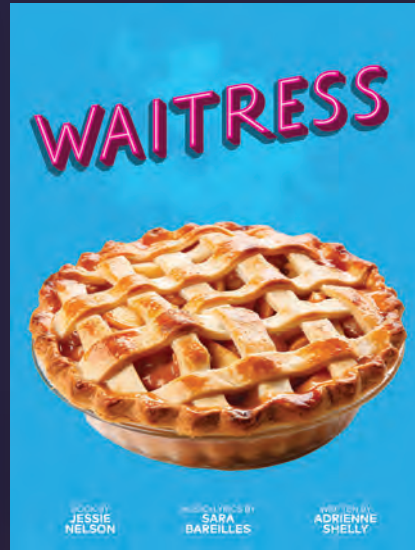


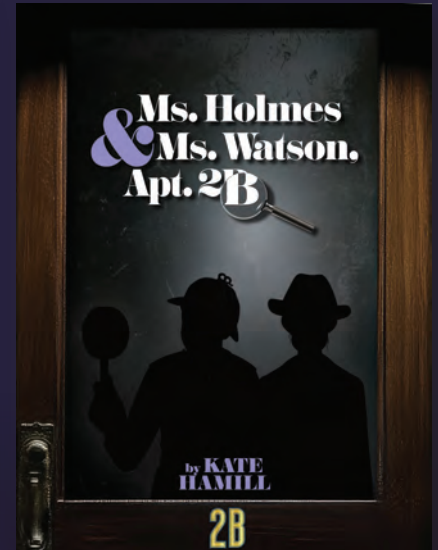
# 2025 SEASON



JUNE 19-28



JULY 10-19



JULY 26-AUGUST 2





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## MAKE A LASTING GIFT AT THE HANGAR THEATRE

We invite you to honor a loved one, celebrate a special occasion, and support the Hangar Theatre. Your gift will be recognized with a listing on our lobby seat chart or with a dedicated plaque on either a bench or picnic table outside the theatre. This commemorative opportunity supports Hangar artistic and educational programming throughout the year!

For more information, email [shirley@hangartheatre.org](mailto:shirley@hangartheatre.org)



# LETTER FROM THE PRODUCING ARTISTIC DIRECTOR



**Welcome to our 51st summer season, in this—our 50th year. Can you believe it? We're so glad you joined us for this special milestone.**

Birthdays are fun to celebrate, but they can also be stressful. They inspire reflection: Have we achieved enough? Are we where we want to be? Will people come to our birthday party?

The Hangar Theatre is feeling all these things right now, and asking many of these questions as we approach our 50th birthday this July.

Are we where we want to be? We are *here*, and that in itself is an accomplishment to be celebrated. But what's more—we've grown stronger and more stable in the past two years than we imagined we could be, even in the wake of a global pandemic, chaotic political shifts, and an uncertain economy. This is thanks to a dedicated and creative staff and board, the support of so many area residents, and generous funders who truly understand how important artistic expression is for keeping our community and everyone in it healthy and thriving.

So in 2025, we're excited to share an entertaining and effervescent 3-show Mainstage season; a dynamic and delightful 4-show KIDDSTUFF line-up; and nine weeks of Next Generation School of Theatre educational programming!

We'll present the rock 'n' roll musical *Million Dollar Quartet* for the first time in Hangar history, featuring a cast of characters plucked from the annals of American popular music and a roster of tunes written by a diverse lineup of artists, including Black, Jewish, and Women songwriters. We'll share our

*Hello Hangar Friends, Patrons,  
and Community Members:*

own intimate, close-up rendition of the hit musical *Waitress*, a remarkable piece of musical storytelling that gets at the heart of what it means to be human, in a show filled with longing, loss, love, laughter, and...well, pie. And we'll wrap it up with *Ms. Holmes & Ms. Watson, Apt. 2B*, a raucous and surprisingly moving re-telling of the classic Sherlock Holmes stories penned by Kate Hamill, a celebrated playwright born and raised right here in Tompkins County.

Does the season have a throughline? Well, sure, don't they always? This year, it's about getting unstuck. It's about recognizing that something needs to change, and having the courage to implement that change. Perhaps one of these stories will incite a discovery about your own life; maybe one of them will inspire your own personal evolution. We mean it when we include "We believe in the power of theatre to transform lives" in our mission statement. We've seen it happen many times, in so many different ways.

**So sit back (or lean forward!) and enjoy the show.** Whether you are a first-time visitor or a longtime patron, your presence brings life to our stage, and we are grateful to have you here. Thank you for being a part of our theater family and for joining us during this very special, milestone year. Consider it a season-long Birthday party; we're so glad you came!

With gratitude,

**Shirley Serotsky**  
Producing Artistic Director  
Hangar Theatre



EXPIRES 12/31/2025

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# PATRON INFORMATION

## CONTACT US

hangartheatre.org  
info@hangartheatre.org  
607.273.ARTS(2787)

## ASSISTED LISTENING DEVICES

The Hangar is equipped with a special sound system for the hearing impaired. Receivers and headphones are available at the box office, free of charge. A photo ID is required.

## CAMERAS

The use of cameras and cell phone photography is strictly prohibited.

## CHILDREN

We do not recommend bringing children 5 and under to any Mainstage shows. KIDDSTUFF shows are open to all ages. A ticket is required for children sitting in their own seats; children ages 3 and under do not need a KIDDSTUFF ticket if they will be sitting on your lap. Please note that certain shows may contain more specific age-related recommendations.

## CONCESSIONS

The concessions bar is open starting one hour before the performances as well as during intermission. Patrons are welcome to bring purchases from concessions to their theatre seats, or they may picnic at the tables and on the grass surrounding the theatre. No alcoholic beverages are allowed on the premises except those purchased from concessions.

## GROUP SALES

Discounted rates are available for groups of 10 or more. For more information, contact the box office or visit [hangartheatre.org/groups](http://hangartheatre.org/groups).

## PARKING

If the Hangar Theatre lots are full, overflow parking is available at Cass Park within a short walking distance from the theatre.

## RENTALS

Would you like to host your event at the theatre? Contact [info@hangartheatre.org](mailto:info@hangartheatre.org) about year-round rentals or visit [hangartheatre.org/venue-rental](http://hangartheatre.org/venue-rental).

## SMOKING

Smoking and vaping are prohibited inside the Hangar buildings and under tents and canopies.

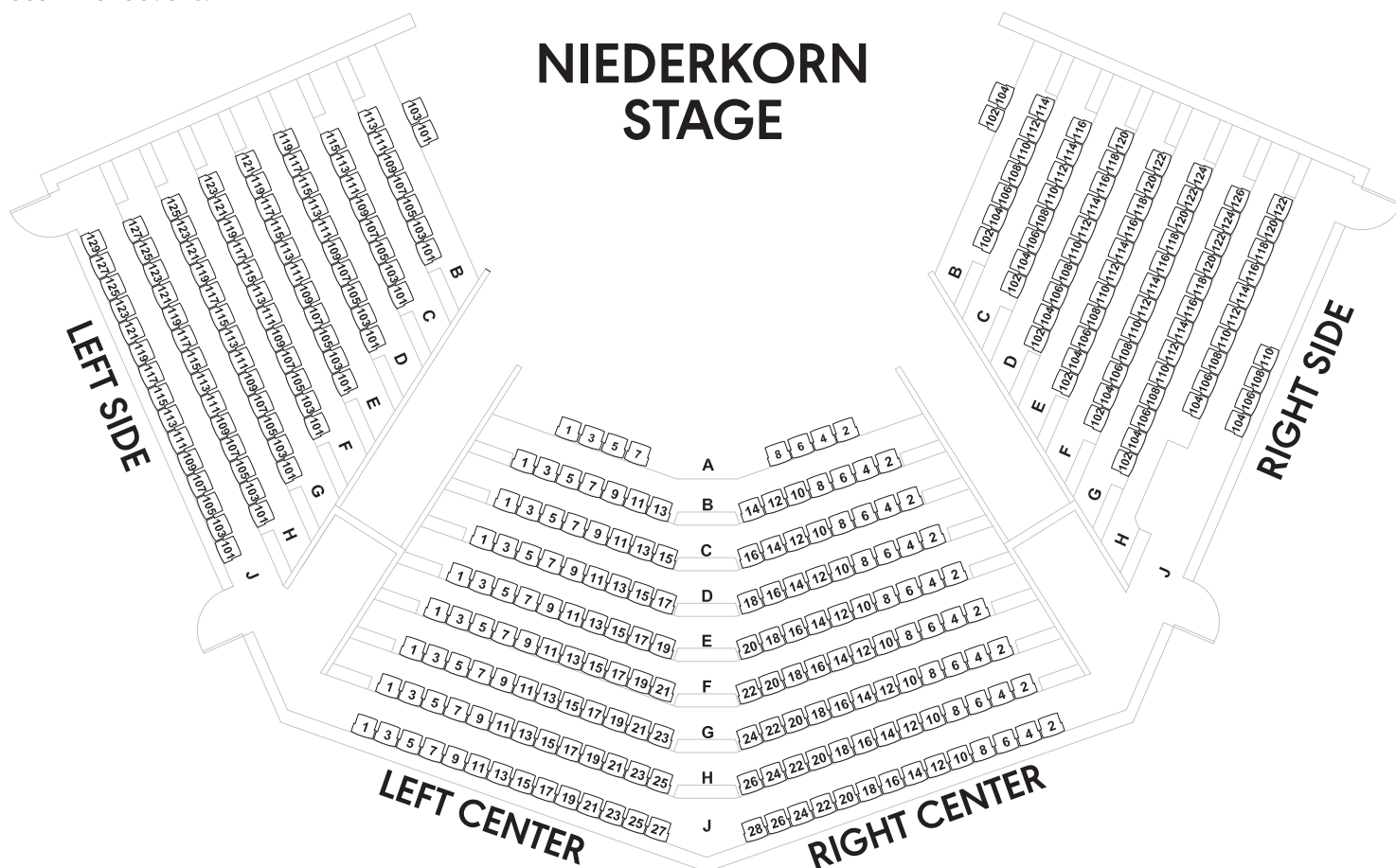
## SUBSCRIPTIONS

Get ultimate flexibility and great savings with a Mainstage or KIDDSTUFF subscription! For details and pricing, visit [hangartheatre.org/subscriptions](http://hangartheatre.org/subscriptions)

## TICKETS

Tickets may be purchased online at [hangartheatre.org](http://hangartheatre.org), by phone at 607.273.ARTS (2787), or in person at the box office one hour before each performance.

## NIEDERKORN STAGE





# 2025 SEASON CALENDAR

## MAINSTAGE

**MILLION DOLLAR  
QUARTET**

**WAITRESS**

**MS. HOLMES & MS.  
WATSON, APT. 2B**

## KIDDSTUFF

**KS** **AESOP'S FABLES**  
Fri. @ 9:30 & 11:30 AM  
Sat. @ 10 AM & NOON  
Sun. @ Noon

**KS** **THE VELVETEEN  
RABBIT**  
Fri. @ 10 AM & NOON  
Sat. @ 10 AM & NOON  
Sun. @ NOON

**KS** **NAKED MOLE RAT  
GETS DRESSED: THE  
ROCK EXPERIENCE**  
Thur. @ 10 AM & NOON  
Fri. @ 10 AM & NOON  
Sat. @ 10 AM & NOON  
Sun. @ NOON

**KS** **DISNEY'S FROZEN JR.**  
Fri. @ 10AM & NOON  
Sat. @ 10 AM & NOON  
Sun. @ NOON

**P** **PREVIEW**  
Preview Performance:  
precedes the official  
opening

**OPENING NIGHT**

**TALKBACK**  
10 mins. after the  
performance

S	M	T	W	TH	F	S
		<b>MAY</b>			16	17
					<b>KS</b> <b>AESOP'S FABLES</b>	
18						
<b>KS</b>						
				<b>P</b> 19 7:30	<b>OPENING NIGHT</b> 20 7:30	21 2:30 7:30
22 2:30	23	▶ 24 7:30	25 7:30	26 7:30	27 7:30	28 2:30 7:30
29	30	<b>JULY</b>	1	2	3	4
6	7	8	9	<b>P</b> 10 7:30	11 7:30	12 2:30 7:30
					<b>KS</b> <b>THE VELVETEEN RABBIT</b>	
13 2:30	14	▶ 15 7:30	16 7:30	17 7:30	18 7:30	19 2:30 7:30
<b>KS</b>						
20	21	22	23	24	25	26 <b>P</b> 2:30 <b>OPENING NIGHT</b> 7:30
				<b>KS</b> <b>NAKED MOLE RAT</b>		
27 2:30	28	▶ 29 7:30	30 7:30	31 7:30	<b>AUG</b>	1 7:30
<b>KS</b>						2 2:30 7:30
						<b>KS</b> <b>DISNEY'S FROZEN JR.</b>
3						
<b>KS</b>						

## Mission

The Hangar Theatre creates and presents performances of exceptional quality in New York's Finger Lakes region while teaching and mentoring the next generation of theatre artists. We inspire our community with work and classes that enrich, entertain, and enlighten. We believe in the power of theatre to transform lives.

## Vision

The Hangar Theatre is an artistic home that nurtures a lifelong love of the performing arts.

