

GRAB A CUP. STAY A WHILE.

# BUS STOP

by  
**William Inge**

directed by

**Jack Cummings III**



CSC





**Classic Stage Company**  
 Jill Rafson, Producing Artistic Director



**NAATCO**  
 Mia Katigbak, Co-Founder & Actor-Manager



**TRANSPORT GROUP**  
 Jack Cummings III, Artistic Director Denise Dickens, Executive Director

present

# BUS STOP

by **WILLIAM INGE**

with

**DELPHI BORICH**  
**RAJESH BOSE**  
**CINDY CHEUNG**  
**MIDORI FRANCIS**  
**DAVID LEE HUYNH**  
**MICHAEL HSU ROSEN**  
**DAVID SHIH**  
**MOSES VILLARAMA**

scenic design  
**PEIYI WONG**

costume design  
**MARIKO OHIGASHI**

lighting design  
**R. LEE KENNEDY**

production stage manager  
**KEVIN JINGHONG ZHU**

assistant stage manager  
**MICHAL V. MENDELSON**

production manager  
**LIBBY J'VERA**

general manager, CSC  
**KATHRYN MCCUMBER**

managing producer, NAATCO  
**MONA MORIYA**

artistic producer, TG  
**HANNAH OREN**

casting  
**tbd casting co.**

press  
**PRINT SHOP PR**

directed by **JACK CUMMINGS III**

**THANK YOU**

to the following for their support of this production

**Axe-Houghton Foundation**  
**New York City Council Initiative**  
**The Lucille Lortel Foundation**  
**New York State Council on the Arts (NYSCA)**  
**New York City Department of Cultural Affairs (DCLA)**  
**The Shubert Foundation**  
**Howard Gilman Foundation**

# CAST

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(in alphabetical order)

Elma Duckworth.....	DELPHI BORICH
Dr. Gerald Lyman.....	RAJESH BOSE
Grace Hoylard.....	CINDY CHEUNG
Cherie.....	MIDORI FRANCIS
Will Masters.....	ĐAVID LEE HUỖNH
Bo Decker.....	MICHAEL HSU ROSEN
Carl.....	DAVID SHIH
Virgil Blessing.....	MOSES VILLARAMA

# STAGE MANAGEMENT

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Production Stage Manager.....	KEVIN JINGHONG ZHU
Assistant Stage Manager.....	MICHAL V. MENDELSON

## SETTING

*A small town about 30 miles  
west of Kansas City.  
March 1955.*

## RUN TIME

*Act I: 35 minutes  
- 3-minute pause -  
Act II: 35 minutes  
- 10-minute intermission -  
Act III: 30 minutes*

*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.*

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



# A NOTE FROM DIRECTOR JACK CUMMINGS III

## THE CASE FOR INGE

William Inge may not be the first name that comes to mind when we think of revolutionary playwrights, but I believe he deserves a place at the very top. Too often dismissed as nostalgic or old-fashioned, Inge's work is anything but quaint. Beneath the surface of diners, front porches, and saddle shoes lies an extraordinary bravery—a bold confrontation of the loneliness, repression, and disillusionment that haunted post-war America.

In an era when the country was desperate to believe in its own myth—the booming economy, the white picket fences, the technicolor dreams—Inge wrote the truth. His characters struggle with alcoholism, closeted sexuality, failed relationships, and the aching need to belong. These aren't high-powered figures from big cities. They're teachers, waitresses, doctors, housewives, bus drivers—ordinary people from small towns, whose pain and hope echo in all of us.

What makes Inge revolutionary is not just what he wrote, but *where* he chose to explore it. By setting his stories in the everyday of the small town, he tricked us into believing we were in safe, familiar territory—only to take us on harrowing emotional journeys. Through these unassuming lives, he dismantled the American Dream and exposed our deepest fears with extraordinary compassion.

Not all revolutionary heroes come with banners, guns, and marching mobs. Sometimes, they come quietly through the back door of a small town diner on a snowy night, telling us quietly, "I see you."

Thank you, William Inge, for seeing us. In 2025, I cannot think of a more revolutionary act.



Jack Cummings III





# 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.

# CORE VALUES

These values represent the core of who CSC is today and the qualities we strive to embody as we continue to evolve as an organization.

**Passion & Presence.** We deeply believe in the importance of live theater, the necessity of creative expression, and the making of high-quality work through a non-profit model that can benefit our community and spark conversation.

**Adaptability.** Doing work that reimagines the classics, we reject the notion that either the theatrical canon or our theater is stuck in the past. We value the flexibility to respond to the moment and try new things. We challenge ourselves to be fearless and to act from an ethos of leading rather than following.

**Collaboration & Communication.** We are at our best when working in deep partnership with all of our constituencies, from staff to board to artists to audiences and beyond. We believe listening is essential. We endeavor to operate with transparency and expect that our community will hold us accountable for our actions both on and off stage.

**Openness.** All are welcome here. We value mutual respect and operate with a constant curiosity that pushes us to think innovatively. We aspire to take risks and uphold CSC as a place where all can feel heard, supported, and inspired.





