

ARDEN THEATRE COMPANY PRESENTS

GOOD BONES

by James Ijames
Directed by Akeem Davis



Arden
THEATRE CO

JAN 22 - MAR 15
On the Arcadia Stage

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2026/27

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The Mountaintop (2025), August Willson's *King Hedley II* (2025), *Intimate Apparel* (2024), *POTUS* (2024), *Holy Grail of Memphis* (2025), *RENT* (2025). Photos by Ashley Smith, Wide Eyed Studios. *Falsettos* (2025) Photo by Mark Garvin.

WELCOME

From the Producing Artistic Director



Welcome to the Philadelphia premiere of James Ijames' *Good Bones*. We have been working with James for over seventeen years as an actor and a director. Last season, James directed the magnificent production of August Wilson's *King Hedley II*. How wonderful to be welcoming James' work to our stage as a playwright – in fact, a Pulitzer Prize-winning playwright whose work is now being produced by theatres across the country and beyond.

There are three James Ijames plays being produced by Philadelphia theatres in the next few months. In addition to Arden's *Good Bones*, the Wilma is producing *The Spectacularly Lamentable Trial of Miz Martha Washington*, and Philadelphia Theatre Company is producing his newest play, *Wilderness Generation*. Get some friends together and make your own James Ijames theatre festival! This is an unprecedented event for theatre-lovers, and if you haven't been to the Wilma or Philadelphia Theatre Company recently, this is a great opportunity to check those companies out.

And we are looking ahead to our work with James. The Arden is partnering with Orlando Shakes to co-commission James Ijames to produce a new play based on Zora Neale Hurston's *Their Eyes Were Watching God*. We'll be working with Orlando Shakes, which is located just outside of Eatonville, Hurston's hometown and the setting for the novel, to support James as he develops this exciting new play. Stay tuned, we'll be sharing more information about future readings of the script and our planned production, hopefully as part of the Arden's 40th anniversary season.

Until then, enjoy *Good Bones*, and be part of this Philadelphia artist's remarkable journey. With your support, Philly theatre will continue to grow and thrive. Imagine what Philadelphia artists can do!

P.S. – Want to see James Ijames' other productions at the Wilma and Philadelphia Theatre Company this spring? You can purchase a 2-show Citywide James Ijames pass to see both productions at a discounted rate. For more information, visit the Philadelphia Visitors Center's TKTS booth in-person at 7th & Market, call 267-514-4758, or go online to phlvisitorcenter.com/james.

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A Message from our Production Sponsor



While Fox Chase Bank Charitable Fund has supported a wide range of Arden productions over the years, we are especially excited by the new frontier of theatre—one that empowers the Arden and its creative partners to develop new work and amplify the voices of contemporary playwrights. Few storytellers working today embody that spirit more fully than actor, director, playwright, and teacher James Ijames. We first met him on the Arden stage in 2011 in the production of *Superior Donuts* and have been fans ever since.

You may have seen James Ijames as an actor, experienced his work as a director, or encountered his Pulitzer Prize-winning play *Fat Ham* on Broadway or here in Philadelphia at the Wilma in 2023. This production of *Good Bones*, however, marks a new chapter: the first opportunity to experience an Arden-Ijames collaboration through one of James' own

works produced live on the Arden stage. Building on a longstanding artistic relationship, this production promises to be both powerful and deeply resonant.

The Board of Directors of Fox Chase Bank Charitable Fund is delighted to continue our legacy of support with the Philadelphia premiere of *Good Bones* at the Arden. Enjoy the show!



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Chairman, **Fox Chase Bank Charitable Fund**

A Message from our Honorary Producers



Whenever the Arden pops up and asks some of the regulars to sponsor a show, you usually know what the show is about. If ever there was a time that all of us would willingly take a flyer on a new play, it is without a doubt, with James Ijames. As an actor, we've seen him in *Superior Donuts*, *Romeo & Juliet*, *Three Sisters*, and as a director for Lorene Cary's *My General Tubman*, and August Wilson's *Gem of the Ocean* and *King Hedley II*. The Barrymore Committee knew what they were doing in 2011 when they spotted James and awarded him the F. Otto Haas Award for an Emerging Artist, Outstanding

Supporting Actor (in 2011 and again in 2012), and then Outstanding Direction of a Play in 2014. The list goes on and on – you'll have to look him up on Wikipedia to see the laundry list of his awards.