## Core Values

Gratitude  
Generosity  
Equality  
Inclusion  
Diversity  
Quality  
Integrity



This summer season program guide was produced by the Hangar Theatre Company  
P.O. Box 205, Ithaca, NY 14851  
[hangartheatre.org](http://hangartheatre.org)

**Designer/Photographer:**  
Rachel Philipson

**Communications & Development Coordinator:**  
Chris Pollock

**Management Associate:**  
Bethany Schiller

**Other contributors:** Adara Alston, Jason Cohen, Claire Gratto, Emma Park-Miller, Jen Percy-Edwards, Sarah Plotkin, Aimee Rials, Shirley Serotsky, Parker Stinson, and Deb Sivigny.

**Advertising Sales:**  
For rates and more information, please contact 607.273.ARTS(2787) or [marketing@hangartheatre.org](mailto:marketing@hangartheatre.org).

**Hangar Theatre Programming is made possible thanks to funding from the following grants and foundations. We are extremely grateful for your support.**

Avangrid Foundation  
Erin Aljoe Schlather Dedicated Memorial Fund of the Community Foundation of Tompkins County  
Flamingo Fund of the Community Foundation of Tompkins County  
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New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature  
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Tompkins County Tourism Program's Arts and Culture Organizational Development (ACOD) Grant  
The Tripp Foundation  
Upstate Theatre Coalition for a Fairgame Small Arts Grant

### Thank you also to:

The Andrew Keegan Theatre, Washington, DC  
Kennedy Center American College Theater Festival  
R. James Miller, Partner, Miller Mayer LLP



The Hangar Theatre is a proud member of the Tompkins County Chamber of Commerce.



The Hangar Theatre is a member of Theatre Communications Group (TCG), the national organization for the American theatre.

**In listings of artistic team members for this year's productions, we use the following notations:**



\* Indicates that the artist is a member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



† Indicates that the artist is a member of the United Scenic Artists Local 829.



^ Indicates that the artist is a member of the Stage Directors and Choreographers Society.



New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature



# A MESSAGE FROM BOARD LEADERSHIP



Liebe Meier, President



Mike Alessio, Vice President

Dear Friends,

This season is not just another beginning—it's a milestone. As The Hangar Theatre raises the curtain on its 50th year, the Board of Trustees extends our deepest gratitude to all who have brought us to this extraordinary moment.

Fifty years ago, a group of passionate artists and dreamers envisioned a space where stories could come to life and bring people together. Today, thanks to your unwavering support, that vision continues to thrive. Whether you've been with us from the beginning or are new to the Hangar Family, you are part of a legacy that spans generations.

As we celebrate this golden anniversary, we look back with pride and forward with excitement. This season's productions reflect the heart of what we've always believed: that theater has the power to illuminate, entertain, and unite. We are honoring the past, embracing the present, and building a future that keeps the arts alive and vital in our region.

In a time when the world needs creativity, empathy, and shared experience more than ever, your presence here—your applause, your generosity, your belief in the transformative power of theater—sustains us. To our donors, subscribers, volunteers, artists, and audiences: Thank You. You are the reason The Hangar has endured and grown. This season is FOR you, and BECAUSE of you.

We can't wait to celebrate with you—on stage, in the audience, and in every shared moment of inspiration. We invite you to immerse yourself in the magic of this season. Let it challenge you, inspire you and most of all, remind you of the enduring power of community through the arts.

With heartfelt appreciation and excitement,

The Hangar Theatre Board of Trustees

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Mike Alessio

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Paula Peter

Ray Schlather

Shelley S. Semmler

Margaret Shackell Dowell

Laurel Southard

Jamie Wells

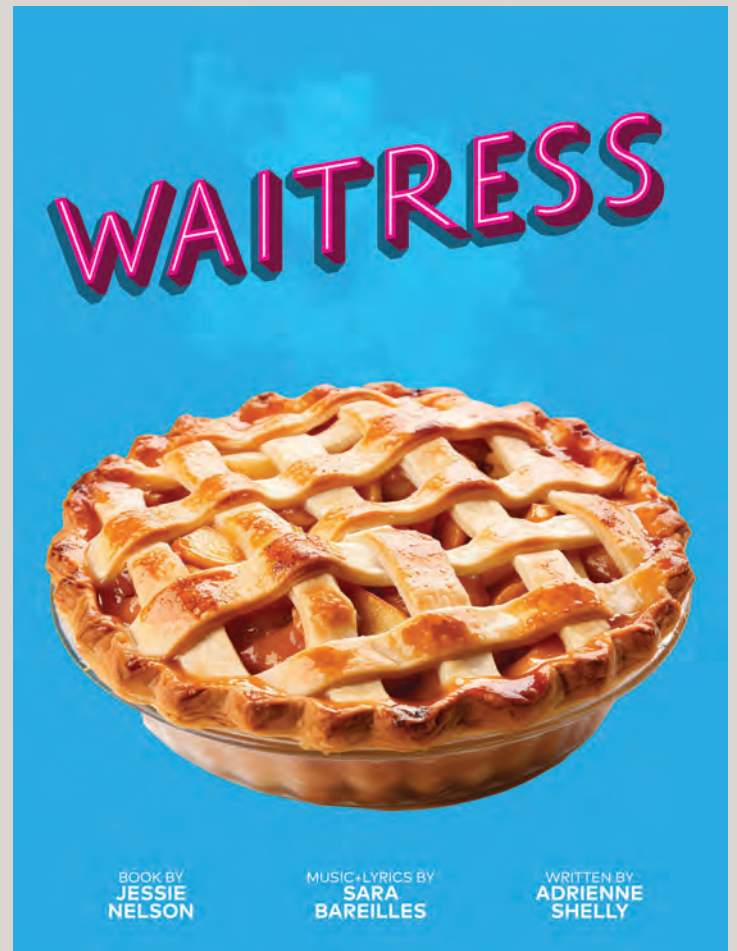
Joel Zumoff

\*Deceased



**JUNE 19-28**

On December 4, 1956 an extraordinary twist of fate brought rock 'n' roll greats Johnny Cash, Jerry Lee Lewis, Carl Perkins, and Elvis Presley together at Sun Record in Memphis, Tennessee for the most legendary jam session ever. *Million Dollar Quartet* brings that night to life in a toe-tapping, musical re-telling filled with broken promises, betrayals, celebrations, and an incredible score of rock 'n' roll, gospel, R&B and country hits including "Blue Suede Shoes," "Fever," "Walk the Line," "Great Balls of Fire," "Folsom Prison Blues," "Hound Dog," and more.



**JULY 10-19**

Jenna, a waitress and talented pie-baker, is stuck in a small town and a troubled marriage. When life takes an unexpected turn, Jenna fears she may have to abandon her dream of opening a pie shop—until a nearby baking contest and the town's handsome new doctor offer her the tempting possibility of a fresh start. Surrounded by her quirky crew of fellow waitresses and loyal customers, Jenna summons the secret ingredient she's been missing all along—courage. Featuring music and lyrics by Grammy Award winner Sara Bareilles, this hit musical offers a special recipe for finding happiness where we least expect it.

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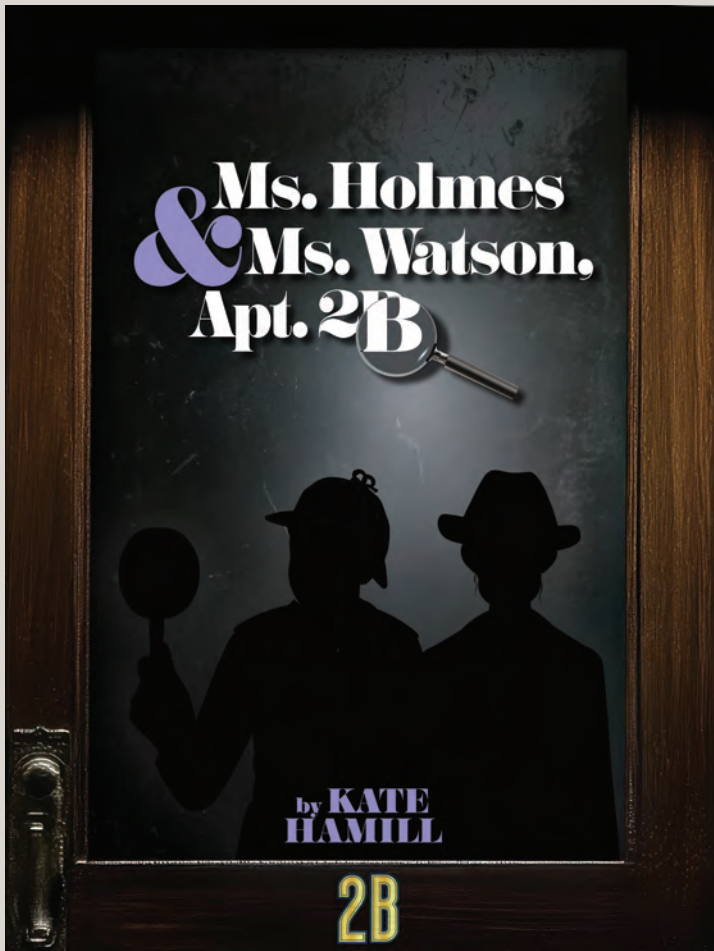
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**JULY 26 – AUGUST 2**

A clever, comedic, contemporary take on Sir Arthur Conan Doyle's famous sleuth and sidekick duo by Lansing-born Ithaca College alumna Kate Hamill. This fast-paced re-telling of the world's most famous detective story brings oddball female roommates Sherlock Holmes & Joan Watson together as they join forces to solve outlandish cases in post-pandemic London. The two create a dynamic duo-solving mysteries and outwitting masterminds-until they come face to face with a villain who seems to have all of the answers.

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**MAY 15-18**

By Christopher Parks

Directed by Shirley Serotsky, Musical Directed by John Simon

Audiences of all ages will delight in this interactive production that weaves storytelling and song together to bring Aesop's world of fables and their valuable life lessons to the stage. A team of talented performers brings classic stories like "The Tortoise and the Hare" and "The Boy Who Cried Wolf" to life, this time with humor and a fresh new take.



**JULY 11-13**

By Kevin Del Aguila, Based on the Book by Margery Williams

Directed by Sarah Plotkin

Adapted from the classic children's book, *The Velveteen Rabbit* is a joyous celebration of imagination, friendship, and the power of a child's love. In this innovative take on the timeless story, an ensemble of actors bring both the playroom and the great outdoors to life with energy, creativity, and theatrical magic.



**JULY 24-27**

Written by Mo Willems, Music by Deborah Wicks La Puma

Based on the book: *Naked Mole Rat Gets Dressed* by Mo Willems

Directed by Adara Alston, Musical Directed by Enaw Elongé

Kids (and their grown-ups) will love this rock 'n roll parable with a worthy message, based on the hit children's book by Mo Willems. When Wilbur discovers his creative spirit and develops a love for fashion, it turns the expectations of his—well, totally naked—world upside down. With rock and roll music, expressive lyrics, and unique style, Wilbur proves to everyone that the best thing you can be, is exactly who you are!

The Hangar Next Gen Musical Presents:



**AUGUST 1-3**

Music and Lyrics By Kristen Anderson-Lopez & Robert Lopez

Book by Jennifer Lee

Directed by Claire Gratto, Musical Directed by Parker Stinson

A beloved story of true love and acceptance between sisters, *Frozen JR.* brings to life the emotional relationship and epic journey of Princesses Anna and Elsa. When faced with danger, the two discover their hidden potential and the powerful bond of sisterhood. With a cast of memorable characters and loaded with magic, adventure, and plenty of humor, *Frozen JR.* is sure to thaw even the coldest heart!