NATIONAL  
**ASIAN**  
AMERICAN  
THEATRE  
COMPANY

**Mia Katigbak**  
Co-Founder &  
Actor-Manager

**Mona Moriya**  
Managing Producer

# NAATCO

NAATCO is an Off-Broadway theatre company founded in 1989 by Mia Katigbak and Richard Eng, whose work has been recognized by the OBIEs, the Rosetta LeNoire Award from Actors' Equity Association, Drama Desk, and Drama League.

# OUR MISSION

NAATCO's mission is to assert the presence and significance of Asian American theatre in the United States, demonstrating its vital contributions to the fabric of American culture. To do this, we present under the following programs:

- European and American classics as written with all Asian American casts
- Adaptations of these classics by Asian American playwrights
- New plays – preferably world premieres – written by non-Asian Americans, not for or about Asian Americans, but realized by an all Asian American cast.
- Development and production of new plays by Asian American playwrights that incorporate other performative arts and media.

NAATCO puts into service its total commitment to Asian American theatre artists to represent onstage more accurately the multi- and intercultural dynamics of our society. We demonstrate a rich tapestry of cultural difference bound by the American experience. The enrichment accrues to each different culture as well as to America as a whole.

The superimposition of our Asian faces on a non-Asian repertory, our interpretation of the western classical canon using diverse and truly universal references, and our innovations on all aspects of American theatre reflect and emphasize the kinship among disparate cultures by representing Every person in an Asian American body. We do not say we are all the same, we say that we have quite large areas of understanding. We also say that affirmations of timeless values and new insights about the world we live in can come from unexpected faces.



# THE NAATCO NATIONAL PARTNERSHIP



**NATIONAL  
ASIAN  
AMERICAN  
THEATRE  
COMPANY**

The NAATCO National Partnership Project (NNPP) is an initiative established in 2020 to form rigorous relationships with theatres around the country to ingrain strategies for the inclusion of Asian American theatre artists, technicians, and administrators in our partners' practices. Our partners will join our efforts to foster and create more expansive representations of Asian Americans onstage as well as behind the scenes. Together we will augment and fortify these efforts to reflect the multiplicity of cultures, races, and ethnicities that defines this country and keeps our theatre vital.

The NNPP's partners have committed to four actions:

- Collaboratively select a production guided by the parameters of NAATCO's programming
- Plan a series of pre- or post-performance events supplementing the productions and highlighting Asian or Asian American panelists and speakers
- Institute a plan for outreach to Asian Americans in the community to encourage their participation in all aspects of the partners' operations
- Take the next step towards sustaining Asian American presence in the partners' programming by announcing one or more productions for the upcoming seasons that conforms to one of NAATCO's four programs.

## Current Partners

**Long Wharf Theatre**, New Haven, CT

**People's Light**, Malvern, PA

**Portland Center Stage**, Portland, OR

**Soho Rep**, New York, NY

**TheatreSquared**, Fayetteville, AR

## Satellite Partners

This is a special category within the NNPP to acknowledge the work of three organizations who, on their own initiative, who supported, augmented, and fortified NAATCO's mission. These organizations understand our mission and have integrated it into their processes and programming. They embody the purpose of the NNPP.

**Play on Shakespeare**, Ashland, OR

**tbd casting co.**, New York, NY

**Transport Group**, New York, NY



JACK CUMMINGS III, ARTISTIC DIRECTOR | DENISE DICKENS, EXECUTIVE DIRECTOR

Transport Group (TG) is a not-for-profit, off-Broadway theatre company in New York City that stages new works and re-imagines revivals by American writers.

Our visually progressive productions of emotionally classic stories explore the challenges of relationship and identity in modern America.

Transport Group is the recipient of a special citation from the New York Drama Critic's Circle, a Special Drama Desk Award recognizing its "breadth of vision and presentation of challenging productions," as well as multiple Obie Awards recognizing Excellence in New York Theatre.

## OUR MISSION

Transport Group, co-founded in 2001 by Jack Cummings III and Robyn Husa, crafts risk-taking, thoughtful, acclaimed productions of plays and musicals that widen the lens on our American experience. Our productions create unexpected theatrical experiences that allow audiences and artists to collaboratively explore the 'American identity.'



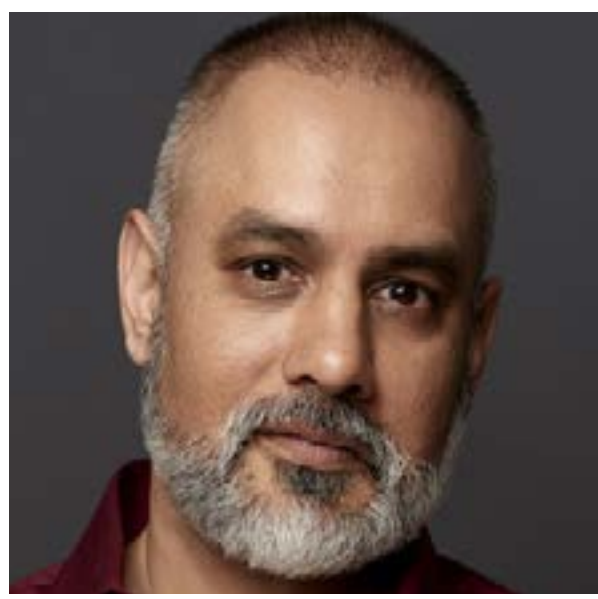
# WHO'S WHO

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**DELPHI BORICH** (*Elma Duckworth*) was most recently seen originating the role of May Welland in Karen Zacarías' adaptation of *The Age of Innocence* at the Old Globe and Arena Stage.

