By MARY KATHRYN NAGLE
Directed by LAURIE WOOLEY

Featuring RAINBOW DICKERSON, ELIZABETH FRANCES, DAVID KELLY, JEFFREY KING, ENRICO NASSI, JESSICA RANVILLE, JOE TAPPER, SHEILA TOUSEY, REX YOUNG

Scenic Design MARCELO MARTÍNEZ GARCÍA
Costume Design LUX HAAC
Lighting Design JEANETTE OI-SUK YEW
Sound Design and Composition PAUL JAMES PRENDERGAST
Hair and Wig Design YOUNGHAWK BAUTISTA
Prop Manager RACHEL M.F. KENNER
Fight and Intimacy Direction KELSEY RAINWATER
Movement Direction TY DEFOE
Dramaturg AMRITA RAMANAN
Cultural Consultant JOE BAKER
Dialect Coach ROBERT RAMIREZ
Casting HEIDI GRIFFITHS, JORDAN THALER, JOY DICKSON
Production Stage Manager AMANDA NITA LUKE-SAYED
Line Producer EMMA MCSHARRY
Company Manager GRACE CHARIYA
Production Manager MIKE BEST

World premiere produced by OREGON SHAKESPEARE FESTIVAL, Ashland, Oregon, Bill Rauch, Artistic Director, Cynthia Rider, Managing Director

THE LUESTHER T. MERTZ LEGACY TRUST provides leadership support for The Public Theater’s year-round activities.

Generous support for MANAHATTA is provided by the Ford Foundation.
COMPANY
(in alphabetical order)

Toosh-ki-pa-kwis-i/Debra ................................................................. RAINBOW DICKERSON
Le-le-wa’-you/Jane ................................................................. ELIZABETH FRANCES
Jonas Michaelius/Michael ........................................................ DAVID KELLY
Peter Minuit/Dick ................................................................. JEFFREY KING
Se-ket-tu-may-qua/Luke .............................................................. ENRICO NASSI
Jakob/Joe ..................................................................................... JOE TAPPER
Mother/Bobbie ........................................................................... SHEILA TOUSEY

Stage Manager ........................................................................... JANELLE CASO
Fight Captain ........................................................................... RAINBOW DICKERSON

UNDERSTUDIES
Understudies never substitute for the listed performers unless
a specific announcement is made at the time of the appearance.
For Le-le-wa’-you/Jane–JESSICA RANVILLE; for Toosh-ki-pa-kwis-i/Debra–JESSICA
RANVILLE; for Mother/Bobbie–JESSICA RANVILLE; for Jakob/Joe–REX YOUNG; for
Peter Minuit/Dick–REX YOUNG; for Jonas Michaelius/Michael–REX YOUNG.

The use of any recording device, either audio or video, and the taking of photographs, either with or without
flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches.
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Dear Friends,

Lower Manhattan is the center of the financial universe and has been since the 18th century. Wall Street is a location, but also the overarching term for the stock exchange, the banking business, and investment itself. J.P. Morgan planted himself there as he remade American capitalism, and the opposition of Wall Street to Main Street, USA has become shorthand for the way that banks can be seen as opposed to business and to those who make things. As Thomas Jefferson says to Alexander Hamilton in one of the more well-known shows The Public birthed, “you just want to move our money around.”

The home-loan crisis of 2008 exposed many of the weaknesses of a financial system built on complex formulas that even the bankers don’t understand, but it’s the genius of Mary Kathryn Nagle to focus on a different real estate transaction in the same location: the famous deal where Peter Minuit “bought” Manahatta from the Lenape for the commonly reported sum of $24 (although such exactitude is suspect). In Mary Kathryn’s view, it was that original real estate transaction that planted the virus of capitalism that has, like an invasive species, taken over not only New York but the vast majority of the planet. It is well-known that during this time the Lenape didn’t have the same concept of ownership as the Dutch—but with guns and disease and greed, the European concept of ownership triumphed—and doomed the society of the Lenape, like so many other First Nation peoples, to forced removal, genocide, and centuries of attempted erasure. So thorough was the removal that the Lenape people of the present day have their homes in Oklahoma and Wisconsin, far from the island they called home, and that we now call home.