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# WHO'S WHO AT HANGAR THEATRE COMPANY

## ARTISTIC & ADMINISTRATIVE STAFF

Producing Artistic Director:  
Shirley Serotsky

Management Associate:  
Bethany Schiller

Operations Manager:  
Denise McEnerney

Production Manager:  
Colin Smith

Community Partnerships and  
Social Media Coordinator:  
Katie Marks

Communications and  
Development Coordinator:  
Chris Pollock

Photography and Graphic  
Design: Rachel Philipson

Finance Manager:  
Walter Weiner

General Management  
Consultant: Alfred Butler

## FRONT OF HOUSE

### FOH Associates:

Eve Armstrong  
Madison Austic  
Sirus Desnoes  
Ace Dufresne  
Enaw Elongé  
Anna Hummel  
Clara Knight  
Luciana Parr  
Andrew Roth  
Daniel Zowell

## SUMMER COMPANY

### NEXT GENERATION TEACHING ARTISTS

James Arnold  
Fiona Batten  
Olivia Boucher  
Enaw Elongé  
Ellie Gattine  
Mikaela Gould  
Claire Gratto  
Kathryn Holloway  
Jessamine Manchester  
Agnes McMurry  
Ben Mellon  
Lila Merola  
Rowan Modisher  
Elsbeth O'Toole  
Emma Park-Miller  
Sarah Plotkin  
Parker Stinson  
Sheila Wallis  
Laura Ward

### COMPANY MANAGEMENT

Company Manager:  
Megan Hanlon  
  
Assistant Company  
Manager:  
Parker Howland

## PRODUCTION

### STAGE MANAGEMENT

Production Stage Managers:  
Jen Schilansky\*  
Amanda Spooner\*

Assistant Stage Manager:  
Lauren Hingle\*

Mainstage Management  
Fellows  
Quin Frederick  
Carder Pawlak

KIDDSTUFF Stage Managers:  
Vincent Johnson  
Emma Park-Miller  
Frey Letton

### SCENIC

Technical Director:  
Natalie Kandra  
Scenic Carpenter:  
Burke Rhodes

### ELECTRICS

Electrics Supervisor/Assistant  
Lighting Designer:  
Paige Vick

Assistant Electrics Supervisor:  
Rosalina Maassen

### SOUND

Sound Engineer:  
Matthew Minelli

Sound Fellow:  
Rene Lawrence Posner

## SCENIC ART

Co-Scenic Charge Artists:  
Chloe Wiederhorn  
Elena Lindeman

### PROPS

Props Supervisor:  
Nora Galley

### COSTUME

Costume Shop Manager:  
Sarah Marks

Assistant Costume Shop  
Manager:  
Inna Davidovich

### DESIGN FELLOWS

Costume Design Fellow:  
Stephanie Noelia Vargas

Lighting Design Fellow:  
Margaret Garrity

Scenic Design Fellow:  
Kejia Yu

Sound Design Fellow:  
Lily Barron

### KIDDSTUFF TECHNICAL STAFF

KS Co-Technical Directors:  
Alex Liebman  
Micah Frazier

KS Sound Engineer:  
Tyler Bouchard

KS Co-Props Supervisor/  
Scenic Charge:  
Fatima Yasmin  
Crow Letton

# HANGAR STAFF BIOS



**SHIRLEY SEROTSKY, Producing Artistic Director** (she/her) Shirley joined the Hangar Theatre staff in August

2019. Originally from Rochester, NY, she participated as an actor in the Hangar Theatre Lab Company when she was a college student. Before moving to Ithaca in 2019, Shirley spent almost 20 years in the Washington, DC area, where she worked as a director, dramaturg, artistic leader, educator, and arts programmer. Selected directing credits include: *Ride the Cyclone*, *Aesop's Fables*, *What the Constitution Means to Me*, *Snow White*, *Natasha, Pierre & The Great Comet of 1812*, *Red Riding Hood*, and *Once: The Musical* at the Hangar Theatre; *A Few Good Men* and *Bright Star* (RhinoLeap Productions); *The How and the Why*, *Another Way Home*, *The Call*, *Yentl*, *The Argument*, *The Hampton Years*, *The History of Invulnerability*, *The Moscows of Nantucket*, *Mikveh*, and *The Rise and Fall of Annie Hall* (which received a 2009 Helen Hayes Nomination for Best New Play) (Theater J); *Rapture*, *Blister*, *Burn* (Round House Theatre); *The Jungle Book* and *Winnie the Pooh* (Adventure Theatre); *God of Carnage*, *Other Life Forms*, and *Working: The Musical* (Keegan Theatre); (Constellation Theatre); *A Man, His Wife, and His Hat* and *Birds of a Feather* (which won the 2012 Charles MacArthur Helen Hayes Award for Outstanding New Play) (The Hub Theatre); *Juno and the Paycock* (Washington Shakespeare Company); *Reals*, *Five Flights* and *Two Rooms* (Theater Alliance); *Crumble* and *We Are Not These Hands* (Catalyst Theater); *References to Salvador Dali Make Me Hot* (Rorschach Theater, for which she received a 2007 Helen

Hayes nomination for outstanding direction); *Sovereignty* (The Humana Festival of New Plays). Training: BFA, University of North Carolina School of the Arts; MFA, Catholic University.



**COLIN SMITH, Production Manager**, (he/him) joined the Hangar staff in January of 2023. For the past 15 years

he has served on the staff of The Andrew Keegan Theatre in Washington, DC. Most recently as the Production Manager but previously as the Associate Producer, the Technical Director and the Facilities Manager. Colin has also worked as an actor and director in DC. Some of his favorite Keegan credits include: *The Lifespan of a Fact* (John), *The Lifespan of a Fact* (John), *West by God* (Calvin, World Premiere), *Cat on a Hot Tin Roof* (Gooper), *The Best Man* (Joseph Cantwell), *August: Osage County* (Bill), *Twelve Angry Men* (Juror 8), *Dancing at Lughnasa* (Michael), *Glengarry Glen Ross* (Williamson - Ireland/U.S.) Some of his favorite directing credits include: *Next to Normal* (2017 Helen award winner for best direction of a musical), *Big Fish*, *Things you Shouldn't Say Past Midnight*, *Lincolnesque*, *The Woman in Black*, *Laughter on the 23rd Floor*, and *A Behanding in Spokane*. Colin has also performed at numerous DC theaters including Rorschach Theater (company member), Theater J, and Ford's Theatre. Colin is a graduate of The National Conservatory of Dramatic Arts/The Actors Repertory Theatre and St. John's College.



**KATIE MARKS, Community Partnerships and Social Media Coordinator** (she/her) Joining the Hangar staff in January 2023,

Katie loves the connection to humanity that the performing arts brings to ourselves and our community. With over 20 years in the Finger Lakes wine and hospitality industry, she knows collaboration and partnership create unlimited possibilities and enjoys being part of a team that work collectively to bring joy to humans. Katie believes the arts are essential for a balanced, enriched life and is honored to use her creativity at the Hangar—whether it be through social media, making chalkboard signs, or connecting to guests and staff with enthusiasm and humor. A kid at heart who knows the power of play, Katie finds peace in the woods and on the water, oft singing and illustrating the world around her.



**CHRIS POLLOCK, Communications and Development Coordinator** (he/him) With more than

two decades of nonprofit and higher education communications experience, Chris Pollock has led or contributed to a broad set of strategic communications efforts, including integrated print, email, and social media campaigns; paid and organic digital marketing; leadership and institutional messaging; and more. Before landing at the Hangar in early 2024, he spent five years as Director of Communications and Marketing at Wells College; prior to that, he served as Director of Advancement Communications at Ithaca College, where he spearheaded

communications efforts in support of philanthropic and engagement efforts. Earlier in his career, Chris held positions at the National Geographic Society, Microsoft, and the *Washington Post*. He holds an M.S. in media management from Syracuse University's Newhouse School of Public Communications, and a B.S. in humanities and international affairs from Georgetown University. He and his wife—a college professor of English and writing who specializes in Shakespeare—live in Ithaca with their three daughters.



**BETHANY SCHILLER, Management Associate** (she/her) Bethany fell in love with live theater at a young age

and was involved in several middle and high school productions growing up. Lacking the talent to pursue acting beyond the high school stage, she sought other ways to stay involved in the theatre world. She volunteered as an usher at the Hangar Theatre for several seasons before joining the Front of House team in 2021, and worked in a variety of Front of House positions before taking on the role of Management Associate in 2024. She has truly enjoyed getting to learn even more about the process of making theater. Bethany also works at Cornell University providing teaching support for two introductory physiology courses and coaches track and cross country for the Ithaca Youth Bureau. Outside of work, she loves running, especially the marathon distance, and is a board member of the Finger Lakes Runners Club.



**DENISE MCENERNEY, Business Assistant** (she/her) Denise retired from the Operations Manager position

in 2021 but just couldn't stay away. Now, taking on administrative duties part time, Denise helps out wherever she can.



**WALTER WEINER, Finance Manager** (he/him) Walter's journey into the world of theatre began at the Hangar Theatre,

where he first fell in love with the magic of the stage as a wide-eyed kid in the audience. From there, he dove headfirst into the world of costumes at Syracuse Stage, stitching, sewing, and styling his way through productions big and small. Then came Broadway—Walter had the incredible opportunity to work his magic behind the scenes of iconic shows like *The Lion King* and *Beauty and the Beast*. Crafting costumes that brought beloved characters to life was a dream come true. Walter is also proud to have been a part of the *Radio City Christmas Spectacular*. While honing his skills and soaking in the vibrant energy of the theatre district in New York City, he also earned his MBA. Following his whirlwind Broadway adventure, Walter found himself back at the Hangar Theatre, this time as the Business Director. Then life threw him a curveball in the form of twins! Balancing the excitement of the theatre world with the unparalleled joy of parenthood has been an incredible journey. Over the years, Walter has explored a few different paths and has found that nothing quite compares to the thrill of

both theatre and family life. Walter is once again back at the Hangar Theatre, this time embracing a part-time role. Once theatre gets in your blood, it's there to stay!



**MICHAEL CASSARA, CSA, Casting Director** (he/him) is pleased to return to the Hangar for a 10th season.

Recent credits include *Mr. Holland's Opus* (dir. BD Wong, world premiere), *An American In Paris* (int'l tour, dir. Christopher Wheeldon), *The Mad Ones* (dir. Stephen Brackett), *Spamilton* (NYC/Chicago/Pittsburgh CLO/tour), *Forbidden Broadway* (last four editions/cast albums). Regional Theatre credits include Gulfshore Playhouse, Argyle Theatre, Weston Theater Company, New London Barn, and many more - including hundreds of productions throughout the US and internationally. Resident Casting Director for the National Alliance for Musical Theatre (NAMT) since 2013. Native Cleveland. BFA, Otterbein University. MichaelCassara.net @michaelcassara



The background of the entire page is a photograph of a natural landscape. In the foreground, there is a field of tall, golden-brown grass. In the middle ground, several large, leafy green trees are scattered across the landscape. The sky is a clear, bright blue. The text is overlaid on the upper right portion of the image.

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*Join us and be part of the conversation!*

## TUESDAY TALKBACKS

If you have a ticket for a Tuesday Talkback evening show, you are welcome to stay afterwards to hear members of the cast and creative team answer questions and share inside information about the production. If you have already seen the show on another night, you are welcome to come by for the Tuesday Talkback session.

This year's Tuesday Talkbacks will take place after the 7:30 p.m. performance on the following dates:

Tues., June 24    *Million Dollar Quartet*  
 Tues., July 15    *Waitress*  
 Tues., July 29    *Ms. Holmes & Ms. Watson, Apt 2B*

## (PAY) WHAT YOU WILL PROGRAM

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## CLASS SCHEDULE

	GRADE 1-3	GRADE 4-6	GRADE 7-10
<b>JUNE 30-JULY 4</b>	DRAMATIC KIDS: SUPERHEROES AND CREATIVE MASTERMINDS GRADE 1-3	BREAK-A-LEG I GRADE 4-6	
<b>JULY 7-11</b>	DRAMATIC KIDS: MAGICAL MUSICALS GRADE 1-3	INTRODUCTION TO MUSICAL THEATRE GRADE 4-6	MUSICAL THEATRE EXPERIENCE GRADE 7-10
<b>JULY 14-18</b>	DRAMATIC KIDS: CREATURE CREATIONS GRADE 1-3	TOTALLY IMPROV Grade 4-6	<b>NEXTGEN MUSICAL:</b>  <b>DISNEY'S FROZEN</b> Grade 5-12  Performances will take place <b>Fri, Aug 1-Sun, Aug 3.</b> <i>Please register only if you are            available for all performances!</i>
<b>JULY 21-25</b>	DRAMATIC KIDS: FANTASTICAL FUN GRADE 1-3	INTRODUCTION TO FILMMAKING GRADE 4-6	
<b>JULY 28-AUG 1</b>	DRAMATIC KIDS: SPACE EXPLORERS GRADE 1-3	MUSICAL BREAK-A-LEG GRADE 4-6	
<b>AUGUST 4-8</b>	DRAMATIC KIDS: TIME TRAVEL GRADE 1-3	MYTHS AND LEGENDS GRADE 4-6	
<b>AUGUST 11-15</b>	DRAMATIC KIDS: FRACTURED FAIRY TALES GRADE 1-3	INTRODUCTION TO FILMMAKING II GRADE 4-6	ACTING UP: THEATRE FOR SOCIAL CHANGE GRADE 7-10
<b>AUGUST 18-22</b>	DRAMATIC KIDS: PASSPORT AROUND THE WORLD GRADE 1-3	BREAK-A-LEG II GRADE 4-6	FUTURE FILMMAKERS LAB GRADE 7-10
<b>AUG 25-29</b>		PLAY BUILDERS GRADE 2-5	

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Fee: \$350/week

Next Gen Musical Fee: 3 Weeks @ \$890

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Class descriptions at [hangartheatre.org](http://hangartheatre.org)

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Hangar Theatre Education programs are supported by the following grants and foundations:

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# Q&A WITH THE DIRECTOR/MUSICAL DIRECTOR OF *MILLION DOLLAR QUARTET*

Interview by Bethany Schiller

**Jason Cohen** is the Director/Music Director of *Million Dollar Quartet*, and also plays the role of Sam Phillips.

**Q. Can you tell me a little bit about yourself and your connection to this show?**

**Jason:** Just under ten years ago, I began rehearsals to join the national tour of *Million Dollar Quartet* in the role of Jerry Lee Lewis. When I auditioned for the tour, I thought it was just going to be another audition that, frankly, would go nowhere. I knew virtually nothing about Jerry Lee Lewis or this era of music, and only auditioned because I knew how to play the piano. I never could have imagined how significant of an impact this show would have on my life. Since 2015, I have worked as an actor or director on thirteen total productions of *Million Dollar Quartet* and its sequel, *Million Dollar Quartet Christmas*. I can trace virtually every person I've met in the past decade back to the tour of *Million Dollar Quartet*. This show quite literally changed my life and I am so excited to continue bringing this fantastic music and story to new audiences.