Broadway: *Into the Woods*, *Camelot*. Regional: Viola in *Twelfth Night* (Dallas Theatre Center), Emily Webb in *Our Town* (Lyceum Theatre), Kendra/Jenna in *Gloria* (Asolo Rep), Belle in *Beauty and the Beast*, Ariel in *The Little Mermaid* (Theatre Under the Stars), and more. TV: "FBI: Most Wanted" (CBS), "WeCrashed" (AppleTV). Other favorite credits include the recent National Asian Artists Project benefit concert of *How to Succeed* as Rosemary and the development of works by extraordinary AAPI artists such as Isabella Dawis and Tidtaya Sunotoke, Christine Toy Johnson, and Jason Ma. Proud graduate of Syracuse University. For our community. IG: @delphiborich



**RAJESH BOSE** (*Dr. Gerald Lyman*) Rajesh has performed on and off-Broadway and throughout the country – favorites include *Life Of Pi* on Broadway and A.R.T., *This Much I Know* (Aurora Theatre), *Twelfth Night*

(TheatreSquared), *Murder on the Orient Express* (Old Globe), four productions at Bedlam Theatre (*Persuasion*, *The Crucible*, *Pygmalion*, and *Julius Caesar*), *Henry VI* (NAATCO), *Indian Ink* (Roundabout), *King Lear* (Northern Stage), *Oslo* (St. Louis Rep), *Mary Stuart* (Folger Theatre), *Guards at the Taj* (Capital Stage), and *Disgraced* (Playmakers Rep, Huntington Theatre, Long Wharf Theatre – Connecticut Critics Circle Award, IRNE Nomination). Television appearances include guest starring on "Bull," "Law & Order: Organized Crime," "Quantico," and "Blue Bloods."



**CINDY CHEUNG** (*Grace Hoylard*) *The Antiquities*, *Catch as Catch Can*, *Log Cabin*, *low@* (Playwrights Horizons), *Coach Coach* (Clubbed Thumb), *Merry Me* (NYTW), *Golden Shield* (MTC), *Tiny Beautiful Things* (Long

Wharf), *The Great Immensity* (The Civilians), *Middletown* (Vineyard), *The Seagull*, (NAATCO), *Sides: The Fear Is Real* (Ma-Yi/MIYAGI). TV/Film: "Dying For Sex," "The Sinner," "The Flight Attendant," "Awkwafina," "Billions," "13 Reasons Why," "High Maintenance," "Bull," "New Amsterdam," "Blue Bloods," "Loveboat Taipei," "Mistress America," "Obvious Child," "Children of Invention," "Lady In The Water." For my guys and for Rodney.



**MIDORI FRANCIS** (*Cherie*) Select Theater: *Usual Girls* at Roundabout ( Drama Desk Nomination for Outstanding Actress,) *The Wolves* at Lincoln Center Theater/ NYSF (Obie and Drama Desk

Awards,) *Connected* at 59E59 (NYIT Award for Outstanding Actress,) *Before the Meeting* at Williamstown Theater Festival. Select TV/ Film: Netflix's *Dash & Lily* (Emmy Nomination), HBO MAX's "The Sex Lives of College Girls," and a recently completed memorable run as Dr. Mika Yasuda on ABC's "Grey's Anatomy." Film: Seth Rogen and Universal's *Good Boys*, Blumhouse/MGM+ *Unseen*, indie drama *South Mountain* (SXSW premiere) Upcoming: starring in Natalie Erika James' next feature *Saccharine*. Love to her partner, two cats, family and friends. Happy AAPI month to all!



# WHO'S WHO CONT.



**DAVID LEE HUYNH** (*Will Masters*) is a Ragin' Cajun Asian who went from working on his family's shrimp boat to making Theatre all over the world. Onstage, he's trod the boards in one of the rare American productions of a Shakespeare play to transfer to the United Kingdom (*The Merchant of Venice*, Royal Lyceum Theatre) and has worked at theaters such as Theatre for a New Audience, Denver Center, Yale Repertory, Alley Theatre, Oregon Shakespeare Festival, and many others. On-camera, his work includes an eclectic range of credits from crime drama ("FBI," "Blue Bloods") to science fiction ("Solitary") to high fantasy ("Encounter Party"). His work as a writer has been supported by Yangtze Repertory Theatre of America, HB Studios, Second Generation Productions, Ozark Living Newspaper Theatre Company, and Ma-Yi Theater Company. He is a professor in the Randolph College MFA Theatre Arts program as well as a co-founder and artistic producing leader of The Sõng Collective. MFA: University of Houston  
www.davidleehuynh.com | @huynhsome |