But what was the most fun of all was seeing him pop up with a slammer of a hit on Broadway. Philly guy hits big!! **James Ijames awarded a Pulitzer Prize and Tony nominations for *Fat Ham* on Broadway.** WOW! Such a rush to pick up the *New York Times* and see our James splashed all over the Arts section. Hometown proud doesn't begin to capture the feeling. Yeah, yeah, yeah – he's originally from North Carolina, but he came to Philly so we claim him wholeheartedly as a Philadelphia artist, and it has been an immense pleasure to watch him develop his art, acting, teaching and expand into writing and directing.

So, sit back with enormous anticipation and joy for a play that explores the very timely topics of gentrification and the growing price of the American dream.

Congratulations James, we can't wait for opening night. Well Done.

Hether and Don Smith & Chris and Lee van de Velde

A Note

From the Director



I have to tell you of my friend, Reuben Mitchell.

Depending on how long you've been taking in Philly theatre, you may know Reuben's name or have seen his work. When I got to the city in 2011 he was on ascending, establishing a name for himself as an artist and beloved community presence. In fact, Reuben and James Ijames - our playwright - went to Morehouse College together; it was James who invited Reuben to Philadelphia as a regional market where he could anchor a career in theatre. Reuben possessed a soul of light and beamed smiles at friends and strangers alike; he was funny, and silly, and so smart. He died in a motorcycle accident in November of 2012. I'll always remember the

details of that week: hearing the news, feeling it reverberate through the community, his massive funeral and finally, his memorial service at Plays & Players. The theater was packed to the brim, with standing room only. It was there that footage of Reuben was played with him explaining a workshop venture he was starting called "Reuben's Kitchen". "Why a kitchen?" he explained, "...because a kitchen is a natural place for transformation."

Every day since I've read *Good Bones* I have thought about the potency of Reuben's metaphor and the beautiful calculus that led his friend James, now a Pulitzer Prize winner, to write this powerful play discussing the very nature of transformation, set in... a kitchen. As it transforms!

I've endeavored to lead an exploration of *Good Bones* that honors the growing pains of transformation. I hope that our production can make manifest the revolutionary toll and revelatory benefit of allowing oneself to be changed by exposure to community in all its inconvenient, inauspicious and indomitable value. The play centers the notion of home and asks us all to evaluate our obligations - if any - to our roots. Does revitalization necessitate reinvention? How hard should we hang on to our old understanding of a place as it shifts? Is any policy ever beneficial enough to drown out the voices of the people? In Philadelphia - the place that our production is set and a place that is radically different from one block to another - the answers to these questions can be complicated.

I hope our production pulls you out of your seat and into our kitchen to be transformed!

Akeem Davis



Reuben (right) and I (left) in rehearsal for a Clark Park production of *Merry Wives of Windsor* in the summer of 2012.

ARDEN THEATRE COMPANY PRESENTS

GOOD BONES

by JAMES IJAMES

Scenic Designer
MARIE LASTER+

Costume Designer
TIFFANY BACON

Lighting Designer
SHANNON ZURA

Sound Designer
JORDAN MCCREE

Assistant Lighting Designer
ETHAN PAONE

Assistant Director
GABE MOSES

Stage Manager
ALEC E. FERRELL*

Directed by
AKEEM DAVIS

Production Sponsor:



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Charitable Fund

Honorary Producers:
Hether and Don Smith
Lee and Chris van de Velde

Additional Support provided by:
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Arden Theatre Company receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania.



+ Member of United Scenic Artists
Local USA 829

* Member of Actors' Equity Association,
the Union of Professional Actors and
Stage Managers in the U.S.



[^] The director is a member of the Society
of Stage Directors and Choreographers,
Inc., an independent national labor union.

Cast of Characters

Travis..... Newton Buchanan*
Aisha..... Taysha Marie Canales*
Earl..... Walter DeShields*
Carmen..... Kishia Nixon*

UNDERSTUDIES

Marcus A. Brooks (Travis), Jahel Duran-Diaz (Earl), Christina Foye (Aisha), CaSandra Kay (Carmen)



Arden Theatre Company is a professional company employing members of Actors' Equity Association.
*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Please check houseboards for any program changes.
Taking pictures and/or making visual or sound recordings is expressly forbidden.

Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. www.actorsequity.org



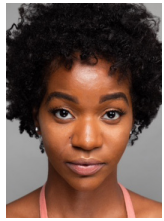
NEWTON BUCHANAN (Travis) Arden: *Holy Grail of Memphis*, *The BFG* (*Big Friendly Giant*). Regional: *This Is The Week That Is: 20th Anniversary Special* (1812 Productions); *Walden* (Interact Theatre Co.); *Primary Trust* (Philadelphia Theatre Company); *Children of The Sun* (Philly Artist Collective); *RENT*, *Othello*, *Next to Normal* (New Light Theatre); *One Man, Two Guvnors*, *HONK!* (Delaware Theatre Company); *Twelfth Night: O Lo Que Quieras*, *Romeo and Juliet*, *The Merry Wives of Windsor*, *The Merchant of Venice* (Delaware Shakespeare); *Cry It Out* (Simpatico); *Cymbeline* (Revolution Shakespeare); *A Streetcar Named Desire* (Deep Blue Theatre); *Noises Off* (Curio Theatre Company); *By The Way, Meet Vera Stark* (Second Stage Theatre). Newton is a Barrymore Award Nominated theatre artist based in Philadelphia with over twenty years of professional experience in theatre, film, and commercials. He is a co-founder of the award-winning New Light Theatre Co. He's also a co-founder and steering committee member of The Black Theatre Alliance of Philadelphia (BTAP). Instagram: @newtron_bomb @newlighttheatre



TAYSHA MARIE CANALES (Aisha) Arden: *King Hedley II*, *A Streetcar Named Desire*, *No Child...* (2021 Filmed Production), *A Midsummer Night's Dream*, *La Bête*, *The Jungle Book*, *Sideways Stories from Wayside School*. Regional: *The Snow Queen*, *The Comeuppance*, *Fat Ham* (2021 filmed World Premiere), *Dance Nation*, *Romeo and Juliet*, *Passage*, *Passing Strange*, *Blood Wedding*, *When the Rain Stops Falling*, *An Octoroon*, *The Hard Problem* (Wilma Theater); *Hamlet*, *Cymbeline*, *The Merry Wives of Windsor*, *Much Ado About Nothing* (Pennsylvania Shakespeare Festival); *All My Mothers Dream In Spanish* (Azuka Theatre). Taysha is the 2018 F. Otto Haas Emerging Philadelphia Theater Artist Recipient and a three-time Barrymore Award nominee. She is a founding member of the Wilma Theater's resident acting company, the Hot House. BFA in Acting from Arcadia University. Much love to my family, especially to my two AMDs. This performance is dedicated to the Castle Hill Housing Projects in The Bronx, NY. www.tayshamariecanales.com



WALTER DESHIELDS (Earl) Arden: *Clyde's*; *A Streetcar Named Desire*. Regional: *A Raisin in the Sun* (Bristol Riverside Theatre); *Once Upon a Bridge* (Inis Nua Theatre Company); *Crumbs from the Table of Joy* (Lantern Theater Company); *Fraternity* (Theatre in the X). Education: BA English and Theatre, The Pennsylvania State University. Walter is an award-winning actor, director, and educator, and the co-founder/co-artistic director of Theatre in the X, a professional company dedicated to providing free, community-centered theatre in West Philadelphia. He currently serves as adjunct faculty at Rowan, Drexel, and Eastern Universities. Thanks to family, chosen family, and community for unwavering love and support.



KISHIA NIXON (Carmen) Arden: *The Mountaintop*, *Holy Grail of Memphis*, *The BFG* (*Big Friendly Giant*), *Clyde's*. Regional: Supporting Actor Barrymore award winner for *Glitter in the Glass*, *Sing The Body Electric* (Theater Exile) Amsterdam (Theater Ariel); *Green Eyes*, *The Strange Play* (Tennessee Williams Festival); *Say It Ain't So* (Revolution Shakespeare); *Fabulation or the Re-education of Undine*, *The Comedy of Errors* (Lantern Theater Company); *The Comedy of Errors* (Shakespeare in Clark Park); *Delaware Young Playwrights* (Delaware Theater Company); *Life is a Dream*, *Three Sisters Two* (EgoPo Classic Theater); *Upon Re-Entry*, *La Ronde* (Die Cast Collective); *A Twist of Water* (Passage Theatre Company); *Spies!! Even More Spying* (Philadelphia Fringe Festival); *Aggy the Adventurer* (Act II Playhouse). Education: BFA in Acting (Arcadia University). Kishia is happy to be back at the Arden! You can catch her at The National Constitution Center in Freedom Rising! As always, this is for you, Dad, RIP.