**Q. What excites you about revisiting this show and doing so at the Hangar in both a familiar (Director/Musical Director) and new (having previously played the role of Jerry Lee Lewis, this time playing Sam Phillips) role?**

**Jason:** It is always an exciting opportunity to bring this story and

this music to audiences, no matter the role. Even though this is my fourth time directing *Million Dollar Quartet*, I strive to ensure that every production I helm is individualized and not simply a carbon copy of a previous iteration. In a way, perhaps I try to channel the spirit of Sam Phillips by bringing out the specific qualities of each of the actors! Perhaps the most exciting aspect of this production is in regards to the stage layout. Most frequently, theaters are laid out in what we call a proscenium, where the edge of the stage is flat and there is a fourth wall, i.e. a wall that the audience "sees through" but is part of the world of the show. At the Hangar, the stage is set up in a thrust so the audience surrounds the action on three sides. Though logistically challenging, this provides us with great opportunities in helping to create the sensation that the audience is a fly on the wall in this jam session. And of course, this is the first time I am directing a production that I am also in. I hope I am an easy actor to work with!

**Q. Tell us about the character you play – what aspect(s) of your character do you resonate with most?**

**Jason:** Sam Phillips had a bold and gritty approach to his work. He had immense confidence in not only his own skill and taste, but in the skills of the artists with whom he worked, and



I believe it is this artistic authenticity that made him so successful. I've long admired the "DIY indie" approach to making art, with its rebellious yet ambitious attitude, and I think Sam Phillips and Sun really embody that.

**Q. Tell me about your favorite moment in the script/song in the show**

**Jason:** I always find it exciting to see what resonates with the audience by hearing their reactions, which can change performance to performance. It's what makes theatre so special, that performers and audiences are there working together to create a unique experience, playing off each other's energies. You won't get that from Netflix!

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# MILLION DOLLAR QUARTET

Book by

**COLIN ESCOTT and FLOYD MUTRUX**

Original Concept and Direction by

**FLOYD MUTRUX**

Inspired by ELVIS PRESLEY, JOHNNY CASH, JERRY LEE LEWIS and CARL PERKINS

JUNE 19-28, 2025

Casting Director

**Michael Cassara, CSA**

Scenic Design

**Deb Sivigny<sup>†</sup>**

Costume Design

**Iris Estelle**

Lighting Design

**Conor Mulligan<sup>†</sup>**

Sound Design

**Caisa Sanburg**

Production Stage Manager

**Jen Schilansky\***

Assistant Stage Manager/Production Assistant

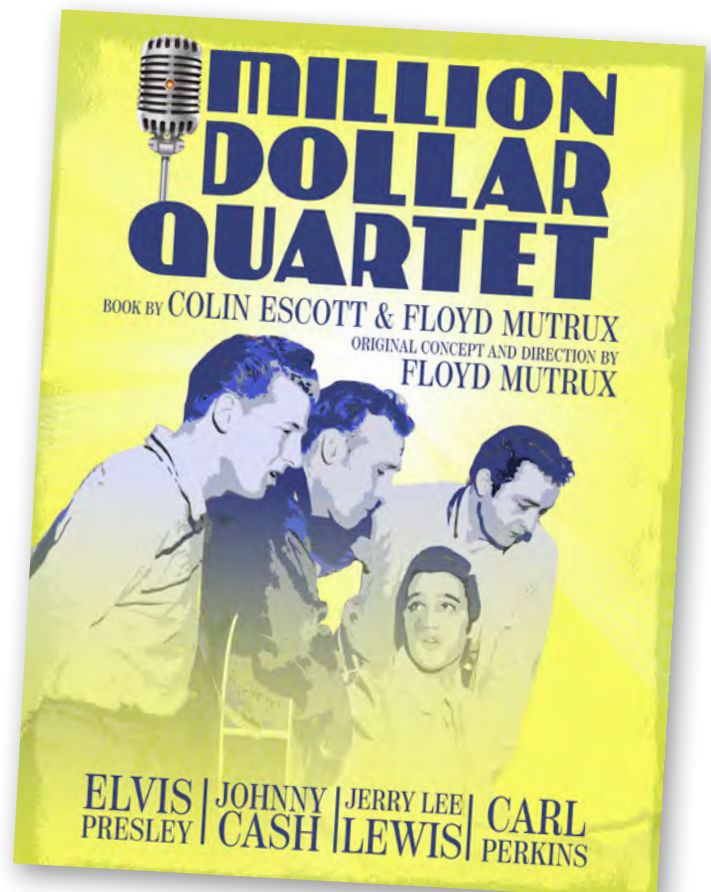
**Quin Frederich**

Director/Musical Director

**Jason Cohen\***

*MILLION DOLLAR QUARTET* is presented through special arrangement with and all authorized performance materials are supplied by Theatrical Rights Worldwide 1180 Avenue of the Americas, Suite 640, New York, NY 10036. [www.theatricalrights.com](http://www.theatricalrights.com)

Originally developed and produced by Relevant Theatricals, John Cossette Productions and Northern Lights, Inc. at the Goodman Theatre, Robert Falls, Artistic Director - Roche Shulfer, Executive Director and transferred to The Apollo Theatre, Chicago, IL, 2008 Produced by the Village Theatre, Issaquah, Washington, Robb Hunt, Producer - Steve Tompkins, Artistic Director, 2007 and Seaside Music Theater, Daytona Beach, FL, Tippin Davidson, Producer - Lester Malizia, Artistic Director, 2006



# Q&A WITH MEMBERS OF THE *WAITRESS* CREATIVE TEAM

Interview by Bethany Schiller

Shirley Serotsky is the Hangar's Producing Artistic Director and director of *Waitress*; Aimee Rials is the choreographer of *Waitress*.

**Q. Can you tell me a little bit about yourself?**

**Aimee:** My name is Aimee Rials and I am the choreographer for *Waitress*! This is my third production at the Hangar and I'm so happy to be back. I am also an Associate Professor of Dance at Ithaca College!

**Shirley:** I am the Producing Artistic Director of the Hangar Theatre and the director of *Waitress* (and *Aesop's Fables*) in the 2025 season. And I was a waitress (or server, in more updated terms) several times throughout my life, although I was never very good at it. I have also been a *singing-server* twice—once during a summer at the Macaroni Grill in Winston-Salem, North Carolina and then for several months at Ellen's Stardust Diner in Manhattan. I was not very good at that, either, but my favorite song to sing was Linda Ronstadt's "Blue Bayou". My most embarrassing reason for being fired from a server position was at the Blue Water Grill in Union Square in NYC, when I was caught on a security camera illegally putting a tray down in the kitchen to grab a roll from an unfinished bread basket. Oof. Really?

**Q. What initially drew you to this show?**

**Aimee:** I have always loved Sara Bareilles' music and had the

opportunity to see *Waitress* on Broadway. I completely fell in love with the show and hoped to have the opportunity to choreograph it at some point. I was thrilled when Shirley asked if I was interested!

**Shirley:** I saw the film that inspired the musical (written and directed by Adrienne Shelly and starring Keri Russell) when it came out in 2007. I have a very vivid memory of seeing it on a plane, so it must have been when I travelled to Ireland to visit my then-boyfriend, now-husband Colin Smith, who was touring a show there. Coincidentally, that was also the summer that I saw the movie *Once*, which inspired the very first musical I directed at the Hangar! 2007 seems like a long time ago, but the ideas in both of these stories are timeless. I missed the *Waitress-the-Musical* buzz, because it overlapped with other life changes for me around 2015/2016 (having a kid and going back to graduate school). I knew that it would become available to regional theatres last year, so I tracked down the script and soundtrack to learn more. The music is beautiful, of course. Sara Bareilles has a remarkable way of putting the most intimate and personal thoughts into words and music. It got under my skin. Then last fall I learned that a college friend, the remarkable artist and human Gavin Creel, had



passed away quite suddenly. During that time I dug into the work that Gavin had done in the show, playing Dr. Pomatter on Broadway for a period of time and in the West End production. Now the show makes me think of Gavin, and that brings me joy.

**Q. Last year, the two of you, as well as Jeremy Pletter (Music Director for *Waitress*), worked together on *Ride the Cyclone*. What are you looking forward to about teaming up again generally, and specifically on this show?**

**Aimee:** The collaboration. It was wonderful working on *Ride the Cyclone* with Shirley and Jeremy, and it was an incredibly collaborative process



# WAITRESS

JULY 10-19, 2025

Book by  
**JESSIE NELSON**

Music & Lyrics by  
**SARA BAREILLES**

Based upon the motion picture written by  
**ADRIENNE SHELLY**

Casting Director  
**Michael Cassara, CSA**

Choreographer  
**Aimee Rials**

Musical Director  
**Jeremy Pletter**

Scenic Design  
**Deb Sivigny<sup>†</sup>**

Costume Design  
**Johnna Presby**

Lighting Design  
**Sara Gosses**

Sound Design  
**Amanda Werre**

Production Stage Manager  
**Amanda Spooner\***

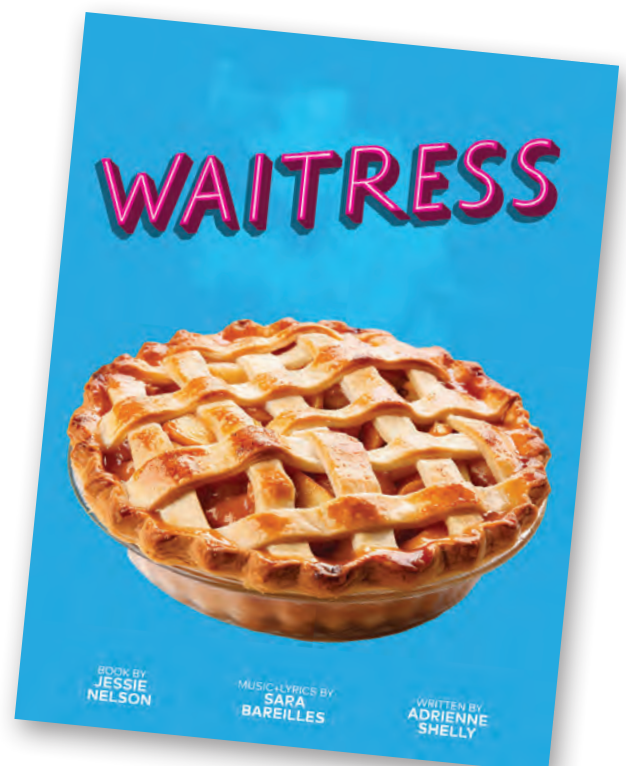
Assistant Stage Manager  
**Lauren Hingle\***

Production Assistant  
**Carder Pawlak**

Director  
**Shirley Serotsky**

Orchestrations by Sara Bareilles & The Waitress Band  
Music by Arrangement with Sony Music Publishing  
Originally Produced on Broadway by Barry and Fran Weissler, Norton and Elayne Herrick, David I. Berley, Independent Presenters Network, A.C. Orange International, Peter May, Michael Raiff, Ken Schur, Marisa Sechrest, Jam Theatricals, 42nd.club/Square I Theatrics, Benjamin Simpson & Joseph Longthorne/Shira Friedman, Alecia Parker, Executive Producer

Original motion picture produced by Michael Faiff/Night & Day Pictures  
World premiere produced by the American Repertory Theater at Harvard University, August 2, 2015  
Diana Paulus, Artistic Director and Diane Borger, Producer  
Peter Duchan, Script Consultant for A.R.T. Production



# Q&A WITH THE DIRECTOR OF *MS. HOLMES & MS. WATSON, APT. 2B* DIRECTOR

Interview by Bethany Schiller

Jen Pearcy-Edwards is the director of  
*Ms. Holmes & Ms. Watson, Apt. 2B*.



**Q. Can you tell me a little  
bit about yourself?**

**Jen:** I'm thrilled to be collaborating with the Hangar for the first time! I moved to Ithaca after spending almost two decades in London, working as a director and educator, after getting my MFA in the Lecoq pedagogy at LISPA (London International School of Performing Arts). Lecoq is deeply steeped in play, collaboration, and physicality; it is so exciting to be exploring this play with this approach because of its layers - physicality, humor, and deep topics with a sleight of hand - just as Sherlock would appreciate!

It may also be important to mention that I am someone who has spent half of my adult life in America and half in the UK; as written in Hamill's take on Arthur Conan Doyle's timeless stories, Holmes is British, Watson is American - and the clashing and blending of these cultures is something I have grappled with for 20 years! In the original production, Kate Hamill played Sherlock and her partner played the male presenting roles opposite her, so it is also fun to be directing my partner (who I met training at LISPA) as Lestrade etc. alongside a talented trio of women - this cast is a dream team. Robin and I collaborate frequently, so when Shirley suggested Robin for the

role, we were delighted for the chance to work together again, especially on a script this fun and multifaceted.