**MICHAEL HSU ROSEN** (*Bo*) Broadway: Harvey Fierstein's *Torch Song*, *On The Town*, *West Side Story*. Off-Broadway: Harvey Fierstein's *Torch Song* (Second Stage), *Dot* (Vineyard), *Do I Hear A Waltz?* (Encores!), *Nikolai & The Others* (LCT). Television: Series regular roles on Netflix's "Glamorous," "Pretty Smart," and "Tiny Pretty Things." Recurring on HBO's "The Sex Lives of College Girls," and Netflix's "Jessica Jones." Other TV: "Elsbeth," "The Good Doctor," "Monsterland," "Looking: The Movie," "Taxi Brooklyn." Film: *Daughter of the Bride*, *Nora Highland*, *Lavender*, *After Class*, *Dating My Mother* and the upcoming *The Only Living Pickpocket In New York*.

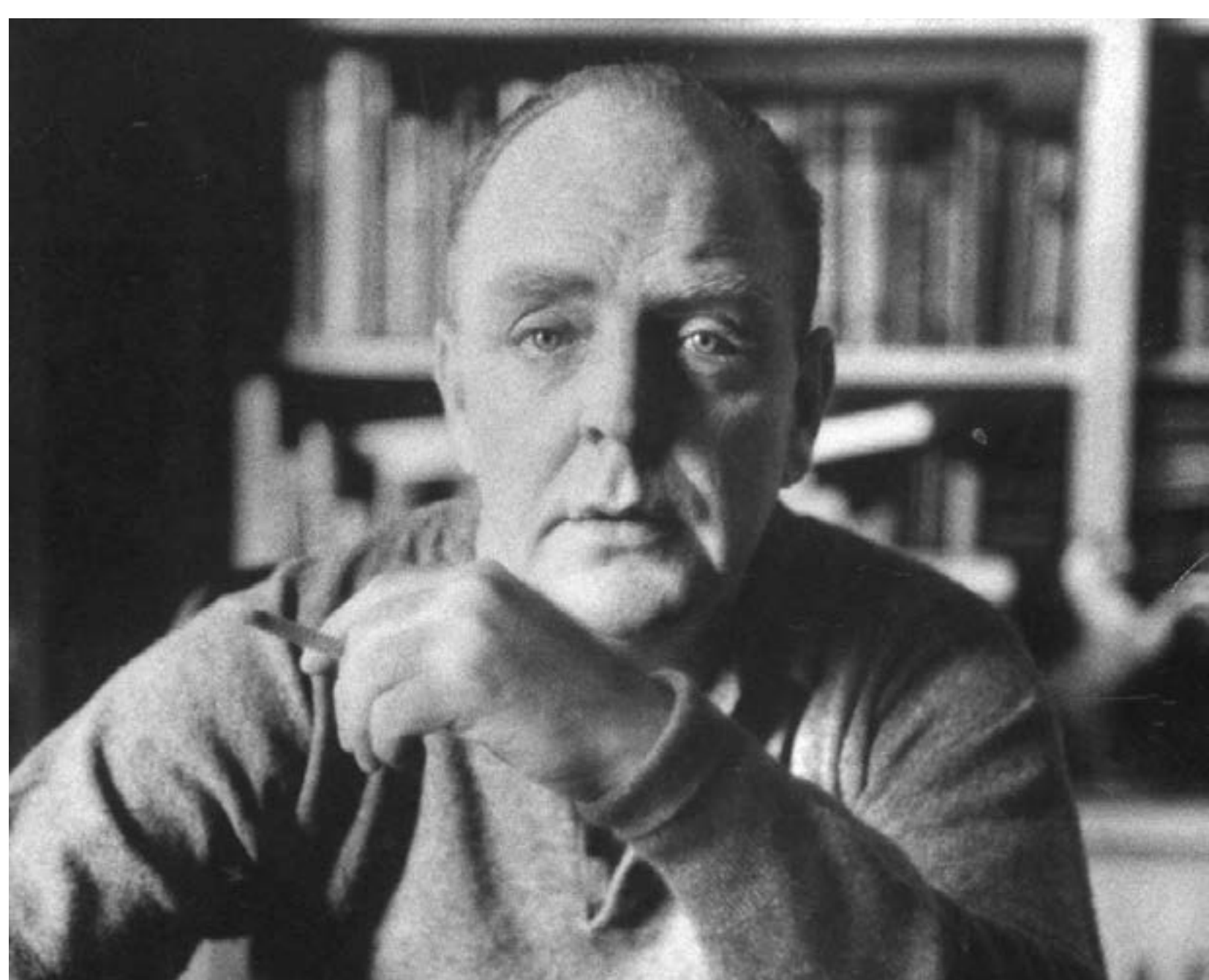


**DAVID SHIH** (*Carl*). CSC and TG debut. Previously with NAATCO: *Henry VI: Shakespeare's Tragedy in Two Parts*, *Awake and Sing!* (The Public Theater), *[veil widow conspiracy]* (Next Door @ NYTW), *A Dream Play*. Broadway: *Life of Pi*. Off-Broadway: *SUMO* (The Public Theater/Ma-Yi Theater Company), Will Eno's *Gnit* (Theatre for a New Audience), *KPOP* (Ars Nova/Ma-Yi Theater Company/Woodshed Collective), *Somebody's Daughter* (Second Stage), *Crane Story* (The Playwrights Realm), *ONCE UPON A (korean) TIME* and *Bike America* (Ma-Yi Theater Company). Regional: *The Far Country* (Yale Repertory Theatre / Connecticut Critics Circle Award: Best Featured Actor in a Play), *Life of Pi* (American Repertory Theater), *SUMO* and *Tiger Style!* (La Jolla Playhouse), *Kim's Convenience* (Westport Country Playhouse / Connecticut Critics Circle Nominee: Best Actor in a Play), *The Paper Dreams of Harry Chin* (Indiana Repertory Theatre), *The Great Wave* (Berkeley Repertory Theatre). TV: "Law & Order," "Billions," "The Path," "Hunters," "City on a Hill," "Iron Fist," "Blindspot," "Elementary," "Madam Secretary," "The Blacklist," "Unforgettable." Film: *The Amazing Spider-Man 2*, *Eighth Grade*, *Respect the Jux*, *All the Little Things We Kill*, *Fan Girl*, *Mr. Sushi*, *Saving Face*. Dave is an acclaimed audiobook narrator with over 100 titles including AudioFile Earphones Award Winners *47 Ronin*, *Ghosts of Gold Mountain*, and *Selected Poems* by Ai Qing. He the voice of Eddie Toh in the hit video game *Grand Theft Auto V* (RockStar Games).

