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Tuesday, March 1, 2022, 7:30 PM

Broadway in Blacksburg

RENT

The 25th Anniversary Farewell Tour

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Work Light Productions
presents

RENT

The 25th Anniversary Farewell Tour

Book, Music, and Lyrics by
Jonathan Larson

Set Design
Paul Clay

Costume Design
Angela Wendt

Lighting Design
Jonathan Spencer

Sound Design
Keith Caggiano

Musical Arrangements
Steve Skinner

Original Concept and Additional Lyrics
Billy Aronson

Dramaturg
Lynn M. Thomson

Musical Direction
Ryan Edward Wise

Set Design and Adaptation
Matthew E. Maraffi

Production Stage Manager
Gabrielle Norris

Casting
Wojcik | Seay Casting

Tour Marketing and Press
Allied Global Marketing

Music Supervisor
Dave Pepin

Associate Choreographer
Owen Johnston

Production Management
Port City Technical

General Management
Work Light Productions

Company Manager
Kerrick Dougherty

Additional Arrangements

Tim Weil

Choreography

Marlies Yearby

Directed by

Evan Ensign

Based on Original Direction by

Michael Greif

Originally Produced on Broadway by

Jeffrey Seller Kevin McCollum
Allan S. Gordon and New York Theatre Workshop

Exclusive Tour Direction by The Booking Group
thebookinggroup.com

A Note About the Plot

Benny is Mark and Roger's former roommate. With the help of his wealthy father-in-law, Benny has bought the building in which Mark and Roger live and the lot next door that is inhabited by a group of homeless people. Benny wants to build a high-tech cyber-arts studio on the property. Toward this end, he plans to clear the homeless from the lot and evict all the tenants from the building, including Mark and Roger.

Mark's former lover, Maureen, schedules a performance protest of Benny's scheme for midnight on Christmas Eve. Benny offers a deal to Mark and Roger: if they convince Maureen to stop her protest, Mark and Roger can stay in the building rent-free.

At the end of Act I, Maureen stages her performance. A riot erupts in the lot, which Mark videotapes. Then Benny padlocks the building, locking out all the tenants.

Act II begins on New Year's Eve as Mark, Roger, and friends attempt to break back into the building. The rest of the act follows the events of the year.



Guest Essay

Part of a series of writings by Virginia Tech faculty, staff, and community members that contextualize Moss Arts Center visiting artist performances

My niece is practicing reading numbers from a dry-erase board. She's a big girl now and is working with commas. Hundreds, thousands, millions, and billions. I still recite this to myself almost daily. She's been working at it for a while now and can correctly identify a two followed by a zero, a two, and a one as "two thousand twenty-one" or "twenty twenty-one," as we lazy adults say. I erase the board and write down 5-2-5-6-0-0. She looks at me as if I have lost my mind. It's a look I'm quite used to. She tells me she doesn't know how to say it, so we work through it together. Five hundred and twenty-five, all right. Six hundred, easy. Now what? I call out "Alexa, play *Seasons of Love*." The opening notes are bold and playful, and her skepticism grows until the vocals begin. This is her first introduction to *Rent*, and while she's still little this is where we'll leave it.

The AIDS crisis has been ever present in my lifetime, but for the most part it was a lurking shadow only to be addressed in hushed tones. First thought of as a "gay cancer" or "GRID," a gay-related immune deficiency, AIDS was seen as a just punishment for vile and sinful behavior. Victims had rightfully earned their death sentence. No one was ready to believe that such a new deadly disease was beyond their immediate control. Fear of transmission sowed community divides deeper, leaving people with AIDS (PWAs) with few places to turn. Just an hour from where I grew up in Indiana, Ryan White, a young hemophiliac, was ostracized from his community and banned from attending public school after contracting the disease from a routine blood transfusion. All Ryan wanted to do was learn, but he was no longer seen as tomorrow's future and instead as a danger to everyone around him.

Because of its early characterization as a "gay issue," newspaper reports on AIDS were rare and drug trials were few and far between. Several of the early experimental drugs were ineffective, caused greater sickness, or could not be mixed with medications for opportunistic diseases like those used to treat AIDS-related blindness. Many PWAs were left to decide if they wanted to lose their sight or lose their life. By the time the White House, then under the leadership of President Ronald Reagan, acknowledged its existence, AIDS was already a full-blown epidemic.

Groups like ACT UP New York, a non-partisan activist collective, were left to fight for answers, for innovation, and for empathy. During the many years wherein death was a guarantee for PWAs, the group focused on drug development and distribution, looking to share information about drug trials and research new possible treatments. ACT UP's work also addressed the immense greed, hatred, and overall complacency that the epidemic had

Guest Essay, continued

unveiled. When AZT, the first approved “treatment” for HIV, was released, it was the most expensive drug ever marketed, resulting in large gross profits for Burroughs Wellcome Pharmaceuticals. Originally a failed cancer drug, AZT was ineffective at best and toxic at its worst, causing anemia in many individuals. Engaging in civil disobedience, ACT UP members protested the New York Stock Exchange for its greed, the Catholic church for its hatred, and the Food and Drug Administration and National Institutes of Health respectively for their failure to appropriately respond to the mass death event happening before them. Slogans like “Silence = Death” and “Kissing Doesn’t Kill: Greed and Indifference Do” embodied the grassroots work being done on the ground. A lesser-known slogan read “Women don’t get AIDS; they just die from it,” which arose out of the CDC’s failure and refusal to expand the definition of AIDS to incorporate the symptoms that many women experienced, such as pelvic inflammatory disease and cervical cancer. Without these additions, women were being denied Social Security and disability benefits up until the day they died.