**Q. What initially drew you to this show?**

**Jen:** When Shirley approached me about directing this play, I had not yet heard of it or Kate Hamill, but I was immediately taken with the idea of Holmes and Watson being played by women. It is a fresh take on a well-known duo, who have had so many iterations and interpretations (think Basil Rathbone and Nigel Bruce, Christopher Plummer and James Mason, Benedict Cumberbatch and Martin Freeman, Robert Downey Jr. and Jude Law, the

continued p. 36



## Meet Playwright Kate Hamill

Originally from Lansing, NY, Kate Hamill is an award-winning NYC-based actor/playwright and she has been one of the ten most-produced playwrights in the country for seven seasons running. She is deeply passionate about creating new feminist, female-centered classics, both in new plays and in adaptation. Her work as a playwright celebrates theatrically, often features absurdity, and closely examines social and gender issues - all of which you will see in *Ms. Holmes & Ms. Watson, Apt. 2B*. The Hangar has previously produced several of Hamill's plays, including *Pride and Prejudice* (2018), *Little Women* (2019), and a virtual showing of *Sense and Sensibility* (2020). Her work has been produced Off-Broadway, at Oregon Shakespeare Festival, A.R.T., the Guthrie, Hartford Stage, Syracuse Stage, The Alley, Portland Center Stage, and more. Her other plays include *Vanity Fair*, *Dracula (a feminist revenge fantasy)*, *The Scarlet Letter*, *Mansfield Park*, *Emma*, and *The Odyssey*.



**Stacia Zabusky  
& Don Spector**

# **Ms. Holmes & Ms. Watson, Apt. 2B**

JULY 26–AUGUST 2, 2025

By  
**KATE HAMILL**

Cheerfully desecrating the stories of Sir Arthur Conan Doyle

Casting Director  
**Michael Cassara, CSA**

Scenic Design  
**Deb Sivigny †**

Costume Design  
**Deb Sivigny †**

Lighting Design  
**Tyler Perry †**

Sound Design  
**Ariana Cardoza**

Production Stage Manager  
**Jen Schilansky\***

Assistant Stage Manager/Production Assistant  
**Quin Frederich**

Director  
**Jen Percy-Edwards**



*Ms. Holmes & Ms. Watson, Apt. 2B* is presented through special arrangement with TRW PLAYS 1180 Avenue of the Americas, Suite 640, New York, NY 10036 [www.trwplays.com](http://www.trwplays.com)



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## Q&A WITH *MILLION DOLLAR QUARTET* DIRECTOR

**Q. Why should audiences be excited to see *Million Dollar Quartet*?**

**Jason:** It is the music that gets audiences into the theatre, but it is the story that keeps them there. Of course the musical aspects are exciting and energizing and it is going to be amazing to see these highly skilled actors also be able to play music at such a high level, but the story of the birth of this music is what keeps me coming back to the show. It feels quintessentially American that this group of musicians came from nothing, believed in what they had, and pursued greatness without losing their individuality.

**Q. Is there anything else you wish to add?**

**Jason:** The theatre industry is still building back from the COVID-19 pandemic. It has been met with dramatic increases in the costs of goods and lately is under pressure and threats by politicians that will make its financial difficulties even greater. If you like what you see tonight, please spread the word to ensure the Hangar can continue to provide arts and culture to you, the great people of Ithaca! ●



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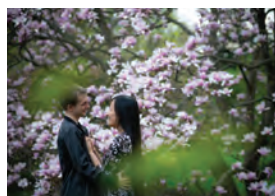
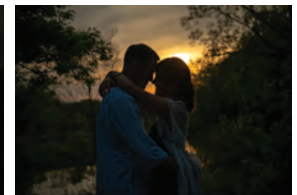
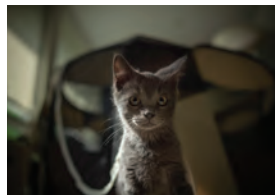
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# Q&A WITH THE HANGAR THEATRE'S SEASON SCENIC DESIGNER: DEB SIVIGNY

Interview by Bethany Schiller

**Q. Can you tell us a little bit about yourself and your connection to the Hangar?**

**Deb:** Hello! I'm Deb Sivigny. I moved to Ithaca from Washington DC last summer to teach costume design at Ithaca College and I'm loving it here!

At Hangar, I designed costumes for *Once* (2021) and *Natasha, Pierre and the Great Comet of 1812* (2022.) I think *Waitress* will be my 15<sup>th</sup> collaboration with Shirley Serotsky, but who's counting?

**Deb:** As of this moment, the basic layout of the set will remain the same—the doors, the floor, and the central platform, but the way they're used and dressed will change from piece to piece. One of the more obvious repeating features will be the window detail pieces—they help me to link the visual worlds of the three productions. Sun Records has architectural glass details on its corner entrance, likely from the 1949 renovation; glass blocks are a frequent feature in 1950s style diners, and a modernist element that shows up in some London architecture as well.



*Once*, costume design by Deb Sivigny, 2021

**Q. Last year, we saw the deck feature in the set of all three Mainstage shows. Will we see any elements of the set carry through all of the shows this season – how does that influence your approach to the design?**

The three plays don't have a lot in common on the surface, but finding the architecture that grounds the plays helps to create this "rep" set. I'm hoping that the details change the space enough to keep it interesting!



**Q. What goes into taking a design from the page to what the audience sees on stage?**

**Deb:** My process often begins with research that responds and asks questions of the script. What did the world look like in this time and place? What visual stories do we want to tell about these given circumstances? Are we grounded in realism or abstracted realism, or a fantastical transformative world?

In collaboration with the director and artistic team, I explore the aspects of the research that appeal to the group and use the architecture of the theatre to determine what would work to showcase the elements in the best way. Then I create a series of drawings and drafts that delineate where things go and what they look like. Design is a balancing act of storytelling, aesthetics, and function, (and budget!)

When the technical director gets the drafts, they turn it into reality. I always rely on TD's to determine whether the design can be created—they're looking at time, budget and labor to determine the cost of it all. I couldn't do my job without them. Hopefully all is good news and what you're seeing on



# 2025 HANGAR THEATRE DESIGN FELLOWS

The Hangar Design Fellowship program provides an opportunity for intensive hands-on training in a professional, repertory model experience. Designed to help bridge the gap between the educational and professional worlds, Hangar Design Fellows design the outdoor summer KIDDSTUFF productions.



Lily Rose Barron  
Sound Design Fellow



Margaret Garrity  
Lighting Design Fellow



Stephanie Noelia Vargas  
Costume Design Fellow



Kejia Yu  
Scenic Design Fellow

**LILY ROSE BARRON**, (she/they) is a sound artist, musician and creative technologist entering her fourth and final year in NYU Tisch Drama. She is incredibly excited to work with all the amazing people at Hangar this summer!

**MARGARET GARRITY**, a Lighting Designer with a BFA in Production and Design from Pace University and currently completing her MFA in Lighting Design at Boston University emphasizes storytelling through light, using design to shape emotion and elevate new perspectives. Recent design credits

include *Corpus Christi* and *Alcina* (Boston University), and *The Little Dog Laughed* (Stella Adler Studio of Acting). She is excited to participate in the Hangar Design Fellowship and grateful for the opportunity to learn, grow, and collaborate with others in the field. Learn more at [margaretgarrity.design](http://margaretgarrity.design).

**STEPHANIE NOELIA VARGAS**, is excited to join the Hangar Theatre this summer as a costume design fellow. Stephanie is a Washington Heights native with Dominican-Puerto Rican roots, currently pursuing a double major in

Art and Design and Theater, with a minor in Performance Design and Technology, at Alfred University. A multi-hyphenated artist, some of Stephanie's favorite productions include *The Guy Who Didn't Like Musicals* (Nora), *Divorce Diaries* (Co-Writer, Aiden's Alex), *Marisol* (Scenic Design), *Undercurrent* (Lighting Designer), and *An Evening of Dance 2025* (Costume Designer).

**KEJIA YU** is an MFA graduate in Scenic Design from Carnegie Mellon University, whose work is grounded in empathy, cultural insight, and spatial storytelling. Born

and raised in China, she draws on a background in interior and furniture design to inform her strong sense of three-dimensional composition. Her practice spans theater, film, television, and event, often exploring human emotion and cultural context through immersive environments. Kejia also creates concept art and illustrations for productions. Recent projects include *Armida* at Pittsburgh Opera and *The Inseparables* at CMU. In 2025, she received the George Kimberly Award for Set Design.

## Q&A

WITH THE  
DESIGN FELLOWS

**Q: What is your favorite aspect of the design process?**

**Stephanie:** My favorite aspect of the design process is the script analysis. Being able to find little moments that support one choice or another, and then eventually taking those

moments and creating a world to support them all is an invigorating process.

**Margaret:** My favorite aspect of the design process has shifted over the last few years. I have become incredibly enthralled in the research aspect of designing—understanding

continued p.53

across the board including collaborating with our fabulous cast. I'm looking forward to that again with *Waitress*!



**Shirley:** I love collaborating with this team. It is a process filled with laughter, discovery, and humanity.

**Q. Can you describe your collaborative creative process?**

**Aimee:** In my work with musicals, it begins with conversations with the director about their vision for the show.

Next, reading the libretto and listening to the music on repeat so that I know and understand it thoroughly. Then I move into a tremendous amount of pre-production choreography planning to prepare for how fast the process goes. Along with all the planning I do also enjoy being a part of and helping foster a rehearsal process where everyone feels comfortable contributing to help move the story forward in the most organic way possible.

**Q. Tell me about your favorite moment or song in the show.**

**Aimee:** There are two. *When He Sees Me* for sure. The song has a beautiful balance of humor with this very real vulnerability that is perfection.

The second is *She Used to be Mine*, such a beautifully written song and such an honest moment of self-reflection in the show.

**Shirley:** Honestly, I'm not inside the show enough-yet-to pinpoint this. I'm very excited to get there though!

**Q. At this moment in time, what about the show resonates with you the most?**

**Shirley:** Having to make hard choices in order to move towards the life you want-not just for yourself, but for the people you love. None of this is easy or simple, but the process can be clarifying and even beautiful. ●

list goes on) and not to mention the adaptations and spin-offs (a personal favorite is *Enola Holmes*!) And this isn't the first time women have taken the title roles - *Miss Sherlock* features Yuko Takeuchi in an HBO Asia version set in modern-day Tokyo.

I believe one of the reasons these characters stay relevant is however tumultuous *Holmes* is presented as, they can always find order in chaos; we live in a chaotic world and take great comfort in exploring possibilities of there being patterns to be discovered, answers to be found, to make sense of the madness of the randomness and brutality around us. *Holmes* is a genius, which is in equal measure enchanting and maddening.

And the obvious - this play is a joyous farce! It is fast-paced, quick witted, and full of impossible physicality - a world where the stakes are high, there are revelations on top of revelations, and actors are invited to play multiple roles (Who doesn't love a wig or

a fake moustache? How did they make that change so quickly?)

**Q. *Ms. Holmes & Ms. Watson* is set in post-pandemic London, is it challenging to direct a show set during such a recent, monumental point in history? (How) have your own pandemic experiences affected your approach to the show?**

**Jen:** I lived in post-pandemic London in 2021! 2025 is a time when we are only just beginning to unpack the impact of the pandemic on humanity, both for the good and the bad.

One thing I find challenging about the play's setting is that it occurs immediately following the end of Trump's first administration with an assumption that we would never be there again. Yet here we are. The writing is chillingly accurate at times, and feels close to the bone.

**Q. Without giving too much away, what is your favorite moment in the show?**

**Jen:** I don't want to give too much away, but - "When you have eliminated the impossible, whatever remains, however improbable, must be the truth."

**Q. Why should audiences be excited to see *Ms. Holmes & Ms. Watson, Apt. 2B*?**

**Jen:** I think the Hangar has made a brilliant choice in closing a season of musicals with such a skillfully written genre-piece. It has well-loved characters; it is hilarious, well-written and slick. It will make you belly laugh in a time when we need as much of that as we can get, but it is also intellectually stimulating, clever, and responsive to the world today.

You will also see an incredibly talented cast of actors in their element. Elementary, dear audience! ●



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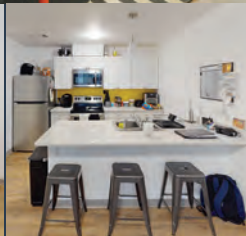
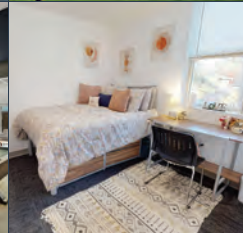
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# 2025 HANGAR THEATRE LAB COMPANY PERFORMANCE FELLOWS

The Hangar Lab Company Performance Fellowship, designed for college students and theatre artists transitioning into the professional world, provides an immersive hands-on experience in a repertory environment. Hangar Lab Performance Fellows spend the summer learning, rehearsing, and performing at and around the Hangar Theatre in Ithaca, NY. Fellows will enhance their craft by engaging in a series of professional-level rehearsal experiences, workshop explorations, and performances.



*Make Way for Ducklings*, KIDDSTUFF 2024



*Pete the Cat*, KIDDSTUFF 2024



*Make Way for Ducklings*, KIDDSTUFF 2024



*Ragtime*, Mainstage 2024

# 2025 HANGAR KIDDSTUFF ARTISTIC TEAMS

Meet the artistic teams behind the Hangar Theatre's 2025 KIDDSTUFF Theatre for Young Audiences (TYA) summer series. These directors work collaboratively with Hangar Design Fellows and Lab Performance Fellows to produce the KIDDSTUFF series, which features plays and musicals created and designed specifically for young audiences. The Next Gen creative team are the Teaching Artists who lead the three-week Next Gen Musical session, which provides students with a fully immersive performance opportunity, and is the final KIDDSTUFF production of the season.