At its best, theater can take great historical and political issues and make them real and palpable in the lived experience of characters. Jane Snake, her mother Bobbie, and her sister Debra are struggling not just with their own lives and choices, but with the hand history has dealt them. The clarity of the personal being political is sharp in MANAHATTA; we have private lives, but we always live them with the context of our histories.

It is a wonderful honor to bring this play back to where it began more than a decade ago in the Emerging Writer’s Group here at The Public. We developed the play and presented a workshop production in 2014; later the play went on to have full productions at OSF and Yale Rep. Our own Laurie Woolery helmed both those productions, as she is doing with ours. Mary Kathryn has never stopped working on the play, constantly going deeper, finding new connections, and uncovering the kind of truths that can only be revealed through art.

I am so proud that she, Laurie, and their magnificent company are here at The Public, telling the story of our beloved New York City through a very different lens. We live on Lenape land, never ceded, and it’s important that we acknowledge that. This beautiful play is also a reimagining of what New York might have been, and perhaps still could be.

Welcome and enjoy.

OSKAR EUSTIS
ARTISTIC DIRECTOR, THE PUBLIC THEATER
WHO’S WHO IN THE CAST

THE PUBLIC THEATER continues the work of its visionary founder Joe Papp as a civic institution engaging, both on stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation’s first nonprofit theatres, The Public has long operated on the principles that theatre is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public’s wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City’s five boroughs, Public Lab, Public Works, Public Shakespeare Initiative and Joe’s Pub. Since premiering Hair in 1967, The Public continues to create the canon of American theatre and is currently represented on Broadway by the Tony Award-winning musical Hamilton by Lin-Manuel Miranda. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 60 Tony Awards, 190 Obie Awards, 57 Drama Desk Awards, 61 Lortel Awards, 36 Outer Critic Circle Awards, 13 New York Drama Critics’ Circle Awards, 62 AUDELCO Awards, 6 Antonio Awards and 6 Pulitzer Prizes.


ELIZABETH FRANCES she/her (Le-le-wa’-you/Jane). Public Theater and NYC debut. She received a BFA from CalArts and has worked with notable theatres such as Center Theater Group, La Jolla Playhouse, Los Angeles Theater Center, Shakespeare Santa Cruz, Marin Theater Company, Native Voices and the Kirk Douglas Theatre. On-camera roles include “The Son” (AMC), Star Wars: Jedi Survivor (EA), “Mayans M.C.” (FX), “Love” (Netflix), Drunktown’s Finest (Sundance), Emmy-nominated series “Her Story” and more. www.elizabethfrances.me

DAVID KELLY he/him (Jonas Michaelius/ Michael). Public Theater debut. Huntington Theatre: understudy for A Prayer for the French Republic and Joe Turner’s Come and Gone. The Guthrie: Emma and Harvey, Berkeley Rep: Hand to God and It Can’t Happen Here. Twenty-eight seasons at the Oregon Shakespeare Festival. Other theatres: Santa Cruz Shakespeare, La Jolla Playhouse, South Coast Rep, Rogue Theater Co., Geva Theater, Center Theater Group and others. TV: “City on a Hill” (Showtime). www.davidkelly.online

JEFFREY KING (Peter Minuit/Dick) was in the OSF acting company for 20 seasons, appearing in over 50 productions including the world premiere of Manahatta. He originated the role of Joe Pitt in Angels in America at the Eureka Theater and Mark Taper Forum. He has worked widely at major regional theatres. Recent roles include Big Daddy in Cat on a Hot Tin Roof, Friar Laurence in Romeo and Juliet and Henry in The Lion in Winter.
ENRICO NASSI he/him (Se-ket-tu-may-qua/Luke) is an enrolled member of The Otoe-Missouria Tribe/Cherokee Nation. Nassi is Bear Clan and named Moon-Chin-Ne-Yeh (First Light of the Morning) in Otoe after his grandfather Milton James Pettit Jr. Credits include performances at Studio Theater, Arena Stage, La Jolla Playhouse, JACK (Brooklyn), Theatre for a New Audience, Theater J and most recently with Native Voices at The Autry. Nassi is based out of L.A. and earned his MFA at UCSD.