In the past 40 years, more than 700,000 people have died from HIV-related illnesses. While successful treatment is now a reality, no cure has been found. Countless people in our country are living without the promise of a tomorrow. While not included in the soundtrack, ever-present in *Rent* is the insistence of time, the sound of sand slipping through needy fingertips. There is a reason we come back to it again and again and again. *Rent* is messy, it is beautiful, it is defiant perseverance captured and made consumable. It is meant to be shared with the precious ones we love.

Thank you, Jonathan.

Ashleigh “Bing” Bingham (she/they) joined the Virginia Tech and Cultural and Community Center staff in 2019 to serve as the director for the LGBTQ+ Resource Center and advisor of HokiePRIDE. She works to support the mental, emotional, social, and physical wellbeing of lesbian, gay, bisexual, transgender, and queer Hokies by creating space and providing resources for marginalized individuals within the queer community and by facilitating learning opportunities for students, faculty, and staff.

Cast

(in order of appearance)

Roger Davis.....	Coleman Cummings
Mark Cohen.....	J.T. Wood
Tom Collins.....	Shafiq Hicks
Benjamin Coffin III.....	Jarred Bedgood
Joanne Jefferson.....	Rayla Garske
Angel Schunard.....	Javon King
Mimi Marquez.....	Aiyana Smash
Maureen Johnson.....	Lyndie Moe
Mark's Mom and others.....	Makenzie Rivera
Chirstmas Caroler, Mr. Jefferson, Pastor, and others.....	Jahir L. Hipps
Mrs. Jefferson, Woman with Bags, and others.....	Elizabeth Adabale
Gordon, The Man, Mr. Grey, and others.....	Stephen Rochet Lopez
Steve, Man with Squeegee, a Waiter, and others.....	James Schoppe
Paul and others.....	Mathew Bautista
Alexi Darling, Roger's Mom, and others.....	YZ Jasa

UNDERSTUDIES

Swings and understudies never substitute for listed performers unless a specific announcement is made at the time of the appearance.

Roger: Jahir L. Hipps, Tommy Kaiser, and Stephen Rochet Lopez

Mark: Tommy Kaiser, Stephen Rochet Lopez, and Christopher Montalvo

Tom Collins: Jarred Bedgood, Jaylon Crump, and Jahir L. Hipps

Benny: Jaylon Crump and Thomas Purvis

Joanne: Elizabeth Adabale, YZ Jasa, and Carlina Parker

Angel: Mathew Bautista and James Schoppe

Mimi: Carlina Parker and Analise Rios

Maureen: Analise Rios and Makenzie Rivera

SWINGS

Jaylon Crump, Tommy Kaiser, Christopher Montalvo,
Carlina Parker, Thomas Purvis, and Analise Rios

DANCE CAPTAIN

James Schoppe

ASSISTANT DANCE CAPTAIN

Carlina Parker

ORCHESTRA

Conductor/Keyboards: Ryan Edward Wise

Associate Music Director/Keys 2/Guitar 2: Ben Covello

Guitar: David Malachowski

Bass: Marc Ensign

Drums: Jeff Snider

Stand-by Musician: Paul O'Keefe

Musical Numbers

ACT ONE

<i>Tune Up/Voice Mail #1</i>	Mark, Roger, Mrs. Cohen, Collins, and Benny
<i>Rent</i>	Company
<i>You Okay Honey?</i>	Angel and Collins
<i>One Song Glory</i>	Roger
<i>Light My Candle</i>	Roger and Mimi
<i>Voice Mail #2</i>	Mr. and Mrs. Jefferson
<i>Today 4 U</i>	Angel
<i>You'll See</i>	Benny, Mark, Collins, Roger, and Angel
<i>Tango: Maureen</i>	Mark and Joanne
<i>Life Support</i>	Paul, Gordon, and company
<i>Out Tonight</i>	Roger, Mimi, and company
<i>Will I?</i>	Company
<i>On the Street</i>	Company
<i>Santa Fe</i>	Collins and company
<i>I'll Cover You</i>	Angel and Collins
<i>We're Okay</i>	Joanne
<i>Christmas Bells</i>	Company
<i>Over the Moon</i>	Maureen
<i>La Vie Bohème/I Should Tell You</i>	Company

ACT TWO

<i>Seasons of Love</i>	Company
<i>Happy New Year/Voice Mail #3</i>	Mimi, Roger, Mark, Maureen, Joanne, Collins, Angel, Mrs. Cohen, Alexi Darling, and Benny
<i>Take Me or Leave Me</i>	Maureen and Joanne
<i>Without You</i>	Roger and Mimi
<i>Voice Mail #4</i>	Alexi Darling
<i>Contact</i>	Company
<i>I'll Cover You (Reprise)</i>	Collins and company
<i>Halloween</i>	Mark
<i>Goodbye, Love</i>	Mark, Mimi, Roger, Maureen, Joanne, Collins, and Benny
<i>What You Own</i>	Pastor, Mark, Collins, Benny, and Roger
<i>Voice Mail #5</i>	Roger's Mom, Mimi's Mom, Mr. Jefferson, and Mrs. Cohen
<i>Your Eyes/Finale</i>	Roger and company

Film by Daniel Brodie

RENT WILL BE PERFORMED WITH ONE 20-MINUTE INTERMISSION

White Christmas used by arrangement with the Irving Berlin Music Company. *Do You Know the Way to San Jose* written by Burt Bacharach and Hal David, used by permission of Casa David and New Hidden Valley Music. *The Christmas Song (Chestnuts Roasting on an Open Fire)* by Mel Tormé and Robert Wells, used by permission of Edwin H. Morris and Company, a division of MPL Communications Inc. *Rudolph the Red-Nosed Reindeer* written by Johnny Marks, used by permission of St. Nicholas Music Inc.