JAMES IJAMES (Playwright) James Ijames is a Pulitzer Prize-winning playwright, director and educator. James' plays have been produced on Broadway, off-Broadway and across the country by theatres including Orbiter 3, The National Black Theatre, The Public Theater and Steppenwolf Theatre. His awards and honors include the 2011 F. Otto Haas Award for an Emerging Artist, the 2015 Pew Fellowship for Playwriting, the 2015 Terrence McNally New Play Award, the 2017 Whiting Award, the 2019 Kesselring Prize, the 2020 Steinberg Prize, and the 2022 Pulitzer Prize in Drama for the Tony nominated *Fat Ham*. James is an associate professor at Columbia University where he serves as head of the playwriting concentration.

AKEEM DAVIS (Director) is an actor and director, incredibly excited to be making his directorial debut at the Arden. Arden credits include: *The Mountaintop*, *King Hedley II*, *Intimate Apparel*, *The Lehman Trilogy*, *A Streetcar Named Desire*, *Gem of the Ocean*, *A Doll's House* (Barrymore Award for Outstanding Supporting Performance in a Play). Regional Directing credits include: *Raisin in the Sun* (Pennsylvania Shakespeare Festival) and *Gruesome Playground Injuries* (Bryn Mawr College). A graduate of The Florida State University (2009, Bachelors in Humanities), Akeem is a Helen Hayes nominated actor and winner of the F. Otto Haas Award for Emerging Philadelphia Theatre Artist. Akeem is a proud member of the artist company at People's Light. Much gratitude to the entire Arden staff. Eternal admiration, respect and appreciation to James. Love to Tay and Amias. For Ash.

GABE MOSES (Assistant Director) Arden: *RENT*, u/s in *The Lehman Trilogy*, 2020 Virtual Production of *A Midsummer Night's Dream*. Regional: *A Christmas Carol*, *A Raisin in the Sun*, *Peter Panto* (People's Light); *Lovesong* (Inis Nua Theatre); *The Worst Cafe in the World* (Tiny Dynamite); *Ragtime*, *Crazy for You*, *Much Ado About Nothing*, *Henry IV Parts 1 & 2* (Pennsylvania Shakespeare Festival); *Noises Off!* (Delaware Theatre Company); *Hair* (Cortland Repertory Theatre). BA in Theatre from DeSales University. Love and thanks to Mom, Jeremiah, and CaSandra Kay.

ALEC E. FERRELL (Stage Manager) Arden: *RENT*, *Holy Grail of Memphis*, *Intimate Apparel*, *Once on This Island*, *Ladysitting* (World Premiere), *What the Constitution Means to Me*, *The 25th Annual Putnam County Spelling Bee*, *Clyde's*, *Every Brilliant Thing*, *Into the Woods*, *The Snowy Day and Other Stories* by Ezra Jack Keats, *No Child...*, *My General Tubman* (World Premiere), *Indecent*, *Gem of the Ocean*, *Once, Fun Home*, *Toni Morrison's The Bluest Eye*, *TouchTones* (World Premiere), *Gypsy*, *The Legend of Georgia McBride*, *The Secret Garden*, *Metamorphoses*, *Macbeth*, *La Bête*, *Three Sisters*, *Parade*, *A Raisin in the Sun*, *Next to Normal*, *August: Osage County*, *Ghost-Writer* (World Premiere), *Blue Door*, *My Name is Asher Lev* (World Premiere). Regional: Adirondack Theatre Festival, Theatre Horizon, Trinity Repertory Company, Eugene O'Neill Theater Center. International: *[untitled project] #213* (Edinburgh Festival Fringe). Proud Member of AEA, SMA. Love and thanks to the family!

