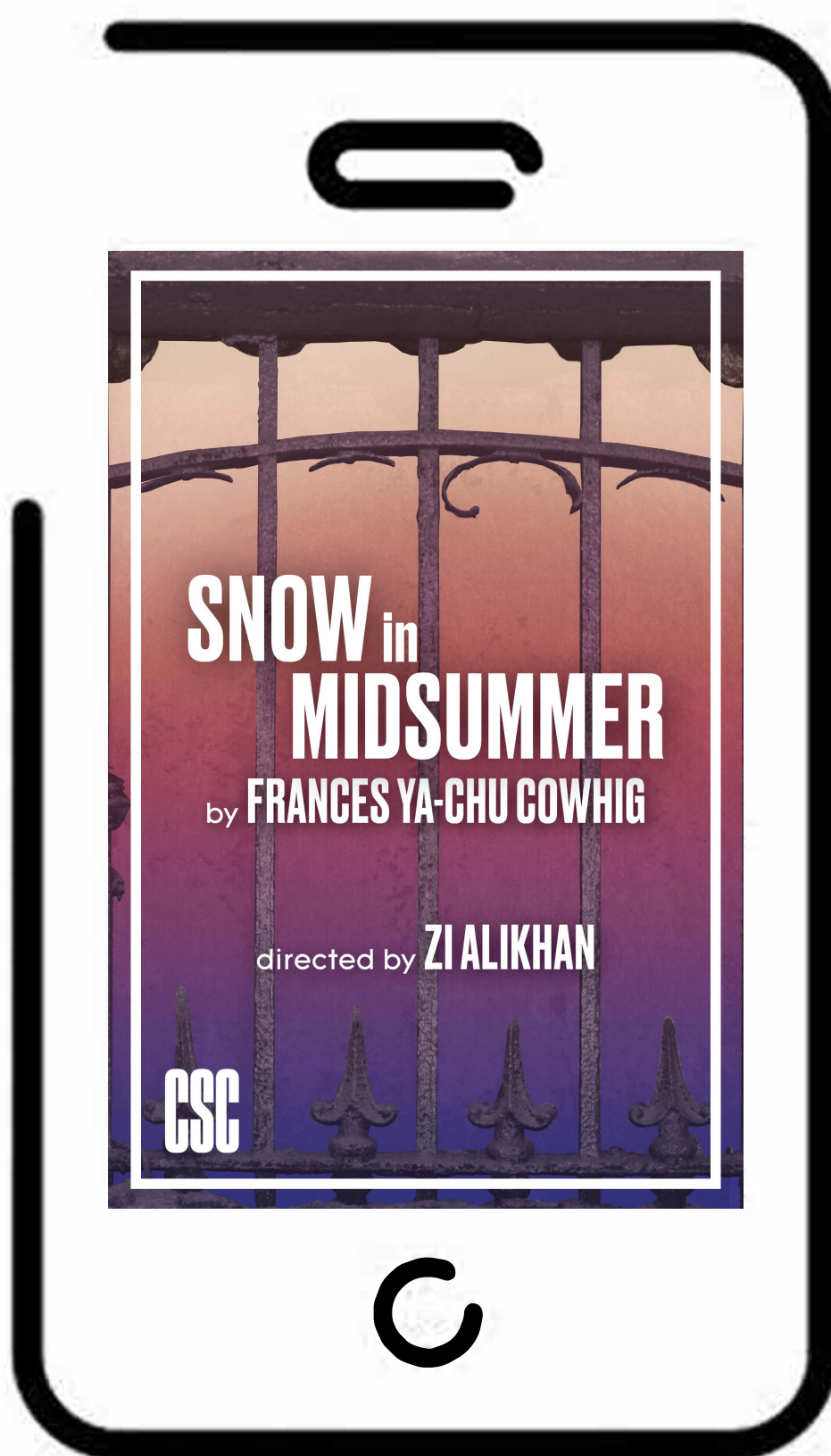
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Show-Score.com is a community of theatre fans that write reviews of shows they've seen to help new audiences find shows they'll love. Thank you for sharing your score!

JOHN DOYLE ARTISTIC DIRECTOR'S CIRCLE

During the 50th Anniversary Season, The John Doyle Artistic Director's Circle was established to create a fund to provide CSC with the flexibility and resources to take bold artistic risks under Artistic Director John Doyle's leadership. The Artistic Director's Circle exists to recognize our closest friends who have given their support directly to John's vision for CSC.

Members of The John Doyle Artistic Director's Circle are acknowledged with a place for their name on the doors to our theater, designed by David Rockwell.



For more information or to make a gift to join The John Doyle Artistic Director's Circle and have your name on our theater's doors, please contact Oliver Pattenden, at oliver.pattenden@classicstage.org or **212.677.4210 x24.**

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