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Biographies



ELIZABETH ADABALE, *ensemble, Mrs. Jefferson, Seasons of Love soloist, and Joanne understudy*

Elizabeth Adabale is thrilled to get back on the road with *Rent!* Adabale is a Nigerian-American Los Angeles native now based in New York City. Her national tours include *The Color Purple*, and off-Broadway credits include *Revelation*. Her favorite regional credits are *Sister Act*, *Smokey Joe's Café*, and *Little Shop of Horrors*. Adabale gives thanks to God, family, Todd, and Gayle. For more information, please visit elizabethadabale.com and find Adabale on social media at @lizadabale.



MATHEW BAUTISTA, *ensemble, Paul, and Angel understudy*

Mathew Bautista is so excited to be joining the *Rent* fam! His recent shows include *Mamma Mia!*, *On Your Feet!*, and *Holiday Inn*. Find Bautista on Instagram at @matbautista.



JARRED BEDGOOD, *Benjamin Coffin III and Tom Collins understudy*

Jarred Bedgood is thrilled to be rejoining this amazing cast and show. Bedgood was born and raised in Milwaukee, Wisconsin. Some credits include *Memphis* (Gator), *The Book of Mormon* (on-stage swing, Australia), *Sister Act* (TJ, Asia tour), *How the Grinch Stole Christmas* (Palm Springs Who), and *Wu-Tang: An American Saga* on Hulu (Luther Simmons). Find Bedgood on social media at @Jar95red.



JAYLON CRUMP, *swing, Tom Collins understudy, and Benny understudy*

Jaylon Crump is so thrilled to be making his national tour debut and joining the *Rent* family! Crump's favorite credits include *Ain't Misbehavin'* (Andre), *Rent* (Tom Collins), *Hairspray* (Seaweed), and *Dreamgirls* (Jimmy Early). He would like to thank everyone who has supported him for their endless love. Find Crump on social media at @crumpjaylon.



COLEMAN CUMMINGS, *Roger Davis*

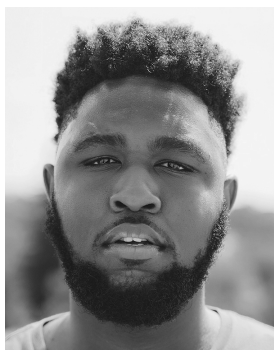
Coleman Cummings is elated to be back on the road with the 25th Anniversary *Farewell Season of Love* Tour of *Rent*! Cummings' regional credits include *Next to Normal* (Gabe), *Heathers: The Musical* (Goth), and *Mamma Mia!* (Ensemble). He would love to thank his amazing family and friends for all their endless love and support. Find Cummings on social media at @colemanscummings.



RAYLA GARSKE, *Joanne Jefferson*

Rayla Garske is thrilled to be back with *Rent*, but this time as Joanne. Now that intermission is over, Garske is excited to get back to what she loves. She received a bachelor of fine arts from the American Musical and Dramatic Academy (AMDA) College. Her credits include *Rent* (Mrs. Jefferson) and Palos Verdes Performing Arts' *Hairspray* (Dynamite), and her film credits include *Playing with Beethoven* (Diana). "Sending love to KMR, family, and friends." Find Garske on social media at @raylagarske.

Biographies, continued



SHAFIQ HICKS, *Tom Collins*

Shafiq Hicks is grateful to return to *Rent*. Hicks has sung with many artists, including Aretha Franklin, Andrea Bocelli, and Estelle. His theatre credits include *Songs for a New World* (Man 2), *The Wiz* (Lion), and *Pippin* (Charles). He sends gratitude to the cast, crew, teachers, coaches, family and friends for all the support. Find Hicks on social media at @thereal_shafiq.



JAHIR L. HIPPS, *ensemble, Mr. Jefferson, Roger understudy, Tom Collins understudy*

Jahir L. Hipps recently graduated with a bachelor of music from Baldwin Wallace University. Hipps is excited to debut in his first national tour! He would like to thank his mother, grandmother, and all his teachers along the way for their guidance and support, especially Weiss, Mr. Wheatley, and Dr. Uniatowski.



YZ JASA, *ensemble, Alexi Darling, and Joanne understudy*

YZ Jasa is is a Filipinx New York-based actor. Jasa's select credits include *A Chorus Line* (China premiere), *Wig Out!* (Helen Hayes nomination), and *Henry VI* (Drama Desk nomination). "Isn't it incredible that we all made it here?" They send love to Mom, Pop, Paolo, Angelo, and Sterling. They received a bachelor of fine arts from New Studio on Broadway at New York University/Tisch. They are represented by GBM Talent. Find Jasa on social media at @yzjasa.



TOMMY KAISER, *swing, Mark understudy, and Roger understudy*

This is Tommy Kaiser's national tour debut. Kaiser's recent credits include winning season two of *Broadway World's Next on Stage*, being the featured artist on *In Pieces: A New Musical (Highlights)* album, *Footloose* (Ren), and *Newsies* (Finch). "Thank you to Work Light Productions for the opportunity. Love and gratitude to Meg for pushing me through this process!" Find Kaiser on Instagram at @tommykaiser_.



JAVON KING, *Angel Schunard*

Javon King is so ecstatic to be back on stage and returning to *Rent* as Angel! King was born and raised in New Jersey but now resides in the East Village, New York City. Previous credits include *Rent* (20th Anniversary Tour), *Newsies*, and *Once on This Island*. "Stay safe and enjoy the show!" Find King on Instagram at javond_king.



STEPHEN ROCHET LOPEZ, *ensemble, Gordon, Mark understudy, and Roger understudy*

Stephen Rochet Lopez's national tour credits include the *Rent* 20th Anniversary Tour (Year 4) and the *Rock of Ages* 10th Anniversary Tour. Lopez's regional favorites include *Nine*, *Into the Woods*, *Sister Act*, and *Joseph and the Technicolor Dreamcoat*. He received a bachelor of fine arts from University of Central Florida. "All the love to Caira, Wojcik Seay, and the *Rent* team!" Find Lopez on Instagram at @stephenrochet.