Who's Who

MARIE LASTER (Scenic Designer) Arden: *What the Constitution Means to Me*. Regional: *Dutchman and the Slave*, *Ghetto Gods in Divineland* (Passage Theatre); *Fly Me to the Moon*, *Endlings* (Hedgerow Theatre); *Chicken & Biscuits* (TheatreSquared); *American Moor* (Lantern Theater); *All My Mothers Dream in Spanish* (Azuka Theatre and Teatro del Sol); *Sandblasted* (Theatre Horizon); *Untitled* (Inis Nua Theatre). Education: Philadelphia University, Bachelor of Architecture. Marie enjoys channeling her creative energy through the scenic design process. marielasterdesign.com

SHANNON ZURA (Lighting Designer) Shannon is excited to be back at the Arden where she most recently provided the lighting design for *School Girls; Or, the African Mean Girls Play*, and is a former Arden Professional Apprentice (inaugural class, 1993/94). In addition to being a professional lighting, sound, and scenic designer, Shannon is Professor, Chair of Theater and Dance, and Coordinator of Design and Technology at Ursinus College. Credits include designs for InterAct Theatre Co., Arden Theatre Co., Inis Nua, Delaware Theatre Co., Lantern Theater Co., Azuka Theatre, Idiopathic Ridiculopathy Consortium, Portland Stage Co., Opera Maine, and Stonington Opera House Arts, among others. She collaborated with Christensen Lighting on an award-winning lighting design for the Weiss Energy Hall at the Houston Museum of Natural Science. Shannon holds an M.F.A. from Temple University.

TIFFANY BACON (Costume Designer) Arden debut. Regional: Costume Designer *Fraternity*, (Theatre in the X); Costume Designer *Dutchman & The Slave*, (Passage Theater); Costume Designer *Fat Ham*, (Wilma Theatre); Costume Designer *American Moor*, (Lantern Theatre Company); Costume Designer *Lady Day at Emerson's Bar and Grill*, (Philadelphia Theatre Company, Geva Theatre); Costume Designer *One Monkey Don't Stop No Show*, (Theatre in the X); Costume Designer *American Fast*, (InterAct Theatre Company); Costume Designer *Hymn*, (Inis Nua Theatre Company); Costume Designer *The Light*, (Theatre Exile); Costume Designer *Father Comes Home from the Wars*, (Quintessence Theatre Group); Costume Designer *Dreamgirls*, (Theatre in the X) Education: Temple University, BA Radio-TV-Film. I'm grateful for the opportunity to work with Akeem and The Arden on this production. www.costumemotiff.com

JORDAN MCCREE (Sound Designer) Arden: *The Hobbit*, *The BFG* (Big Friendly Giant), *Backing Track*, *Snowy Day*, *My General Tubman*, *An Iliad*. Off Broadway: *A Woman Among Women* (New Georges/Bushwick Starr); *Grief Hotel* (Clubbed Thumb/The Public Theater); we come to collect: *a flirtation with capitalism* (The Flea). Regional: *Half-God of Rainfall*, *Good Person of Setzuan*, *Eternal Life Part I*, *Fat Ham*, (2021 World Premiere) (Wilma Theater); *fallawayinto:corridors of Rememory* (Ninth Planet), *The Comeuppance* (Woolly Mammoth/Wilma Theater), *Cost of Living* (Philadelphia Theatre Company) Film/Television: *The World Takes* (short film, Eight Flow Studio), *The Karamazovs* (Village Park Productions). They were one of the 2022 grant recipients to the 1/52 Project. They are also a member of Philly-based, Barrymore Award-winning, hip-hop collective, ILL DOOTS. Their album, *Divine Transmission*, is available everywhere.

TERRENCE J. NOLEN (Producing Artistic Director) is Co-founder and Producing Artistic Director of Arden Theatre Company. Favorite Arden productions include all-Philadelphia casts of *The Lehman Trilogy*, *August: Osage County*, *Death of a Salesman*, and *Hedda Gabler*; and such musicals as *Next to Normal*, *Sweeney Todd: The Demon Barber of Fleet Street*, *Pacific Overtures*, *Violet*, and *Caroline, or Change*. Terry directed the inaugural production of Arden Children's Theatre, *Charlotte's Web*. He has directed eight world-premiere plays by Michael Hollinger, three by Dennis Raymond Smeal, three by Michael Ogborn, two by Rogelio Martinez, and Bruce Graham's *Something Intangible*. Terry has been nominated for 27 Barrymore Awards for his directing work at the Arden and received awards for *The Baker's Wife*; *Sweeney Todd*; *Opus*; *Winesburg, Ohio*; *Assassins*; *Something Intangible*; and *Fun Home*. He directed Michael Hollinger's *Opus* at Primary Stages in New York and was nominated for a Lucille Lortel Award for Outstanding Director. His short film *The Personal Touch* was nominated for an Emmy Award.