JESSICA RANVILLE she/they (Understudy Toosh-ki-pa-kwis-i/Debra, Le-le-wa'-you/Jane, Mother/Bobbie) is Red River Métis and an enrolled citizen of the Manitoba Métis Federation. Ranville has developed new works at The Playwrights Realm, the Drama League, the Lark, WP Theater, New Ohio Theatre and La MaMa. Off-Broadway: understudy in Stupid Fucking Bird (The Pearl). Regional: Where We Belong (Oregon Shakespeare Festival, Portland Center Stage) and Men on Boats (Baltimore Center Stage). MFA: The New School for Drama. jessicaranville.com


SHEILA TOUSEY (Mother/Bobbie) is a writer, director and actress with many film, television and theatre credits to her name. Some of her favorite theatres that she has worked at include New York Theater Workshop, The Public, Lincoln Center Theater, Classic Stage Company, the Guthrie, Berkeley Rep, Oregon Shakespeare Festival, Utah Shakespeare Festival, Cincinnati Playhouse in the Park, Native Voices at the Autry and the San Francisco Playhouse.


MARY KATHRYN NAGLE (Playwright) is a citizen of the Cherokee Nation and an alum of the 2013 Public Theater Emerging Writers Group. Commissions include Arena Stage, Rose Theater, Portland Center Stage, Denver Center for the Performing Arts, Yale Repertory Theatre, Round House Theatre, Oregon Shakespeare Festival, the Kansas City Repertory Theatre and Santa Fe Opera. She is an attorney whose work focuses on the restoration of tribal sovereignty and the inherent right of Indian Nations to protect their women and children from domestic violence and sexual assault.

LAURIE WOOLEY she/her/ella (Director) is an Obie Award-winning director, playwright, community activist and director of Public Works. Working at the intersection of
WHO’S WHO IN THE CAST

community and transformative collaboration, Woolery directs at theatres across the country including OSF, NY City Center/Encores, Alliance, Yale Rep, Cornerstone Theater Company, etc. She recently directed Mojada: A Medea in Los Angeles; Promenade; El Huracán; DreamHou$e; As You Like It and The Tempest at The Delacorte. Woolery is a founding member of The Sol Project and has been awarded the 2020 United States Artist, 2021 Americans for the Arts Johnson Fellowship for Artists Transforming Communities and 2022 National Theatre Conference Person of the Year Award.

MARCELO MARTÍNEZ GARCÍA he/him/el (Scenic Design) is a proud Mexican scenic designer and architect. Theatre: Torera (Alley Theater), Mojada: A Medea in Los Angeles (Yale Rep). Upcoming: Dial M for Murder (Alley Theatre), Garbologists and Sandra (TheaterWorks Hartford). Martínez holds a degree in architecture from ITESM MTY, a specialization in scenic design from CENTRO CDMX and an MFA in theatre design from Yale School of Drama.

LUX HAAC she/her (Costume Design). The Public: The Comedy of Errors (Mobile Unit). Broadway: The Thanksgiving Play. Off-Broadway/NY: On That Day in Amsterdam (Primary Stages), 53% of (Second Stage), Songs About Trains (New Ohio Theatre), Eureka Day (Cotl Coeur), Regional: For the People (Guthrie Theater), The Wizard of Oz (Geva Theatre), Between Two Knees (OSF, Yale Rep, McCarter, Seattle Rep), Espejos: Clean (Hartford Stage, Syracuse Stage), Kim’s Convenience (Westport Country Playhouse, TheatreSquared), Lear (Cal Shakes). MFA: NYU/Tisch. @luxhaac luxhaac.com