Biographies, continued



LYNDIE MOE, *Maureen Johnson*

Lyndie Moe is so thankful for another opportunity to share this story of love with her *Rent* family. Moe played the role for two years (2017-2019) in the 20th Anniversary Tour and is delighted to step into Maureen's (incredible) shoes again. "Rest in peace, Maboppa; these shows are for you."



CHRISTOPHER MONTALVO, *swing and Mark understudy*

Christopher Montalvo graduated from Sharyland High School in 2012 and the University of Texas at Austin (bachelor of the arts) in 2017. Montalvo's previous credits include Luke in *The Lightning Thief* national tour (Theatreworks) and Playlist Singer for CCL. His short film debut (*Hard*, directed by Christian Jacob Ramon) has been accepted into numerous film festivals around the world.



CARLINA PARKER, *swing, Mimi understudy, Joanne understudy, and assistant dance captain*

A graduate of Belmont University, Carlina Parker is delighted to join *Rent* for the second year. Parker's past credits include the *Mamma Mia!* Farewell Tour (ensemble), *Mamma Mia!* at Broadway Sacramento (Lisa), the *Rock of Ages* 10th Anniversary Tour (Young Groupie), *Joseph and the Technicolor Dreamcoat* (Narrator), and a Seize the Show cast member. Find Parker on Instagram at @carlina_parker.



THOMAS PURVIS, *swing and Benny understudy*

Thomas Purvis' tour credits include Mariah Carey's *All I Want for Christmas Is You* Tour, and regional credits include *Choir Boy* (Speakeasy Stage Company). Purvis is a 2021 graduate of the Boston Conservatory at Berklee (bachelor of fine arts in musical theatre). Purvis says, "To Mom, family, and friends: Thanks for rocking with me 'til the wheels fall off."



ANALISE RIOS, *swing, Mimi understudy, and Maureen understudy*

Analise Rios was most recently a production cast vocalist on *Celebrity Cruises*. Rios' additional credits include *Party Worth Crashing* (off-Broadway) and, at the New York Theater Festival, *Suicidal Life Coach* and *The Green*. Her regional credits include *In the Heights* (Nina) and *Addams Family* (Wednesday). Rios is a proud New Yorker from the Bronx. "Thank you for being here and staying safe!" Find Rios on social media at @_animalise.



MAKENZIE RIVERA, *ensemble, Mrs. Cohen, and Maureen understudy*

Makenzie Rivera is so excited to be making her official national tour debut! Some of Rivera's recent regional credits include *The Glass Menagerie* (Laura), *Grease* (Frenchy), and *Footloose* (Ariel). "Love and thanks to my family, Dolly, Truch, and to those who always believed in me!" Find Rivera on social media at @mak.rivera.

Biographies, continued



JAMES SCHOPPE, *ensemble, Steve, Angel understudy, assistant choreographer, and dance captain*

James Schoppe is beyond grateful to be back with *Rent* for his third year sharing the love. Schoppe's regional credits include *Diner* (Signature Theatre), *Mamma Mia!* (Virginia Musical Theatre), and *A Chorus Line* (Palace Theatre). He received a bachelor of fine arts in musical theatre from Shenandoah Conservatory. "Thanks to family, Gregg Baker Management, Work Light

Productions, and the creative team for their support and encouragement. ScorpioPower ;-)" Find Schoppe on social media at @JASchoppe.



AIYANA SMASH, *Mimi Marquez*

Aiyana Smash is a 22-year old singer/songwriter and certified health coach. Smash graduated from the Institute for American Musical Theater in 2019 and made her debut playing Mimi in the 20th Anniversary Tour of *Rent*. She is excited to return for the 25th Anniversary Farewell Tour. Find Smash on social media at @aiyanasmash.



J.T. WOOD, *Mark Cohen*

J.T. Wood grew up in Indianapolis. Wood pursued theatre at Otterbein University. After college, he joined the Asia/national tour of *Rent* as a swing, covering Angel and Collins. Recently Wood performed for Disney Cruise Line aboard the Disney Dream. Love to his family and friends!

JONATHAN LARSON, *book, music, and lyrics*

Jonathan Larson received the 1996 Pulitzer Prize for Drama for *Rent*, which received four 1996 Tony Awards (including Best Musical and two to Larson for Best Book of a Musical and Best Score of a Musical), six Drama Desk Awards (including Best Musical, Best Book of a Musical, Best Music, and Best Lyrics), Best Musical Awards from the New York Drama Critics Circle and the Outer Critics Circle (off-Broadway), and three Obie Awards (including Outstanding Book, Music, and Lyrics). Previously, Larson received the Richard Rodgers Award, the Richard Rodgers Development Grant, the Stephen Sondheim Award, and the Gilman & Gonzales-Falla Theatre Foundation's Commendation Award. Earlier work includes *Superbia*; *tick, tick... BOOM!*; the score of *J.P. Morgan Saves the Nation*; and selections of *Sitting on the Edge of the Future*. He also wrote music for *Sesame Street* and the children's book-cassettes *An American Tail* and *Land Before Time*, as well as for *Rolling Stone* magazine publisher Jann Wenner. Larson conceived, directed, and wrote four original songs for children's video *Away We Go!*. *Rent* had its world premiere on February 13, 1996, at New York Theatre Workshop and opened at Broadway's Nederlander Theatre on April 29, 1996. Larson died unexpectedly of an undiagnosed aortic aneurysm, believed to be caused by Marfan syndrome, on January 25, 1996, 10 days before his 36th birthday. Larson's semi-autobiographical musical, *tick, tick... BOOM!* (which he wrote previous to *Rent*), had a successful run off-Broadway at the Jane Street Theatre.