Who's Who

AMY L. MURPHY (Managing Director) A Philadelphia native, Amy co-founded the Arden in 1988 with Terrence J. Nolen and Aaron Posner. She is especially proud of the Arden Professional Apprentice program and its contribution to the Philadelphia cultural community. A graduate of Susquehanna University, Amy received its first-ever Young Alumni Achievement Award. She completed the Executive Program for Non Profit Leaders- Arts which is a joint program of the Stanford Graduate School of Business Center for Social Innovation and National Arts Strategies. Amy has served on the Board of the Greater Philadelphia Cultural Alliance and Theatre Philadelphia, as well as the Executive Board of League of Resident Theatres. In addition, she has served on panels for the National Endowment for the Arts, the New Jersey State Arts Council, Philadelphia Cultural Fund, Arts & Humanities Arts Council of Montgomery County and Theatre Communications Group. Amy was named a Hepburn Fellow 2008-9 by the Katherine Houghton Hepburn Center at Bryn Mawr College.

ARDEN THEATRE COMPANY Founded in 1988, Arden Theatre Company is dedicated to bringing to life great stories by great storytellers—on the stage, in the classroom, and in the community. We create and produce new work through the Independence Foundation New Play Showcase. The Arden Professional Apprenticeship program trains future theatre leaders, and Arden Drama School classes teach children and teens about the craft of making plays. Our access program, Arden For All, makes our work available to the entire community through subsidized tickets and books for economically disadvantaged young people, and our Arden Arts Scholarship Fund provides scholarships for Arden Drama School classes and camps. The Arden has received 13 *Philadelphia Magazine* “Best of Philly” Awards, the Arts & Business Council’s Arts Excellence Award, six *City Paper* “Reader’s Choice” Awards, four *Philadelphia Inquirer* “Theatre Company of the Year” citations, 77 awards and 456 nominations from the Theatre Philadelphia’s Barrymore Awards for Excellence in Theatre, and was named “Best Theatre Company” by *Philadelphia Weekly* in 2009. Arden Theatre Company, a professional, nonprofit 501(c)(3) theatre company, is a member of the Theatre Communications Group, the League of Resident Theatres, Greater Philadelphia Cultural Alliance, Philadelphia Convention and Visitors Bureau, and Old City Arts Association.

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Removeable seats for wheelchairs & Accommodations for comfort, mobility, and hearing or vision needs.



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We welcome patrons with Service Dogs to attend our performances.

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2025/26

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For complete restaurant descriptions visit: ardentheatre.org/dining

Dining Partners as of September 1, 2025



A Message

From Habitat for Humanity Philadelphia



At Habitat for Humanity Philadelphia, when we talk about “good bones,” we’re not just talking about what holds a house up. We’re talking about what holds people steady. Home is where dignity lives. It’s where memories are made, where families find safety, and where stability makes everything else possible. *Good Bones* captures this truth with honesty and heart, reminding us that a home is never just a structure—it’s the foundation for a life.

Since 1985, Habitat Philadelphia has worked alongside homeowners across this city who are deeply rooted in their neighborhoods but face real and growing challenges. Aging homes, rising costs, and unexpected hardships are pushing too many families to the brink. Like the houses in *Good Bones*, many of these homes show the strain of time and circumstance. And still, their strength remains. With the right care, investment, and partnership, these homes can continue to shelter families and anchor communities for generations.

Good Bones doesn’t look away from what’s hard. It asks us to sit with loss, uncertainty, and change—while still insisting that repair is possible. That balance reflects how we show up every day at Habitat Philadelphia. We are honest about the urgency of the housing crisis, and we are equally committed to solutions that keep people safely housed. Through home repair, affordable homeownership, and direct homeowner support, we help families stay in the places they call home and pass stability forward.

Theatre, like housing, is a shared act. It brings us together, asks us to listen, and challenges us to care more deeply. Thank you to the Arden for bringing this story to Philadelphia, and to you for being part of a movement that reaches beyond the stage.

May this production leave you thinking differently about home—and inspired to help build a stronger Philadelphia, together.