JEANETTE OI-SUK YEW she/her (Lighting Design) is an award-winning designer for theatre, dance, opera, musicals, music performances and large-scale immersive installations. The New York Times described her designs as “clever” and “inventive.” Recent: Kimberly Akimbo and The Thanksgiving Play (Broadway), King Lear (STC), shadow/land and cullud wattah (The Public), The Nosebleed (LCT3), Gloria: A Life (Daryl Roth Theatre), Walden (TheaterWorks), Golden Shield (MTC), Oratorio for Living Things (Ars Nova), Madame Butterfly (Boston Lyric Opera) and David Byrne’s Theater of the Mind. jeanettyew.com


YOUNGHAWK BAUTISTA’s (Wig Design) approach to hair and beauty is a hybrid of classic shapes with modern styling techniques that has a timeless appeal fueled by iconic images from film, fashion and the arts. Hair team for Motown the Musical (tour) and Wicked on Broadway. Previous wig design credits include Kim’s Convenience at Westport Country Playhouse and Between Two Knees at Yale Repertory Theatre, McCarter Theatre and Seattle Rep.


KELEY RAINWATER (Fight and Intimacy Direction). Based out of the ancestral lands of the Quinnipiac people. The Public: The Tempest, White Noise, Measure for Measure. Off-Broadway: Blues for an Alabama Sky (Keen Company). Regional: Sally & Tom (The Guthrie); Between Two Knees (McCarter Theatre Center); the ripple, the wave that carried me home; Mojada: A Medea in Los Angeles; Who’s Afraid of Virginia Woolf? (Yale Rep). Film: Baby Ruby. TV: “The Green Veil.”

TY DEFOE he/him/we (Movement Director) is a citizen of Anishinaabe/Oneida Nations, Grammy Award-winning interdisciplinary artist and sovereign story trickster. Fellow of Robert Rauschenberg, MacDowell, Sundance, Kennedy Center’s Next 50. Jonathan Larson
WHO'S WHO IN THE CAST


AMANDA NITA LUKE-SAYED (Production Stage Manager) is a freelance, Indigenous producer/stage manager. She has worked at Primary Stages, Signature Theatre, McCarter Theatre, Seattle Rep, Long Wharf Theatre, Yale Rep, Syracuse Stage, The Old Globe, Red Bull Theater, the Houston Ballet and many more. She has produced drag shows, festivals and other large-scale events. Her passion is advocating for stage managers as artistic collaborators and increasing the visibility of Native theatre artists. Yale School of Drama MFA.


Information in “Who’s Who in the Cast” is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of Playbill Magazine.

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Since 1609, Lenapehoking, the land of the Lenape people, has endured unimaginable suffering due to the genocidal actions of settler colonization and the imposition of foreign value systems. This has resulted in the displacement of my people and the irrevocable destruction of our environment. For centuries, Lenape individuals were forcibly uprooted from our ancestral homes and forcibly removed across the United States and Canada. The repercussions of this dark history continue to reverberate through our lives today.

Presently, Lenape people find themselves as members of federally recognized nations in places like Oklahoma, Wisconsin, and Ontario. For those who are unfamiliar with our colonial legacy and have grown accustomed to the altered landscape, the river that separates New Jersey and New York is commonly known as the Hudson River, but in our language, it is called Muhhecanituk. The island known as Manhattan has retained close to its original Lenape name, its enduring spirit standing as strong as its once magnificent tulip trees and plum orchards. **It is crucial to understand that Lenapehoking existed long before the arrival of colonizers, and its cultural restoration is vital to the preservation of our way of life.**

For decades, the Lenape Center has been diligently working to continue the legacy of Lenapehoking through community, culture, and the arts. It is through these endeavors that we have reintroduced many to the profound significance of Lenapehoking, a land that holds deep meaning for our people.

In the midst of this ongoing struggle for recognition and justice, Mary Kathryn Nagle’s play, MANAHATTA, directed by Laurie Woolery, serves as a beacon of hope and understanding. **It shines a light on the far-reaching consequences of this complex history and brings forth a silenced narrative that deserves to be heard.** As a partner in the creation of this poignant story, the Lenape Center takes great pride in challenging popular stereotypes and shifting the narrative surrounding Lenape people.