MICHAEL GREIF, *original Broadway director*

Michael Greif received his fourth Tony nomination and a Helen Hayes Award for his work on *Dear Evan Hansen*. Greif's other Broadway credits include *Rent*, *Grey Gardens*, *Next to Normal*, *Never Gonna Dance*, *If/Then*, and *War Paint*. His recent work includes *Make Believe* (2nd Stage, New York Times Best of 2019); *Man in the Ring* (Huntington Stage, Norton Award for Best Production); *Our Lady of Kibeho* and *Angels in America* (Lortel Award for Best Revival, New York's Signature Theatre); and *The Low Road* and *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* (The Public Theater). He has received Obie Awards for *Rent* (New York Theatre Workshop), *Machinal*, and *Dogeaters* (Public Theater). Greif also directed Shakespeare at the Delacorte Theater and premieres, musicals, and revivals at many off-Broadway and regional theatres, including 10 seasons at the Williamstown Theatre Festival and La Jolla Playhouse, where he was artistic director in the late '90s.

Biographies, continued

EVAN ENSIGN, *director*

Evan Ensign's credits as director include *Going Ape!* (London), *Wrong Songs for Christmas* (National Theatre, London), *Avenue Q* (U.K. tours and Bogota, Colombia), *Wrong Songs for Summer* (London), *You Won't Succeed on Broadway...* (London), *Rent* (Montreal, nine U.S. tours, and a Far East tour), *Just a Housewife* (U.K. tour), and *Jonathan Larson at the Library of Congress* (Washington, D.C.). Ensign's other New York theatre credits include *Dead on Revival*, *Womyn in Three*, *Out of the Reach of Children*, and *Simone at Town Hall*. He acted as associate director for *9 to 5: The Musical* (London and U.K. tour), *Avenue Q* (Broadway, Las Vegas, London, and U.S. tours), *Rent* (Broadway and U.S. tours), *Les Misérables* (U.S. tour), *Elf: The Musical* (London and U.K. tour), and *Shrek: The Musical* (Broadway and U.S. tour). Ensign was resident director for *The Phantom of the Opera* (London, U.K., and U.S. tours), *White Christmas* (London), and *Strangers on a Train* (London). His other work on Broadway includes *Chicago*, *Exit the King*, *Annie Get Your Gun*, *Barbara Cook Sings Mostly Sondheim*, and workshops of *The Book of Mormon*, as well as *Julie Andrew's Gift of Music* at the O2 (London). Ensign's film and television credits include *The Late Show Starring Joan Rivers* (Fox Television) and *Film Stars Don't Die in Liverpool*, among others.

MARLIES YEARBY, *choreography*

Marlies Yearby is the Tony-nominated and Drama League Award-winning choreographer of *Rent*. Yearby's work was licensed for the film adaptation. She is a recipient of the New York Dance Performance Bessie Award and received nominations for the Helen Hayes Award, Joe A. Callaway Award, and two Aurelio nominations. Her theatre commissions include the American Music Theatre Festival Auburn Repertory, the Washington Shakespeare Theatre, Next Festival, and Penumbra Theatre. Yearby was the founder/artistic director of Movin' Spirits Dance Theater and has toured with her company both nationally and internationally. Company commissions include Lincoln Center, American Dance Festival, Harlem Stages, Kansas Lied Center for the Performing Arts, Jacob's Pillow, and American Festival of Theatre and Dance in France. Yearby directed and choreographed with Aku Kadoga for Jessica Care Moore's techno choreopoem, *Salt City*. She also dramaturged the script. Currently, Yearby is writing her newest project, *Seed Awakening on the Eve of Blue*, and is working with longtime collaborators Cooper Moore, composer, and Talvin Wilks, dramaturg; together they dig into the crisis of real food.

TIM WEIL, *additional arrangements*

As musical director, Tim Weil's Broadway credits include Jonathan Larson's *Rent*, Tom Stoppard's *Jumpers*, and Jeanine Tesori's *Shrek: The Musical*; off-Broadway credits include Patti Griffin's *Ten Million Miles* and Stephen Schwartz' *The Baker's Wife*; and regional credits include *South Pacific* (Guthrie Theater, directed by Joe Haj). As composer, Weil's Broadway credits include *Sally Marr and Her Escorts*, starring Joan Rivers, and off-Broadway credits include Susan Lori Parks' *F***ing A*. Weil worked on Broadway as arranger/orchestrator for *Lady Day at Emerson's Bar and Grill*, starring Audra MacDonald (also for HBO); *Rent*; and *Shrek: The Musical*. His film credits include Todd Graff's *Camp*, Chris Columbus' *Rent*, and *The Mark Pease Experience*, starring Ben Stiller and Anna Kendrick. Also, Weil has served on the board of the Jonathan Larson Foundation, which provides grants for upcoming composers and lyricists.

DAVE PEPIN, *music supervisor*

Dave Pepin is a New York City-based music director, conductor, and keyboardist. Currently, Pepin is the keyboardist/assistant conductor for *Wicked* on Broadway. He was music director for *Bring It On*, and his other Broadway credits include *The Addams Family*, *Kinky Boots*, and *Shrek*. "Deepest thanks to Tim Weil and Evan Ensign for inviting me back to the *Rent* family. This, and everything, for Erin, Grace, and Annabelle."

PAUL CLAY, *set design*

Paul Clay is an award-winning artist and designer. Clay's projects include scenic design for *Rent* (Broadway, New York Theatre Workshop, and tour). His recent projects include *In Water I'm Weightless* (National Theatre Wales, the Southbank Centre, London), *Commedia* (Dutch National Opera, Amsterdam), and *Forgetful Snow* (The Kitchen, New York City). Clay has also worked with Mabou Mines, La MaMa, David Dorfman (at BAM), and many more in the New York theatre and dance community. He has received the MAN Theatre Award's "Best Design," Municipal Arts Society Times Square Spectacular Award, Drama-Logue Award, a National Endowment for the Arts/Theatre Communications Group fellowship, and the Bessie Award, among others.