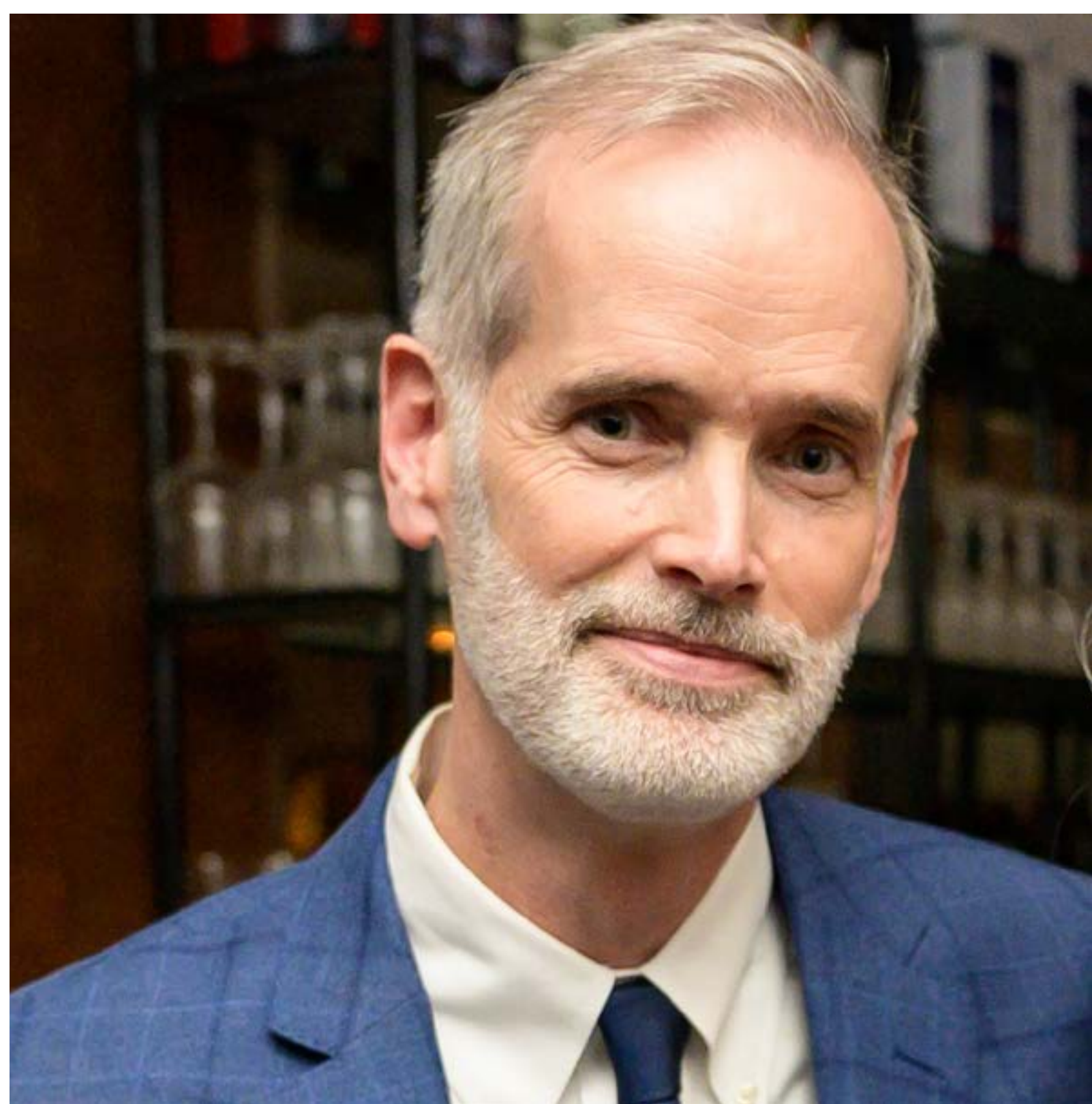


**MOSES VILLARAMA** (*Virgil*) Most recently, Moses was in the first all-Filipino cast on Broadway playing the DJ in *Here Lies Love* written by David Byrne and Fatboy Slim, directed by Alex Timbers. He was also in the critically acclaimed Off Broadway production of Lauren Yee's *Cambodian Rock Band* at Signature Theatre, directed by Chay Yew. Moses was a company member at the Oregon Shakespeare Festival for five seasons, working with influential directors such as Bill Rauch, Rosa Joshi, Lileana Blain-Cruz, and Mary Zimmerman. He holds an MFA from the National Theatre Conservatory. The month of May is Asian American and Pacific Islander Heritage Month :) @themightymos





**WILLIAM INGE** (Playwright, 1913 – 1973) was born in Independence, Kansas and graduated from the University of Kansas. Inge started out as a laborer, teacher, and theater critic before finding success as a playwright, a path he was encouraged to follow by Tennessee Williams. He was first recognized nationally with *Come Back, Little Sheba* (1950), which premiered on Broadway and was adapted into a feature film. This was followed by the Pulitzer Prize winning *Picnic* (1953). Inge's work for the stage would also include *Bus Stop* (1955), *The Dark at the Top of the Stairs* (1957), and *A Loss of Roses* (1959). *Bus Stop* was adapted for the screen and starred Marilyn Monroe. All of these works were characterized by Inge's sympathetic portrayals of life in the small towns of the American Midwest, reflecting his own background. Later in his career, Inge turned to writing novels, television, and film. He received an Academy Award in 1961 for the screenplay of *Splendor in the Grass*. Inge is buried in his hometown, with a headstone that simply reads, "Playwright."



**JACK CUMMINGS III** (*Director*) is the Co-Founder and Artistic Director of Transport Group Theatre Company. Select Transport Group credits: Edward Albee's *A Delicate Balance* and *The Trial of the Catonsville Nine* (in partnership with NAATCO), *Broadbend, Arkansas, Summer and Smoke* (co-production with Classic Stage Company), *Renascence* (co-directed with Dick Scanlan), *Queen of the Mist, The Audience, Three Days To See, Marcy in the Galaxy, See Rock City & Other Destinations, Strange Interlude, I Remember Mama, Normal, Once Upon A Mattress, Picnic, The Boys in the Band, Almost, Maine, Our Town*. Other NY credits: world premieres Terrence McNally's *And Away We Go* (Pearl Theatre Company), *1,000 Words Come to Mind* (Premieres Inner Voices), *Arlington* (Premieres Inner Voices). Regional: *Benny & Joon* (Old Globe Theatre, Paper Mill Playhouse), *I Remember Mama* (Two River Theatre), *A Streetcar Named Desire* (Gretna Theatre), *Follies In Concert* at Carnegie Hall. BA College of William & Mary, MFA University of Virginia. Married to Barbara Walsh.



# THE SHOW GUIDE

Made in collaboration with CSC, NAATCO & Transport Group, explore the world of *Bus Stop* through articles, timelines, and activities!