Corinne O'Connell

Corinne O'Connell

Chief Executive Officer

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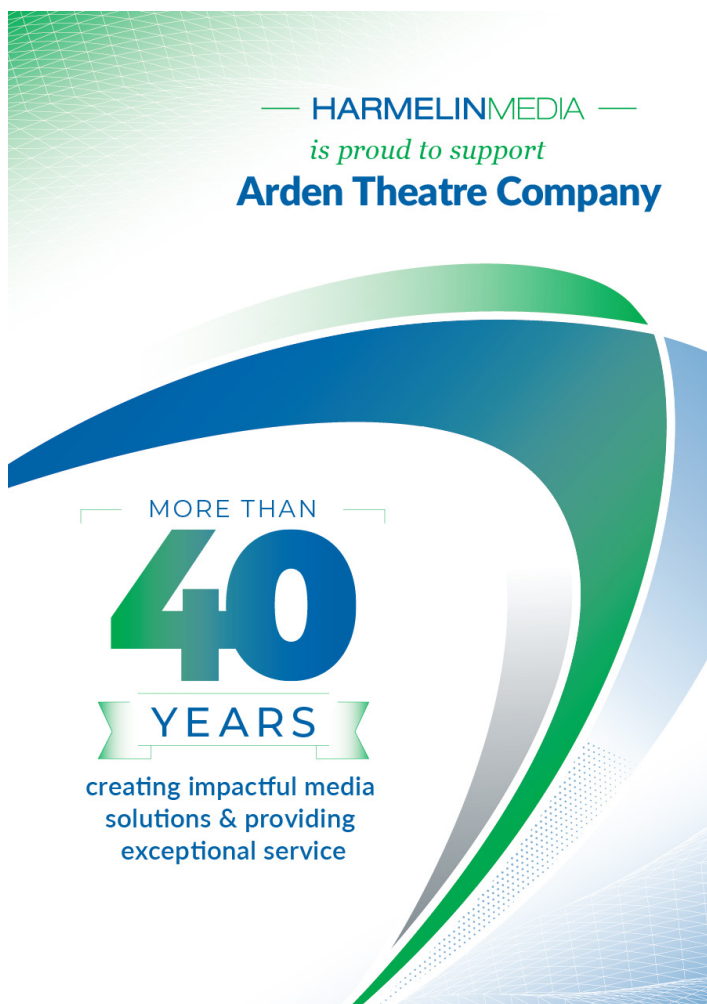
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Pictured: Charles Rose and Dr. Mindy Goldberg Rose

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Meet our Fall 2025 Interns!



Bell Pendon,
Communications



Emily Lathers,
Archivist

Over 12 weeks, our current interns have been working with our Marketing and Development teams to gain hands-on experience while learning all about the strategies and tactics that support the Arden.

**Hear from Bell and Emily about their
internship experience by visiting our blog:
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	Front of House Associate.....	Catey Midla
Production	Front of House Leads.....	Emily Hernandez, Skyler Gonzalez
	Front of House Assistants.....	Aaron Szabo, Adiah Hicks, Becky Fleckner, Chelsey Gaskins, Chloe Minicucci, D Cousineau, Em Brandon, Glynnis Nadel, Jenny Glickman, KC Casey, Laura Duffy, Lillian Redding, Mads Klemm, Margaux Cattelona, Morgan McNulty, Victoria Silva, Zoe Hollander
	Production Manager.....	Kate Nelson
	Technical Director.....	Evan Lewis
	Assistant Technical Director.....	John Winter
	Electrics Supervisor.....	Martin Stutzman
	Sound Supervisor.....	John Kolbinski
	Costume Shop Manager.....	Bridget Brennan
	Assistant Costume Shop Manager.....	Mae Merkle
	Properties Supervisor.....	Kelly McLaughlan
	Charge Scenic Artist.....	Brit Bannon
	Production Assistant.....	Ta'Liyah Thomas
	Assistant Lighting Designer.....	Ethan Paone
	Deck Crew.....	Jessica Merkins
	Drill Team/Step Consultant.....	Taylor J. Mitchell
	Intimacy Consultant.....	Abby Weissman
	Assistant to the Stage Manager.....	Fable Rowell
	Audio Engineer.....	AJ Bloomfield
	COVID-19 Safety Managers.....	Clayton Tejada, Jonathan Silver
	Electrics Programmer.....	Ethan Paone
	Dr. Mindy Goldberg Rose Intern.....	Sydney Sjolín

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