Biographies, continued

MATTHEW MARAFFI, *touring set adaptation*

Matthew Maraffi is proud to return to *Rent* for the 25th anniversary. As a member of IATSE Local 829 and Local 74, Maraffi has worked on projects large and small around the world. Some projects include *Ring of Fire*, *La Bohème*, *Buried Child*, *How to Succeed in Business Without Really Trying*, and *Side Man*. In the film industry he is noted for his production design for *π (Pi)*, (1998 Sundance Directors Award). He has been the director of operations at Global Scenic Services since fall 2007, while continuing his passion for live entertainment as the production manager for the Greater Bridgeport Symphony Orchestra. Outside work, Maraffi enjoys fishing with his three sons, Luke, Will, and Mark, and serves as a board member for the South West District of the Connecticut Junior Soccer Association.

ANGELA WENDT, *costume design*

Angela Wendt is an international costume designer based in New York and Munich. Wendt designs for theatre, musicals, dance, music videos, TV, and film. She is the original costume designer of the groundbreaking musical *Rent*, for which she received numerous awards. Additional credits include *FLEXN*, the revolutionary dance piece at the Park Avenue Armory, directed by Peter Sellers; the North American premiere of *The Count of Monte Christo*, directed by Marcia Milgrim Dodge at the Pioneer Theater in Salt Lake City; *Up in the Air*, directed by Amon Myamoto at the Kennedy Center in Washington, D.C.; *The Underpants* by Steve Martin at Classic Stage Company in New York; *Julius Cesar*, directed by Barry Edelstein at Shakespeare in the Park, Public Theater; the world premiere of *The Recluse* by Tennessee Williams at Soho Rep, New York; and the world premiere of opera *The Flowering Tree* by John Adams, directed by Peter Sellars in Vienna. Wendt's film credits include, most recently, *Return to Montauk*, directed by Volker Schlöndorff and starring Stellan Skarsgård; *Me and Kaminski*, directed by Wolfgang Becker; and *Hannah Arendt* by Margareta von Trotta. Her music video credits include C&C Music Factory, LL Cool J, Aretha Franklin, Inner City, Right Said Fred, and Nina Hagen. Wendt has been an adjunct professor at Parsons School of Design and Pace University.

JONATHAN SPENCER, *lighting design*

Jonathan Spencer is a New York City- and Colorado-based lighting and scenic designer working principally for Broadway, touring, regional, and off-Broadway productions. Having collaborated on over 125 productions and counting, designs include the current *Rent*—25th Anniversary National

Tour; *Priscilla, Queen of the Desert* first national tour; *Who's Holiday!*—off-Broadway at the Westside Theatre; Carrie Mae Weems' *Grace Notes: Reflections for Now* at the John F. Kennedy Center, Yale Repertory, and Spoleto Festival U.S.A.; and *You Are Mine Own* directed by Atom Egoyan for Spoleto. Spencer teaches lighting design at the University of Colorado Boulder and for the Southern Oregon University's masters of theatre studies programs. Spencer is a member of USA 829. For more information, please visit JSpencerDesign.com.

KEITH CAGGIANO, *sound design*

Keith Caggiano's select credits include *Holiday Inn*—*The New Irving Berlin Musical*, *The Radio City Spring Spectacular*, *Himself and Nora*, *Disenchanted*, and *Bare*. Caggiano's tour credits include *Jesus Christ Superstar*, *Cabaret*, *Rent*, *Irving Berlin's White Christmas*, *Nice Work If You Can Get It*, and *Anything Goes*, and regional credits include *The Most Beautiful Room in New York*, *Austen's Pride*, *Hedwig and the Angry Inch*, *Little Shop of Horrors*, and *Guys and Dolls*. Caggiano also designs and engineers live events, consults on professional sound system installations, and is a graduate of Duquesne University.

STEVE SKINNER, *arrangements*

Steve Skinner worked with Jonathan Larson as arranger and recording producer for 12 years. Skinner received the 1996 Drama Desk Award for Best Arrangements for *Rent*. His Broadway credits include *Doonesbury* (keyboards and assistant conductor). Skinner did recording/arranging for Bette Midler, Taylor Dayne, Billy Mann, Chaka Khan, Bebe and Cece Winans, and Michael Crawford.

BILLY ARONSON, *original concept and additional lyrics*

Billy Aronson's plays have been honored with publication in *Best American Short Plays '92-'93* and are frequently performed at Ensemble Studio Theatre. Aronson's lyric writing includes the libretto for an opera being developed by American Opera Projects, and first draft lyrics for *Santa Fe* and *I Should Tell You*. His play, *The Art Room*, premiered at Washington, D.C.'s Woolly Mammoth Theatre in 1999. His true love is Lisa Vogel.

Biographies, continued

LYNN M. THOMSON, *dramaturg*

Lynn M. Thomson is a dramaturg, director, and teacher. Thomson brought nearly 20 years of new play dramaturgical experience to her months of work with Jonathan Larson on the script of *Rent*. She was associate artistic director for the Philadelphia Theatre Company, where she created and administered a new play festival. She was dramaturg at Circle Repertory Company. She has directed more than 100 productions of both new plays and revivals at regional and New York theatres, and many more workshops and readings of new plays. Thomson is currently head of the M.F.A. program in dramaturgy at Brooklyn College.

OWEN JOHNSTON, *associate choreographer*

Owen Johnston's other credits include *Allegiance: A New Musical*, *Rent*, *The King and I*, *Miss Saigon*, *Shōgun: The Musical*, *42nd Street*, and *Tap* with Gregory Hines and Sammy Davis Jr. "Thank you, Marlies, for your trust and love."