## BUS STOP



## SHOW GUIDE

[Read the Show Guide](#)

# CLASSIC PERSPECTIVES

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

May  
13

after the 7pm performance

## Behind The Scenes

Join us for an exciting conversation with members of the company and creative team of our production of *Bus Stop*.

May  
24

after the 2pm performance

## Inge's Impact on Contemporary Playwrights

A conversation with some of today's brightest playwrights about the impact of William Inge on their work as well as the canon at large.

May  
29

after the 7pm performance

## The Casting Process

We welcome the casting directors for this production of *Bus Stop* to discuss the intricacies and importance of casting an all-Asian American cast.

June  
5

after the 7pm performance

## Theatre In Collaboration

Representatives from CSC, NAATCO, and Transport Group discuss how the collaboration on *Bus Stop* came to fruition and how this partnership further expands our understanding of the classical canon.

**PEIYI WONG** (Set Designer) is a Bessie Award-winning scenographer and interdisciplinary artist based in Brooklyn, NY. She designs sets, installations, and costumes for performance and film. Previously with NAATCO, she designed the set for *Public Obscenities* (TFANA | Woolly Mammoth), and with Transport Group/NAATCO she designed the set for *A Delicate Balance* (Connelly Theater) and set + costumes for *The Trial of the Catonsville Nine*. Additional Off-Broadway – set: *The Whitney Album* (Soho Rep, Hewes Award nomination), *A Good Day to Me Not to You* (Waterwell), *Weightless* (WP Theater), *Song About Trains* (Working Theater | Radical Evolution) – set + costume: *The 7th Voyage of Egon Tichy [REDUX]* (NYTW | TiQ | SSP), *A Hunger Artist* (Sinking Ship Productions), *MukhAgni* (The Public UTR). Opera/dance – set: *Rainbird* (Mabou Mines | RESTLESS NYC | Experiments in Opera), *Eat the Document* (Prototype), *Memoirs of a... Unicorn* (NYLA, 2018 Bessie), *HOUSECONCERT* and *Look Out Sh\*thead* (Object Collection). Costume: *Broadbend, AR* (Transport Group), *Namour* (ARRAY feature film, Netflix). Her work has been awarded support from the Edith Lutyens & Bel Geddes Design Enhancement Fund and NYSCA Support for Artists Grant. Faculty at Playwrights Horizons Theater School, NYU Tisch. MFA, CalArts. [www.peiyiameliawong.com](http://www.peiyiameliawong.com)