Adara Alston



Enaw Elonge



Claire Gratto



Emma Park-Miller



Sarah Plotkin



Parker Stinson

**ADARA ALSTON** (Director: *Naked Mole Rat Gets Dressed*) is delighted to make her KIDDSTUFF directorial debut, after appearing as an actor/performer with Hangar Theatre in *The Skin of Our Teeth*, *An Odyssey*, *A Seasonal Story Jam* and *Hootenanny*, *A Christmas Carol*, and *The Inferior Sex*. Some recent directing credits: *The Mountaintop* (Chenango River Theatre), *Doubt*, *A Parable* (Elmira Little Theatre), the initial workshop and staged reading performances of *Toliver and Wakeman* (Franklin Stage), and narratives for docu-film *North to Freedom* (WSKG-TV/PBS), and academic theatre productions of *Men on Boats* (Ithaca College) and *Eleemosynary* (SUNY Cortland). Associate directing credit: *Trouble in Mind* (Franklin Stage, with director Patricia Buckley). Assistant directing credit:

*Bricktop: Legend of the Jazz Age* (Franklin Stage, with director Rodney Hudson). As a musician, she performs as a drummer and the drum major for BC Celtic Pipes and Drums. Adara is also the Emmy-award winning host of the arts and culture program *Expressions* on WSKG-TV (PBS). Adara is a proud graduate of Michael Barakiva's Leadership Initiative Project (LIP) for emerging directors.

**ENAW ELONGE** (Musical Director, *Naked Mole Rat Gets Dressed*) is pleased to be returning to the Hangar this summer. No stranger to music and theatre, Enaw is currently a Music Teacher at Dundee Central School in Dundee, NY where she oversees both the Elementary and High School theatre productions. She also loves to collaborate with local community theatres. Recent production credits include: *A Gentleman's*

*Guide to Love and Murder* (Director, Elmira Little Theatre & Elmira College) and *James and the Giant Peach* (Director, Dundee Drama Department).  
noprivatestudio.com

**SARAH PLOTKIN** (Director: *The Velveteen Rabbit*) is a director, educator and community-engaged artist who specializes in new play development and devising. She is thrilled to be returning to the Hangar, where she previously directed *Pete the Cat*. Other recent credits: *Ithaca Fever* (The Cherry Arts), *Hadestown* (LACS), *The Sisters Fitz and Startz: Cook with Kids* (Walking on Water / Fitz and Startz Productions), *Play of Delights* (Story House Ithaca / Civic Ensemble), *Molting* (Center at West Park), *Every Feeling I've Ever Felt* (Ars Nova). Sarah holds an MA in Theatre Education and Applied Theatre from Emerson College and is an Associate Member of

the Stage Directors and Choreographers Society.  
sarahplotkin.com

## NEXT GEN CREATIVE TEAM

**CLAIRE GRATTO** (Director: *Disney's Frozen Jr.*) is a theatrical performer, teacher, playwright, and director from Rochester, New York. Claire graduated with her Bachelor's degree in Theatre Studies and a minor in Vocal Music from Ithaca College in 2023. Since then, Claire has served as a teaching artist at the Hangar as well as directed last summer's Next Gen Musical: *The Addams Family Young@Part*. Additional theatrical work includes music direction for *Willy Wonka Jr.* with Trumansburg Middle School, Ithaca Shakespeare, Geva Theatre Center's Summer Academy, and Blackfriars Theatre in Rochester, New York.

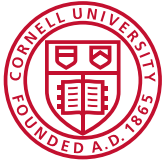
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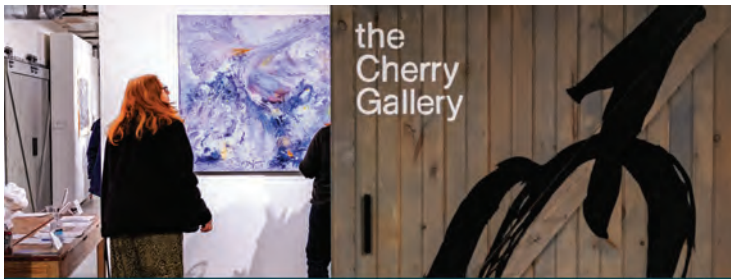
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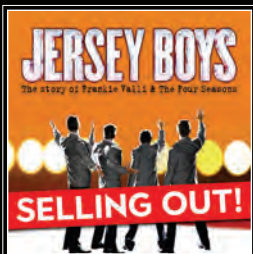
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Evening with Albee  
The Owl and the  
Pussycat  
The Thunder Carnival

### 1977

The Imaginary Invalid  
Last of the Red Hot  
Lovers  
A Marvelous Party  
Heartbreak House

### 1978

Arsenic and Old Lace  
Show Boat  
Private Lives  
El Grande De  
Coca Cola  
Hedda Gabler

### 1979

Side by Side  
by Sondheim  
Pygmalion  
The Boys from  
Syracuse  
The Front Page  
Sleuth

### 1980

Wait Until Dark  
Brigadoon  
The Passion of Dracula  
Equus  
Ah, Wilderness!

### 1981

The Gin Game  
Angel Street  
Ernest in Love  
The Sea Anchor  
The Rainmaker

### 1982

Gemini  
Cabaret  
Dear Ruth  
Loose Ends  
Pudd'nhead Wilson

### 1983

Born Yesterday  
The Eccentricities of  
a Nightingale  
She Loves Me  
Fifth of July  
Behind a Mask

### 1984

The Lion in Winter  
Damn Yankees  
Children of a  
Lesser God  
Crimes of the Heart  
State of the Union

### 1985

Agnes of God  
Guys and Dolls  
How the Other  
Half Loves  
End of the World With  
Symposium to  
Follow  
Amadeus

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Bedroom Farce  
Anything Goes  
Cat on a Hot Tin Roof  
Misalliance  
The Real Thing

### 1987

You Never Can Tell  
Gypsy  
All My Sons  
Tartuffe  
The Threepenny  
Opera

### 1988

"Master Harold" ...  
and the Boys  
The Pajama Game  
The Normal Heart  
The Waves  
A Doll's House  
Brighton Beach  
Memoirs

### 1989

Broadway Bound  
I Do! I Do!  
Arms and the Man  
A Map of the World  
Dr. Jekyll & Mr. Hyde

### 1990

Driving Miss Daisy  
Kiss Me, Kate  
Toys in the Attic  
Isn't It Romantic  
Dracula

### 1991

Ten Little Indians  
Carousel  
Burn This  
I'm Not Rappaport  
Major Barbara

### 1992

The Heidi Chronicles  
Man of La Mancha  
The Miracle Worker  
A Life in the Theatre  
M. Butterfly

### 1993

Shirley Valentine  
Evita  
Candida  
A View from the  
Bridge  
Lips Together,  
Teeth Apart

### 1994

Lost in Yonkers  
Damn Yankees  
Six Degrees of  
Separation  
Othello  
Falsettos

### 1995

The Search for Signs  
of Intelligent Life  
in the Universe  
Sweeney Todd  
A Few Good Men  
Man and Superman  
The Sisters Rosensweig

### 1996

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Anne Frank  
I Hate Hamlet  
Rosencrantz and  
Guildenstern Are  
Dead  
Camelot  
Angels in America  
Fences

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Lapin Agile  
South Pacific  
The Rose Tattoo  
The Complete  
Works of William  
Shakespeare  
(abridged)

### 1998

To Kill a Mockingbird  
Jeffrey  
Forever Plaid  
Old Wicked Songs  
The Importance of  
Being Earnest

### 1999

The Glass Menagerie  
As Bees in  
Honey Drown  
The Fantasticks  
How I Learned to Drive  
Blithe Spirit

### 2000

The Woman in Black  
Don't Dress for Dinner  
Dames at Sea  
A Moon for the  
Misbegotten  
Greater Tuna

### 2001

Having Our Say: The  
Delany Sisters' First  
100 Years  
Joseph and the  
Amazing  
Technicolor  
Dreamcoat  
The Legacy Codes  
Dinner with Friends  
A Midsummer  
Night's Dream

### 2002

Spinning Into Butter  
The Sound of Music  
Bach at Leipzig  
Cyrano de Bergerac  
Proof

### 2003

Topdog/Underdog  
The Caucasian  
Chalk Circle  
My Fair Lady  
Fixed  
Stones in His Pockets

**2004**

The Complete History  
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The Blue Room  
Of Mice and Men  
Indoor/Outdoor  
Cats

**2005**

All in the Timing  
I Am My Own Wife  
As You Like It  
Rough Magic  
The Wiz

**2006**

Sammy & Me  
Sleuth  
Bloodline: The  
Children of Argos  
'Art'  
Hello, Dolly!

**2007**

Doubt  
Disney's Beauty  
and the Beast  
Hair  
Bleeding Kansas  
All the Great Books  
(abridged)

**2008**

The Overwhelming  
No Child...  
Bad Dates  
Oklahoma!  
The Playboy of the  
Western World  
Hedwig and the  
Angry Inch

**2009**

Dirty Blonde  
Once on This Island  
November  
Betrayal  
Rent

**2010**

The 39 Steps  
Man of La Mancha  
Penelope of Ithaca  
The Piano Lesson  
The 25th Annual  
Putnam County  
Spelling Bee

**2011**

Rounding Third  
Ragtime  
Ever So Humble  
Gem of the Ocean  
The Rocky Horror  
Show

**2012**

Lend Me a Tenor  
Titanic  
Full Gallop  
Next to Normal  
The Trip to Bountiful

**2013**

Last of the Red  
Hot Lovers  
Gypsy  
4000 Miles  
Clybourne Park

**2014**

Red  
Around the World in  
80 Days  
Little Shop of Horrors  
Other Desert Cities

**2015**

God of Carnage  
Spring Awakening  
The Hound of  
the Baskervilles  
Talley's Folly

**2016**

I Loved, I Lost,  
I Made Spaghetti  
In the Heights  
Third  
Constellations

**2017**

Disgraced  
A Funny Thing  
Happened on the  
Way to the Forum  
Dégagé (disengage)  
The Foreigner  
Shakespeare's R&J  
Charles Dickens'  
A Christmas Carol

**2018**

Fortune  
Chicago  
Pride and Prejudice  
A Doll's House, Part 2  
Xanadu  
Charles Dickens'  
A Christmas Carol

**2019**

Or, What She Will  
Into the Woods  
Kinky Boots  
Little Women  
Big Play Festival!  
A Raisin in the Sun  
August: Osage  
County  
You Can't Take It  
with You

**2020 VIRTUAL**

The Skin of Our Teeth  
Uncommon Excerpts  
and Others  
Honk Your Horn  
Queens Girl in  
the World  
Sense and Sensibility

**2021**

The Realness: another  
break beat play  
Once  
Sweeney Todd: The  
Demon Barber of  
Fleet Street  
Queens Girl in the  
World  
An Odyssey

**2022**

School Girls; Or,  
The African Mean  
Girls Play  
Cabaret  
Natasha, Pierre &  
the Great Comet  
of 1812

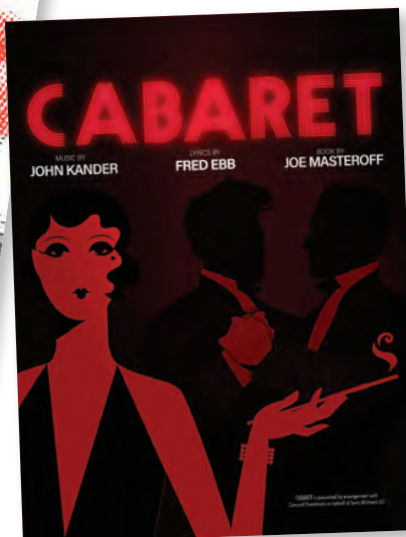
The Great Leap  
Flight Test: Trans Am

**2023**

What the Constitution  
Means to Me  
Billy Elliot  
The Impossible  
Dream: A Broadway  
Pops Concert

**2024**

Ride the Cyclone  
Ragtime  
Todd vs. the Titanic



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The only certainty in the work that we do is that it would not be possible without our incredible family of supporters. For every ticket that you purchase, season you subscribe to, event that you attend, or gift that you give, you continue to breathe life into our beloved Hangar Theatre. For nearly a half-century, arts lovers like you have made the Hangar a part of their lives, helping this old airplane hangar to grow into a regional theatre with national prominence and into a home for the next generation of theatre artists. Our story begins with you and continues because of you. Thank you for joining the efforts of that devoted group of locals who followed their dream so many years ago, to make the Hangar Ithaca's home for the arts.

The gifts in this list reflect contributions made between January 1, 2024 and May 6, 2025, to the Hangar's Annual Fund, Lisa Bushlow Education Fund, the Next Generation Scholarship Fund, in-kind donations, and donations made in tribute and in memoriam. If we have made any errors or omissions in this list, please accept our apologies and bring it to our attention so that we may express our gratitude and correct our records. Please contact us at [info@hangartheatre.org](mailto:info@hangartheatre.org).