GABRIELLE NORRIS, *production stage manager*

Gabrielle Norris is honored to return to the *Rent* family. Norris' favorite credits include the *Rent* 20th Anniversary Tour (Work Light Productions), *Burn the Floor*, *Million Dollar Quartet*, *Blue Man Group*, and *Cirque Dreams* (Norwegian Cruise Lines). Oodles of love to her supportive family; indescribable book club; her brilliant fiancé, Jeremy; and their fur-daughter, Zuri.

PEDRO HERNÁNDEZ, *assistant stage manager and associate COVID safety manager*

Perdo Hernández is thrilled to be joining the company of *Rent*! Hernández's past credits include *Rocktopia* (Broadway, Pennsylvania), *Emojiland* (off-Broadway Pennsylvania, Sub Run Crew), David Dobrik's *Views* tour (Pennsylvania), *Encanto El Musical* (workshop production support manager), and more. "Endless thanks to Mami, Papi, Jose, Nani, Tati, Krystal, and Gian!"

GABBY GALVAN, *second assistant stage manager/co-COVID safety manager*

Gabby Galvan is thrilled to join *Rent* for their first tour! They graduated with a bachelor of fine arts in stage management from the Conservatory of Theatre Arts at Webster University. Some of Galvan's past credits include Repertory Theatre of St. Louis (*The Mystery of Irma Vep*) and Union Avenue Opera (*Candide* and *La Bohème*).

KERRICK DOUGHERTY, *company manager*

Kerrick Dougherty is once again excited to be sharing the story of *Rent*. Dougherty is a graduate of the University of Oklahoma. His management experience includes *Rent* 20th Anniversary Tour (company manager), *Motown: The Musical* (assistant company manager), *Harry Potter and the Cursed Child* (company stage manager), and *Paddington Saves Christmas* (unit production manager). "This is for my love at 5A."

RYAN DUNCAN-AYALA, *assistant company manager and co-COVID safety manager*

Ryan Duncan-Ayala is a Latine producer and manager who is honored to be in the *Rent* family. Duncan-Ayala's credits include associate producer of *¡Americano!*, a new musical premiering off-Broadway this spring; lead producer of El Centro Productions, Broadway COVID Safety, NAMT, Theatre Producers of Color, 24-Hour Plays, Syracuse Stage, and O'Neill Theater Center. Find Duncan-Ayala on social media at @ryanduncanayala.

RYAN EDWARD WISE, *conductor/keyboards*

Ryan Edward Wise's tours include *Something Rotten* and *Grease* (Germany/Austria/Switzerland). Wise's regional credits include five years at Westchester Broadway Theatre, and his show credits include *An American in Paris*, *West Side Story*, *Mamma Mia!*, and *Show Boat*. Wise worked on *Nunsense* and *Joseph and the Technicolor Dreamcoat* at Theatre By the Sea and *In The Heights*, *A Christmas Story*, and *It Shoulda Been You* at various theatres.

ALLIED GLOBAL MARKETING, *tour marketing and press*

Allied Global Marketing is an integrated marketing agency working with the world's largest entertainment, sports, consumer, and lifestyle brands, including more than 75 Broadway shows over two decades. Current tours include *Ain't Too Proud*, *Charlie and the Chocolate Factory*, *Hadestown*, *Mean Girls*, *The Play That Goes Wrong*, *Pretty Woman*, and *Tootsie*. Upcoming tours include *Beetlejuice*, *The Book of Mormon*, and *Elf: The Musical*.

WOJCIK | SEAY CASTING, *casting director*

Owners Scott Wojcik and Gayle Seay cast in all mediums with Holly Buczek
WOJCIK | SEAY CASTING, *continued*

Biographies, continued

and Courtney Hammond. Tours include *Jesus Christ Superstar*, *An Officer and a Gentleman*, *Something Rotten!*, *Kinky Boots*, *Dreamgirls* (Korea), *Rock of Ages*, *Motown: The Musical*, *Jekyll & Hyde* (Korea), *West Side Story* (Tokyo), *Nice Work If You Can Get It*, *Flashdance*, *Joseph and the Technicolor Dreamcoat*, and *A Chorus Line*. Off-Broadway credits include *Othello: The Remix*, *Church & State*, *The Portal*, Tennessee Williams' *The Two Character Play*, *Handle with Care*, *Triassic Park*, and more. Works in development include *SuperYou* and *Austen's Pride*. Wojcik | Seay Casting's regional credits include Riverside Theatre, Florida; Arvada Center, Colorado; Engeman Theater, New York; Theatre Raleigh, North Carolina; Stages St. Louis, Missouri; Theatre Aspen, Colorado; and Tuacahn Performing Arts Center, Utah. For more information, please visit wscasting.com and find them on social media at @WScasting.

THE BOOKING GROUP, *tour direction*

Since its inception in 1996, the Booking Group has represented 26 Tony Award-winning Best Musicals and Plays. Current touring productions include *Hamilton*, *Dear Evan Hansen*, *Come From Away*, *The Book of Mormon*, *To Kill a Mockingbird*, *Mean Girls*, *My Fair Lady*, *Pretty Woman*, *Tootsie*, *Anastasia*, *Chicago*, *Escape to Margaritaville*, *Fiddler on the Roof*, *Freestyle Love Supreme*, *Hairspray*, *Rent: The 25th Anniversary Tour*, *The Play That Goes Wrong*, and *Waitress*. Future productions include *1776*, *MJ*, *Six*, *Tina*, and *West Side Story*.