**MARIKO OHIGASHI** (Costume Designer) NY and Tokyo based costume designer from Japan. Selected credits in NYC: *SUMO* (Ma-Yi/The Public – Lucille Lortel Nomination), *Cymbeline* (NAATCO), *Romeo and Juliet* (NAATCO), *A Delicate Balance* (Transport Group/NAATCO), *Out of Time* (NAATCO/The Public), *Veil Widow Conspiracy* (NAATCO), *Hanjo* (SITI Company/Japan Society). Regional: *Twelfth Night* (Theatre Squared/NAATCO), *SUMO* (La Jolla Playhouse/Ma-Yi), *Romeo and Juliet* (Two River Theatre), Williams College Dance Concerts. International: *Next to Normal* (Toho), *Hansel and Gretel* (Sony Music Foundation/Suntory Hall), *The Barber of Seville & The Marriage of Figaro* (Rohm Theater, Kyoto). Education: NYU Tisch.

**R. LEE KENNEDY** (Lighting Designer) is a longtime associate of Transport Group Theatre Company and has designed their off-Broadway productions of *A Delicate Balance*, co-produced with NAATCO, *Trial of the Catonsville Nine*, co-produced with NAATCO, *Summer and Smoke*, co-produced with Classic Stage Company (Henry Hewes Design Award nomination), Inge in Rep: *Picnic* and *Come Back Little Sheba*, *Once Upon a Mattress*, *Three Days to See*, *I Remember Mama* (Henry Hewes Design Award nomination), *Almost Maine*, *Queen of the Mist* (Henry Hewes Design Award nomination), *Hello Again*, *See Rock City* (Drama Desk Nomination), *Bury the Dead* (Drama Desk Nomination), *Marcy in the Galaxy*, *The Dark at the Top of the Stairs*, *Normal*, *The Audience* (Drama Desk Nomination), *First Lady Suite*, *Requiem for William*, *Our Town*; and the world-premiere play *And Away We Go* by Terrence McNally produced by The Pearl Theatre Company. Regional credits include *Benny and Joon* for Paper Mill Playhouse & The Old Globe; *The Light in the Piazza* (Barrymore Award) and *The Outgoing Tide* (Barrymore Award Nomination) for Philadelphia Theatre Company; *Cake Off* for Signature Theatre; *I Remember Mama* for Two River Theatre; and The Illinois Shakespeare Festival's 2006, 2008, 2009, and 2011 repertory seasons. Lee has designed National Tours of *The Secret Garden* (Joseph Jefferson Citation), *Once on This Island*, *Five Guys Named Moe*, and *A Grand Night for Singing*. Lee chairs the Department of Drama at the University of Virginia. [rleekennedy.com](http://rleekennedy.com)



**KEVIN JINGHONG ZHU** (Production Stage Manager) (he/him) is a New York-based stage manager. He is excited to collaborate with Jack and Michal again on this journey. Selected Off-Broadway credits: *My Man Kono* (Pan Asian Rep); *Slaylem: The Witch Trials* (Heartbeat Opera); *She He Me* (National Queer Theater); *Between Two Knees* (PAC NYC); *Salesman Zhisi* (Yangtze Rep); *A Delicate Balance* (Transport Group & NAATCO); *Romeo and Juliet* (NAATCO); *Public Obscenities* (Soho Rep & NAATCO); *Asilomar* (MTC); *Jesa*, and *Bags* (Ma-Yi). Selected Regional credits: *Scrooge!* (Arizona Theatre Company); National Music Theater Conference (the O'Neill); *Between Two Knees* (Seattle Rep & McCarter); *Dial M for Murder*, and *Kim's Convenience* (Westport Country Playhouse); *Soft Power* (Signature DC); *Today is My Birthday*, *A Raisin in the Sun*, and *El Huracán* (Yale Rep); *Dream Hou\$e* (Long Wharf); *To the Moon and Back* (Chester Theatre Company). MFA: Yale School of Drama. [bit.ly/kevinjzhu](http://bit.ly/kevinjzhu)

**MICHAL V. MENDELSON** (Assistant Stage Manager) (she/her) Michal is thrilled to be working with Jack and Kevin, again. Her NY credits include: The Fabulous Invalid, Keen Company, Transport Group, Lucille Lortel, Primary Stages, Theater Breaking Through Barriers, St. Ann's Warehouse, Pomegranate Arts, Rattlestick Theater, The Flea Theater, New Georges, Red Fern Theatre, TerraNova Collective, New Dramatists, The Pearl Theatre, Studio 42, Ensemble Studio Theatre, Dog-Run Rep, and Worth Street Theatre. Regionally, she has worked at The Powerhouse Theater @ Vassar, The Kennedy Center, Studio Theatre, and Wellfleet Harbor Actors Theatre. She is a proud member of Actors' Equity Association.