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 -Easy-Ware Corporation

*In honor of The 50th  
 Anniversary of the  
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 -Celia and Arnold Serotsky

*In honor of Greg Bostwick*  
 -Patrice Pastore

*In honor of Ruth G. Knuth*  
 -Barbara Knuth & Kurt Jirka

*In honor of 25 years  
 of theater with Randy  
 & Ron Ehrenberg*  
 -Ehrenbergh family

*In honor of all the artists and  
 leaders of the Hangar over  
 these 50 years. Thanks for  
 keeping the vision alive.*  
 -David Feldshuh  
 & Martha Frommelt

*In honor of Judith Scarpella*  
 -Dianne Ferriss

*Thanks to the Hangar for  
 50 great years! Here's to 50  
 more!*  
 -Margaret Shackell  
 & Glen Dowell

*In honor of The Hangar's  
 50th Season*  
 -Geoff Dunn



*In memory of Patty  
Zimmermann*  
-Stewart Auyash

*In memory of Stephen Cole*  
-Katie Spallone

*In memory of George Taber*  
-Suzanne & John Andrews

*In memory of George Taber*  
-Anonymous

*In memory of  
Rev. Nelson Reppert*  
-Denise & Joe McEnerney

*In memory of LaVerne Light,  
still missing you*  
-Susannah Berryman

*In honor of The Dinner  
Group*  
-Laura Knapp

*In Honor of Dr. Roy  
Dexheimer*  
-Pat Archambault

*In loving memory of  
Ann Ward*  
-Valerie Ward

*In honor of Susan Kaplan  
on a landmark birthday*  
-Sally McConnell-Ginet  
& Carl Ginet

*In memory of Claudia  
McGee*  
-Sharon McGee  
& Jinsoo Kim

*To celebrate 50 years of t  
he Hangar Theatre, looking  
forward to many more  
seasons of terrific work*  
-Susan Kaplan

*In memory of Patty  
Zimmermann*  
-Sue Perlgut

*In honor of Bethany  
Schiller's birthday*  
-Joanne Schiller  
-Patricia Schiller  
-Jill Schiller  
& Mike Lepelstat

*In memory of George  
William Taber*  
-Suzanne & John Andrews

*In honor of Jennifer Harris,  
in honor of her devotion to  
the Arts*  
-Jorj Buchholz  
& Paula Loskamp

*In honor of Mary Kane*  
-Rachel Lampert  
& David Squires

*In Memory of  
Dr. Roy Dexheimer for his  
many years of service  
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-TST BOCES Teachers  
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stage is because of the success of that collaboration.

**Q. Is there a particular show (or type of show) that is the most fun to work on? The most challenging?**

**Deb:** I love working on productions that require the scenery to have a “personality”: sets with elements of deep personalization, the details of a space lived in and loved by a character. I think it’s probably a response to my work as a costume designer where I’m looking at the emotional arc of a person and how it manifests on stage. Spaces have storytelling arcs too. How does a space change from beginning to end? What is the container of a moment?

However, these detailed productions are also some of the most challenging shows for me. The attention to detail is a heavy lift and requires a lot of research to feel convincing. Many

modern plays are written like films—they have multiple locations and jump cut between time periods in the blink of an eye. While it would be easy to lean into more realistic scenery, it’s a trap! The set should never slow down

the pacing, so abstraction is the key to a speedy transition. Let’s see if I listen to myself later this summer when we’re planning *Ms. Holmes/Ms. Watson*... ●



*Natasha, Pierre & The Great Comet of 1812*, costume design by Deb Sivigny, 2022

that initial impact of a script and then really digging in, highlighting the details, acknowledging the subtleties and finding the answers in the historical truths and experiences of the playwright. It becomes a really beautiful thing when you, as a designer, have the strong background needed in order to inform the choices in a production with your collaborators.

**Kejia:** I like the very first stage of coming up with a design, maybe sketching a model, maybe drawing a sketch. Because it’s the stage where I need to listen to my director the most, and it’s also one of the most free and creative.

**Lily:** My favorite aspect of a design process is the creative collaboration. I love discussing meaning and dramaturgy with a group of fascinating people and coming to a show that is creative and intentional.

**Q: What is your dream project?**

**Stephanie:** Designing and constructing a costume with so many tricks and/or visual appeals that the audience has no choice but to believe that magic is real. Quick changes on the fly, extravagant detailing that can be seen from a distance.

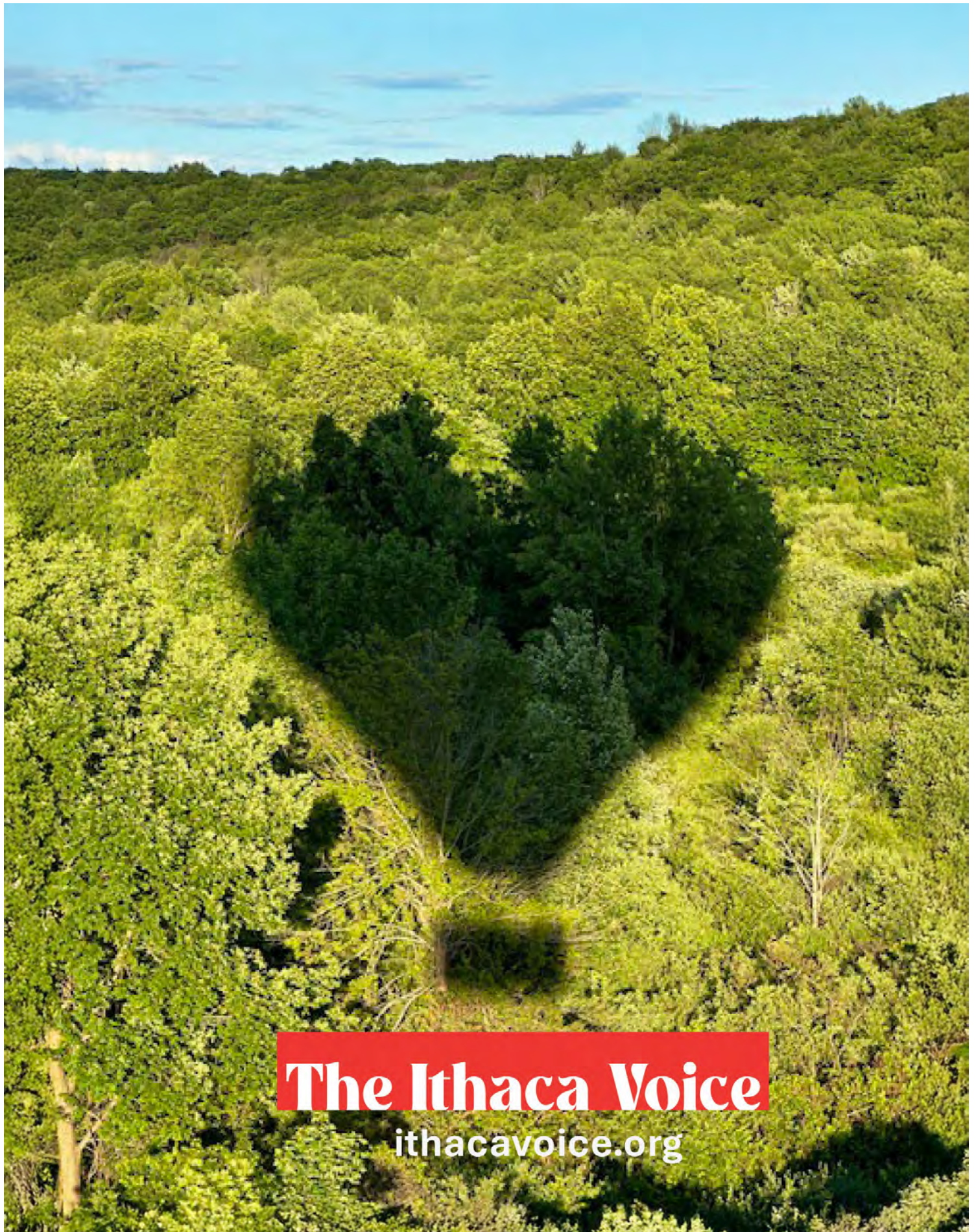
**Margaret:** I think a dream project would be working with a playwright on a new work and assisting in what

the production would look like and how it would impact audiences from the very start of a process. I want that opportunity to build a show from the ground up.

**Kejia:** I like to design a show that is more surreal, in a black box, or in a non-traditional proscenium theater.

**Lily:** Generally, I love working on new, highly collaborative works. So my dream project has yet to occur. ●





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**Parker Stinson** (Music Director: *Disney's Frozen Jr.*) is very excited to be returning to the Hangar for their third summer as music director for Next Generation. Parker has performed in an array of plays and musicals starting from age 7. They pursued studies of Theatre at Wells College in addition to years of experience as a musician, teaching artist and vocal coach. Parker's greatest childhood joy was attending theater camp every summer in their home state, Maine, and strives to bring that same enjoyment to these young performers. They hope to continue to have a positive impact on children through shared love of theater, music and creativity.

**Emma Park-Miller** (Production Stage Manager: *Disney's Frozen Jr.*) is thrilled to be back at Hangar! She is a junior at Boston University pursuing Film/Television and Theatre Arts, but will always be an Ithaca local. Last summer she was here on the Stage Management team, but she has also worked with Kitchen Theatre Company, directed with Dryden Drama Boosters, and tech directed multiple shows for her theatre club at BU where she will be Co-Technical Advisor next year. She hopes you have fun seeing great theatre!

# Q&A

## WITH THE ARTISTIC STAFF

### Q. What experience have you had with Theatre for Young Audiences (TYA) in the past?

**Sarah:** I've had the pleasure of directing two TYA musicals this past year: *Pete the Cat* at the Hangar and *The Sisters Fitz and Startz: Cook With Kids* as part of the Kitchen Theatre's family fare season. Both are really joyful, highly physical shows that were a blast to work on.

**Adara:** Working on theatre productions that engage young people is such a joy. Previously, I've only experienced TYA from an acting perspective. The expressiveness and gratitude of a young audience is like no other. They are loud and involved and let you know exactly how they feel.

**Claire:** I had the joy of directing the KIDSTUFF production of the *Addams Family Young@Part* last summer. It's so special to return to the Hangar again for another awesome summer.

**Emma:** As a kid I would always go to CSMA and do their theatre camp in August and February! It's what opened my eyes to theatre to begin with, and now that I am older, I have been lucky enough to work with TYA here

at Hangar and see the next generations continue to grow and flourish.

### Q. What do you find to be rewarding about working on theater for kids?

**Sarah:** TYA shows are often very high energy, funny and require a lot of physicality from the actors, which can make for a delightful rehearsal process! It's so rewarding to then be able to share our joy and love for the play with young people who are reflecting that joy in the audience. It's especially fun when there are moments of audience interaction and both the young people and the adults get into it.

**Adara:** It is so rewarding to know that you could be a part of a moment that not only provides entertainment to a receptive crowd of young people, but also can become an influential moment that sticks with a young person for life. Maybe they say, "That's what I want to do when I grow up!" And you were a piece of the beginning of their theatre journey. What a gift that is.

**Claire:** It's remarkable to see them connect with each other onstage and off. I think people forget how much of a "team sport" theatre is and it's a joy to witness students' collaboration skills in action.

**Emma:** Working on theater for kids really is a reward in itself. No matter how short or

long the time frame is, how long they've been in theater, if you've worked with them before, or their strengths/weaknesses, you always get to see such tremendous growth when working with kids. Each one of them is just so happy and grateful to be there and participate, so they always go the extra mile to really soak in as much as possible! And there is nothing more rewarding than seeing it all 'click' for them!

**Parker:** I find providing an impactful and lasting experience in summer theater to be extremely rewarding. I grew up doing this, in these spaces, and I think about the amazing directors I had, how I gained confidence, and how much it shaped me. I feel honored to have the opportunity to connect with these kids and create a space for them to experience the same joy that I felt, and continue to feel. It feels like I am able to give back what I received in my younger years.

### Q. What do you find to be particularly challenging?

**Adara:** I often say one job of the director is to make sure that the audience "stays leaned in". This is even more the case with young people. TYA shows are generally shorter, with the awareness that the window of engaging that audience is even tighter.

So things have to move in a way that keeps them

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# 50 YEARS OF HANGAR HISTORY

By Bethany Schiller



*Man of La Mancha, 1975*

## 1975–1984: THE HANGAR TAKES FLIGHT

On July 11, 1975, the curtain rose on the Hangar Theatre's first Mainstage production — *Man of La Mancha* by Dale Wasserman, Mitch Leigh, and Joe Darion. The Hangar's launch was only possible due to the dedication of passionate Ithacans over the previous decade. The building was originally an airport hangar, its conversion to a theatre was made possible by a grant from Nelson Rockefeller and

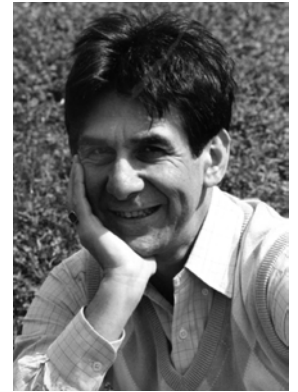


The Hangar, 1935

the combined efforts of many individuals, organizations, and the city of Ithaca who believed in the value of arts and stood up for that belief. While we owe a debt of gratitude to many,

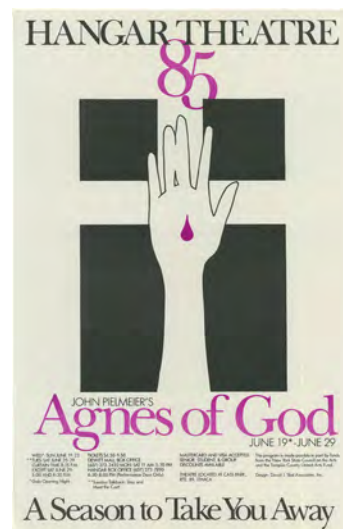
the Hangar would not be here today without the efforts of Tom Niederkorn, then city planner, who was recruited to convince the city of Ithaca to support construction of an ambitiously designed Festival Theatre near the old airport hangar. When these grand plans fell through, Niederkorn proposed converting the existing hangar into a theatre.