WORK LIGHT PRODUCTIONS, *producer*

Work Light Productions is dedicated to creating and producing live entertainment. Formed in 2005 for purposes of developing new work for young audiences, Work Light Productions has since grown into a producing, investing, general management, and technical supervision company with offices in Summit, New Jersey and Charleston, South Carolina. Work Light Productions regularly employs over 200 actors, musicians, managers, and technical crews on productions throughout the world. Broadway investments include *Ain't Too Proud*, *Jagged Little Pill*, *Mrs. Doubtfire*, *Waitress*, and *Hamilton*. Current and upcoming touring productions include *Ain't Too Proud*, *An Officer and a Gentleman*, and the Olivier Award-winning production of *Jesus Christ Superstar* in North America, Australia, and the U.K. Work Light Productions is producing *Clue*, a new comedy based on the Paramount movie, throughout the U.K., and it produced *Julie Andrews: The Gift of Music* at the Hollywood Bowl and London's O2 Arena. Other recent touring productions include *Motown: The Musical*, *Mamma Mia!*,

Irving Berlin's White Christmas, Bandstand, Something Rotten!, Rodgers and Hammerstein's Cinderella, and the Tony Award winners American Idiot, In the Heights, and Avenue Q. Work Light Productions is led by founding partners Stephen Gabriel and Nancy Gabriel. For more information, please visit worklightproductions.com.

PORT CITY TECHNICAL, *production management*

Port City Technical is a production management company based in Charleston, South Carolina. Also referred to as "Work Light South," Port City Technical was initially started in 1993 as Technical Theater Solutions by Rhys Williams. Technical Theater Solutions worked with Work Light Productions on many shows, including *American Idiot, Nice Work If You Can Get It, In the Heights, and Avenue Q*. Since the conception of Port City Technical, tours with Work Light Productions have included *Mamma Mia!, Vocalosity, Motown: The Musical, Rodgers and Hammerstein's Cinderella, Something Rotten!, Bandstand, Irving Berlin's White Christmas, and the pre-Broadway Ain't Too Proud: The Temptations Musical*. Current and upcoming tours include *Ain't Too Proud, An Officer and a Gentleman, Rent, and Jesus Christ Superstar*.

This is the first performance of *Rent* at the Moss Arts Center.

Staff For *RENT*

ORIGINAL LIGHTING DESIGN BY BLAKE BURBA

WORK LIGHT PRODUCTIONS

PRODUCER

Stephen Gabriel Nancy Gabriel

GENERAL MANAGEMENT

Anièle Fortin, general manager
Courtney King, associate general manager

Kevin Greene David Moore Carolyn Smith
Andrew Tebo Noelle Hedgcock

TECHNICAL SUPERVISION

PORT CITY TECHNICAL

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Mackenzie Foster, director of production operations
Hunter Storie, assistant production manager

Tom Klonowski Ryan George Tiffany West

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Film Designer.....	Daniel Brodie
Projection Consultant.....	Bruno Ingram
Assistant Costume Designers.....	Miriam Kelleher and Caity Mulkearns
Costume Assistant.....	Eve Guttman
Assistant Lighting Designer.....	Bentley Heydt
Lighting Programmer.....	Dustin Adams
Hair and Makeup Design Associate.....	Yulitzin Alvarez
Production Wardrobe.....	Tiffany West
Assistant Production Wardrobe.....	Tyler Guse
Production Carpenter.....	William Shane Lowry
Production Electrician.....	Matthew Peddie
Production Audio.....	Timothy K. Schmidt
Production Hair.....	Haley Richardson
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Production Stage Manager.....Gabrielle Norris
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Head Electrician.....Kathleen Cole
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Tell Us What You Think

We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to Sarah Chang, violin, and Sonya Ovrutsky Fensome, piano, on Tuesday, April 19, 2022.



<https://bit.ly/rent-feedback>

Go Deeper

In an in-depth *Playbill* article on the history of *Rent*, writer Michael Gioia interviewed theatre producer Kevin McCollum, who described the sense of determination that the project's team had to bring *Rent* to Broadway in the wake of creator Jonathan Larson's unexpected death:

"Everybody had a higher purpose, and it was to get Jonathan's work heard and seen. And there was no looking back. It was an assault on the impossible. That's why it became possible."

Where are "assaults on the impossible" evident in *Rent*, itself? What's the emotional effect and lasting legacy of the characters' efforts to overcome seemingly insurmountable obstacles?

Special thanks to Ashleigh "Bing" Bingham, Annie Stevens, and Tremayne "Trey" Waller.

In the Galleries

NAMWON CHOI: *THE SHAPE OF DISTANCE*

Thursday, January 27-Saturday, March 26, 2022

Ruth C. Horton Gallery

Based in Savannah, Georgia, Namwon Choi's vivid monochromatic blue landscapes compress distance and invite an intimate perspective. Trained in traditional Korean painting, Choi's multi-perspectival, geometric, and finely detailed depictions of scenic byways evoke poetic ideas of time, transition, and states of in-betweenness.

SHIN-IL KIM: *IN BETWEEN FIVE COLORS*

Thursday, January 27-Saturday, March 26, 2022

Miles C. Horton Jr. Gallery and Sherwood Payne Quillen '71 Reception Gallery

Based in Seoul, Korea, Shin-il Kim explores the limitations of language to make video sculptures and animations that shift between perception and reality. With light and color, Kim builds form from the negative spaces of characters and the gaps between lines. Language becomes a barrier to seeing, and its absence reveals meaning under the surface of knowledge.

GALLERY HOURS

Wednesday-Friday, 10 AM-5 PM

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To arrange a group tour or class visit, please contact Meggin Hicklin, exhibitions program manager, at megh79@vt.edu.

Land Acknowledgement

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

Health and Wellness

The Moss Arts Center adheres to the guidelines of the Virginia Department of Health and Virginia Tech in its operations, including protocols for distancing, face coverings, and cleaning and sanitation. Our status may change according to changes in university operating procedures. Find the most up to date information at artscenter.vt.edu/visit.

We ask patrons to do their part in keeping our community healthy. If you feel unwell, please stay home.

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