**LIBBY J'VERA** (Production Manager, she/her) Recent Productions: *Grandiloquent*, *Cymbeline*, Hannah Gadsby's *Woof!*, *someone spectacular*, *Isabel*, *Oh Mary!*, Rachel Bloom's *Death*, *Let Me Do My Show*, *KATE*, *Alison Leiby: Oh God*, *A Show About Abortion*, *Just For Us*, *Mike Birbiglia: The New One*, *Turn Me Loose*, and *Rinse, Repeat*. Resident Production Manager at the Stella Adler Studio of Acting. [www.libbyjvera.com](http://www.libbyjvera.com)

**THOMAS JENKELEIT** (Properties Supervisor) (he/they) is a prop & scenic designer from Queens, New York devoted to creating new, reimagined, and thought provoking work. Off-Broadway: *SUMO* (The Public/Ma-Yi), *The Fires*, *Give Me Carmelita Tropicana!* (Soho Rep.), *The Wind & The Rain* (Vineyard Theater/En Garde) *Franklinland*, *Have You Met Jane Goodall and Her Mother?* (EST), *Sex Variants of 1941* (The Civilians), *Illinoise* (Park Avenue Armory), *All the World's a Stage* (Keen Company), *A Mother* (Baryshnikov Arts). BFA Ithaca College. [jenkeleit.com](http://jenkeleit.com).

**MICHAEL G. CHIN** (Fight Director) is a Drama Desk Award Nominee. He was awarded a lifetime achievement award for his work as an actor/stuntman/fight choreographer and teacher by Pan Asian Rep. He is a Fight Master with The Society of American Fight Directors. He has choreographed on Broadway, Off Broadway, and in Regional Theatres around the country. He has taught stage combat at The Juilliard School, The Actors Studio, Muhlenberg College and Pace University. He has acted/fought on "John Wick 3", "Blue Bloods", "Madam Secretary", "Blacklist" and "Blindspot" among other shows. He is thrilled to be working with NAATCO, CSC Rep and Transport Group again.

**MAYA T. WEED** (Assistant Scenic Designer) is a New York based theatre artist, writer, and designer. Past collaborations with Peiyi Wong include *The Whitney Album* (SoHo Rep), *The Nutcracker* (Dorrance Dance), *Eat the Document* (HERE Arts), and *Public Obscenities* (TFANA and Woolly Mammoth), and she is thankful to do so again on *Bus Stop!* She also served as the assistant scenic designer of *Galilee 34* (South Coast Rep) and *Evelyn Brown* (A Diary) (La Mama). Recently, she designed props and projected animations for *It's a Miracle* (The Vineyard Theatre), and her lead scenic designs include *Timon of Athens* (Alchemical Studios, The Elif Collective), *Greenhouse* (CPR, The Elif Collective), *MUDPIT* (The Movement Lab), *This is Our Youth* (Beckmann Theater, The Elif Collective), *Victor/Victoria* (Cotuit Center for the Arts), *Jackie* (Barnard College), and *When I Consider Everything that Grew* (NOMADS, Columbia). Her original play *Dovecote* was featured in the Artificial Environments/Environmental Intelligence Festival at The Movement Lab, and *I HEAR YOU* was included in The Elif Collective's "Elif Bet" reading series. She served as a Management and Producing Apprentice, Sub-Stage Manager, and Props Illustrator for the closing runs of Punchdrunk's *Sleep No More* and Emursive's *Life and Trust*. BA: Columbia University.

**AMANDA ROBERGE** (Assistant Costume Designer) is a New York-based costume designer for theater, opera and film. Recent works include the *Climate Change Operas*, (BAM, world premier), *Ford/Hill* (Public theater/ Woolly Mammoth), *Pamela Palmer* (Williamstown, world premiere), *The Glass Menagerie*, *And Then There Were None* (Alley theater) and *Abe Lincoln in Illinois* (Berkshire Theater Group). MFA NYU Tisch School of Design for Stage and Film.

**PIPER PHILLIPS** (Assistant Lighting Designer) Assitant Design: *Stranger Things: The First Shadow* (Broadway DMC), *Harry Potter & The Cursed Child* (Broadway 2024), *Tammy Faye* (Broadway), *Beautiful* (Paper Mill Playhouse), *Merrily We Roll Along* (Sony Pictures Classics). BFA Emerson College.

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Assistant Fight Director.....	<b>ALAN MENDEZ</b>
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A woman with long blonde hair, wearing a black strapless dress, is singing passionately into a vintage-style microphone. She is on a stage, and the background is dark with some stage lights visible. The overall tone is dramatic and artistic.

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Kate Baldwin in Bernstein's *Broadway*, 2024. Photo: Allison Stock



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