Bob Moss began his 15-year term as Hangar Theatre Artistic Director in 1982. Moss launched his theatrical career as a stage manager, then founded the acclaimed Playwrights Horizons in New York City, which he ran from 1971–1981. As Artistic Director, Moss directed over 30 productions and directed several hour-long Shakespeare adaptations that toured local



Bob Moss

schools. In the same year that Moss arrived at the Hangar, the Next Generation School of Theatre was founded, an educational program designed to create opportunities for theatrical development and fun. Today, Next Gen programming continues to inspire a lifelong love and appreciation of the arts, create space for collaboration and communication, foster authentic self-expression, and support artistic choices that embrace diverse perspectives.



## 1985–1994: GROWTH AND INNOVATION

The 1985 season opened with the Hangar Theatre's 50th Mainstage production, *Agnes of God* by John Pielmeier. Over the next ten years the Hangar produced 51 Mainstage shows, and as many or more KIDDSTUFF and North Stage (later the Wedge) shows. In 1986 construction began on the Hangar's set

and costume shop, thanks to a grant from the New York State Natural Heritage Trust. The shop is where Hangar production staff build sets and create props and costumes for our productions. 1985 also saw the launch of the Hangar



Theatre's KIDDSTUFF programming— plays and musicals for young audiences. These shows were produced by the Second Company, which became the Lab Company in 1990. Lab Company artists were typically college theatre students, who at the time received college credits by completing the Lab program.

Eventually, the Lab became affiliated with the Playwrights Horizons studio at NYU—a program led by the Hangar's Artistic Director, Bob Moss. The Hangar's current Producing Artistic Director, Shirley Serotsky, made her first appearance at the Hangar in 1994 as a member of the Lab Company. She had just finished her first year as a musical theatre major at the University of Michigan and sought a summer program that allowed a greater focus on acting training and experiences—the Hangar program seemed like a great fit. When asked about her time in the Lab Company, Serotsky recalls it being “challenging, exhausting, impossible, and wonderful.” Her experiences in the Lab Company would lead to the realization that she wanted to study a greater range of approaches to making and conceiving theatre, and she ultimately shifted her focus from performing to directing. In 2022 the Hangar officially transformed the Lab Company into the Hangar Lab Performance Fellowship, making the formerly tuition-based program a compensated fellowship.



Next Generation School of Theatre students in 2010.

## 1995–2004: TRANSITIONS AND TRAILBLAZING

In 1995 the Hangar launched Project 4, a program that brings teaching artists into local fourth-grade classrooms. What began in a single Cayuga Heights Elementary classroom grew into a program that at one time served every fourth-grade class in Tompkins County, thanks in part to Empire State Partnership Project funding. Through the process of producing plays, students learn history, English, social-emotional learning skills, and even math and science! To this day, Project 4 continues bringing teaching artists into Ithaca area classrooms. Often, the residency concludes with



Sterling K. Brown and Jeremiah W. Birkett in *Topdog/Underdog*, 2003.

a “Hangar Day” which provides students with the opportunity to perform their plays on the Hangar stage.

In 1997, Bob Moss ended his 15-year tenure as Artistic Director, and director/educator Mark Ramont took the reins. Ramont's vision focused on allocating resources in a way that ensured the highest level of professionalism with smaller, more intimate productions. Some highlights from this period include *The Importance of Being Earnest*, *The Glass Menagerie*, *The Fantasticks*, and *Dames at Sea*. In 2000, when Ramont moved on from the Hangar, Lisa Bushlow stepped into a new position as Executive Director, and the Hangar hired former Hangar Directing Fellow Kevin Moriarty as its new Artistic Director. As leaders, they worked to nurture relationships with artists over time, bringing people back to the Hangar through various programs over the years. During their tenure, the Hangar emphasized producing both world premieres of new plays and regional premieres of recent plays from New York. In 2003, the Hangar produced the first regional production of *Topdog/Underdog*, a Pulitzer prize-winning play by Suzan-Lori Parks, starring Sterling K. Brown (whose recent TV and film credits include *This Is Us*, *Black Panther*, and *American Crime Story*). The Hangar's 30th season included its 150th Mainstage production: the world premiere of *Indoor/Outdoor* by Kenny Finkle.

## 2005–2014: A HANGAR FOR ALL SEASONS

This decade saw several transitions in artistic leadership. Artistic Director Kevin Moriarty left the Hangar to become Artistic Director at Dallas Theater Center at the end of the 2007 season, Bob Moss returned as Interim Artistic Director for the 2008 season, after which Peter Flynn served as Artistic Director from 2009-2012, and Jen Waldman from 2013-2015. Highlights from the Mainstage seasons include *I am My Own Wife*, *Sammy & Me*, *Hedwig and the Angry Itch*, *Rent*, *Ragtime*, *Lend Me a Tenor*, and *Little Shop of Horrors*. Up to this point in its history, the Hangar wasn't winterized,





*Little Shop of Horrors*, directed by Jen Waldman, 2014.

which meant there could only be programming in the summer. In June 2008, the Hangar announced "A Hangar for All Seasons" - a capital campaign with the goal of raising \$4.6 million to fund a major renovation and winterize the building. This goal was reached by the following year, and the renovation began immediately following the completion of the 2009 season. In 2010, the fully renovated theatre could now be used year-round, which opened up opportunities for more educational programming (like the popular Break-a-Leg school break education sessions) and rentals, concerts, and other programming throughout the year.



*It's a Wonderful Life Radio Show*, 2011.

For the first three years after the renovation, the Hangar produced CabarETC, a series of cabaret-style performances running from September through December. Performers included Broadway artists such as Andrea Martin, and Andrea Burns, as well as local artists like Erica Steinhagen. The Hangar also began hosting rental events. Some of the earliest organizations to rent the theatre were Opera Ithaca and Ithaca Ballet (organizations that still perform at the Hangar today). At this time, DSP also started using the Hangar as a venue. The very first Dan Smalls Presents event at the Hangar was a George Winston concert. By the end

of this decade, we expanded our partnership with DSP and these shows took the place of CabarETC.

## 2015–2024: NAVIGATING A CHANGING LANDSCAPE

In 2015, former Drama League Directing Fellow Michael Barakiva joined the Hangar as interim Artistic Director; he would become the Hangar's first full-time, in-residence Artistic Director the following year. Early in his tenure as Artistic Director, Barakiva launched the Artist in Residency Series, or AIRS. This program invited writers and composers from all over the country to spend a week in Ithaca working on a project of their choice. At the end of the week, Hangar board, staff, and community members were invited to a sharing of the work and a Q&A with the artist. The first writer to participate in the series was Kate Hamill, originally from the Ithaca area, and now one of the most produced playwrights in the country. The Hangar has produced several of her adaptations on the Mainstage including *Little Women*, *Pride and Prejudice*, and this season's *Ms. Holmes & Ms. Watson*, *Apt. 2B*.



Kate Hamill and the Hangar's Spring Gala, 2019.

Josh Friedman served as the Hangar's Managing Director from 2012–2017. During his time at the Hangar, he implemented a variety of programs aiming to increase the ways in which audiences engaged with the theatre, including post-show conversations conducted through a moderated, online chat forum and the *Hangar Aces*, a social and philanthropic group specifically for subscribers ages 21–40. In 2017 Friedman transitioned away from the Hangar and MaryBeth Bunge (who had served as Development Director during the Hangar for All Seasons capital campaign) stepped into the role. Under MaryBeth and Michael's leadership the Hangar increased the number of musicals in the Mainstage season, including *Xanadu*, *Chicago*, *Into the Woods*, and *Kinky Boots*.



*Kinky Boots*, 2019

In 2016, local playwright Aoise Stratford was commissioned to write a new adaptation of Charles Dickens' *A Christmas Carol*. Michael met with a number of writers about the project, and recalls that Aoise's commitment to social justice and understanding of the source material made him decide that she was the right person for the job. The show was produced at the Hangar in December 2017-2019. In 2024, Stratford's *A Christmas Carol* returned to the Hangar stage, playing a starring role in the annual Hangar Hobnob fundraising event.



*A Christmas Carol*, 2019

At the end of 2019, Lab Company alumni Shirley Serotsky moved to Ithaca from the Washington, DC area to become the Hangar's Associate Artistic Director. In early 2020 the COVID-19 pandemic hit, and as the Hangar realized that in-person theatre was not going to be possible any time soon, the 2020 season shifted to a fully remote performance series. Additionally, the Hangar offered fully remote, online virtual education programs that summer. Towards the end of that year, Michael Barakiva departed from the Hangar and Serotsky became the Interim Artistic Director. She was then named Artistic Director in early 2021. Towards the end of the summer of 2020, Barakiva, Serotsky, and Production Manager Adam Zonder began to consider what it would

look like to perform outdoors; at the end of the year they committed to a fully outdoor season in 2021. Several local businesses worked with the Hangar to construct the outdoor space behind the theatre. At the time, a number of federal aid programs directly related to the pandemic kicked in very quickly, allowing the Hangar to both create the outdoor space and produce a diverse and expansive season that included *An Odyssey*, a new adaptation of Homer's work by Ithaca-area artist Samuel Buggeln, in collaboration with The Cherry Arts, *Once*, and *Sweeney Todd*.



Hangar leadership and City of Ithaca officials launch the Tompkins Trust Outdoor Stage in 2021.

As pandemic relief funding tapered off in 2022 and 2023, Hangar Theatre leadership thought critically about how to remain solvent and stable as an organization, and ultimately decided to adjust the number of Mainstage productions from five to three. That season featured *What The Constitution Means to Me* (co-produced with the Kitchen Theatre Company), and the wildly popular *Billy Elliot*. The decade closed out with a powerful production of *Ragtime*, the runaway hit *Ride the Cyclone*, and a world premiere production of *Todd vs. the Titanic* (co-produced with Adirondack Theatre Company). The 2025 season marks

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Donna Lynne Champlin and Nik Walker in *Sweeney Todd*, 2021.





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Disney's *The Little Mermaid* is based on the Hans Christian Anderson story and the Disney film produced by Howard Ashman and John Musker, written and directed by John Musker and Ron Clements. Originally produced by Disney Theatrical Productions.

continued from p. 55 | **KIDSTUFF ARTISTIC STAFFING**

absorbed, that makes them feel like a part of the story, and keeps them looking forward to what comes next. The stellar script already provides the vehicle to allow for this, but a director should try to successfully showcase that content and not get in the way of it.


**Claire:** Definitely the time crunch. Oftentimes companies of professional actors stage a show in about 2-3 weeks. Doing so with student actors is a very intense but rewarding process!

**Q. What about your specific story resonates for you?**

**Sarah:** I love that *The Velveteen Rabbit* is a story about trying to figure out who you are and what your place is in the world. The story is incredibly relatable, but also presents a complex and nuanced ending, which I think young people will really appreciate. It's an ending that feels real and inspires all of us to keep hoping, even if our dreams don't turn out exactly as we'd planned.

**Claire:** It's a story about relationships – particularly what it means to stick up for those you love. I think each audience member will find a little bit of themselves and their loved ones in these characters.

**Emma:** As someone who originally didn't know if theatre would fit into her professional life, I think it's really important to show kids that they can do whatever they set their minds to – especially in the arts. Nowadays it is so easy to fall into the mindset of picking your career to earn as much money as possible, that the arts sometimes fall by the wayside. No one says that you have to follow one path or another, but it's so vital to show kids that the arts are still an option for a career and a future as long as you love it, and TYA is just one way to help make that possible! ●



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HANGAR HISTORY

the beginning of the Hangar's sixth decade. During this decade, Producing Artistic Director Shirley Serotksy aims to program and produce with the needs of the community at the forefront, reflecting the Hangar's aspiration to serve as an artistic home that nurtures a lifelong love of the performing arts for all. ●



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# Hangar Theatre Company Land Acknowledgement

The Hangar Theatre is located on the traditional homelands of the Gayogóhó:nq' (the Cayuga Nation). The Gayogóhó:nq' are members of the Haudenosaunee Confederacy, an alliance of six sovereign Nations with a historic and contemporary presence on this land. The Confederacy precedes the establishment of the Hangar Theatre, New York state, and the United States of America. With this statement, the Hangar Theatre acknowledges the painful history of Gayogóhó:nq' dispossession, and honors the ongoing connection of Gayogóhó:nq' people, past and present, to these lands and waters.