Through the unfolding of this play, audiences are reminded that Lenape people are not mere relics of the past, but vibrant members of contemporary society. We exist in the present, and our voices, our stories, and our presence are equally deserving of acknowledgment and respect.

We are grateful that you are here with us.

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**NOTE FROM JOE BAKER**

JOE BAKER
PRODUCTION CULTURAL CONSULTANT
EXECUTIVE DIRECTOR AND CO-FOUNDER, THE LENAPE CENTER

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STAFF FOR MANAHATTA

Associate Director............................ Jess Slaght
Dialect Coach.................................. Robert Ramirez
Voice & Text Coach............................ Julie Congress
Associate Scenic Designer...................... Sarah Karl
Associate Costume Designer.................... Lindsey Efert
Assistant Hair/Wig Designer.................... Chad Taber
Assistant Lighting Designer.................... Shannon Clarke
Associate Sound Designer...................... Tosin Olufolabi
Assistant Company Manager..................... Autumn Knight
Assistant Production Manager ................. Dani Berman, Kayla Owen
Sub Production Assistant ..................... Rico Froehlich
Prop Manager.................................... Rachel M.F. Kenner
Assistant Prop Manager ......................... Aisha Hamada
Production Audio ................................ Herbie

Executive Director ............................ Patrick Willingham
Associate Artistic Director ....................... Mandy Hackett
Director of Public Theater Productions..... Mandy Hackett
Associate Artistic Director/President Director........... Saheem Ali
Associate Artistic Director/Registrar of Artistic Programs....................... Freedom Bradley-Ballentine
Managing Director .............................. Jeremy Adams
Senior Director, Development ................. Kristina Hoge
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Chief Financial Officer......................... Murray Abeles
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Senior Director, Facility Operations ...... Valerie D. Simmons
Senior Director, Anti-Racism, Equity and Belonging .......................... Alexa Smith
Administrative Chief of Staff .................... Rosalind Barbour
Artistic Associate ............................... Jess Slaght
Deputy Administrative Chief of Staff .... Tina Huang Abrams
Government Affairs Coordinator ............ Kate Madigan
Associate Director, Public Theater Productions ........... Leah Matthews
Artistic Programs Manager ................... Marques Rhodes
Writer in Residence ............................ Suzan-Lori Parks
Resident Artists .... Tarell Alvin McCraney, Daniel Sullivan, Shaina Taub
Director of Voice ................................ Andrew Wade
Voice Associate .................................. Julie Congress
Shakespeare Scholars in Residence ............. James Shapiro, Ayanna Thompson

PRODUCING

Director of Producing & Artistic Planning ... Chira Klein
Associate Line Producers ....................... Emma McSharry, Citalli Pizarro
Producing Fellow (Brooklyn College) .... Madison Tamayo

CASTING

Directors of Casting .......................... Jordan Thaler, Heidi Griffiths
Casting Director .................................. Kate Murray
Casting Associate ......................... Chalin Tulyathan

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House Seat Coordinator ...................... Carlos Serrano

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Associate Director of New Work Development ... Jack Phillips Moore
New Work Development Manager ....... Zoë Kim
Senior Dramaturg ........................... Sarah Lunnie
Ntozake Shange Social Justice
Playwright in Residence ............ Erika Dickerson-Despensa
Creatives Rebuild New York (CRNY)  
Resident Artists ........... Ryan J. Haddad, Ife Olujobi
Emerging Writers Group ............... Nissy Aya, Aya Aziz, Franciscas da Silveira, Katie Do, UGBA, Ying Ying Li, 
Resident Artists .......... Julian Mesri, AriDy Nox, Else C. Went

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EXECUTIVE OFFICE

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Performance Coordinators .......... Charlie Baker, Jake Stiel, Jordi Coats, Tanner Williams
Audio Engineers ............................... Jake Cheriff, Kenien Spann, Reya Harris, Steve Ha, Nate Krogel
Lighting Designers .... Colleen Doherty, Conor Mulligan, Jeanne Anne Carter, Tyler Learned, Cat Cusick
Video Lead ................................. JR Cronheim
Photographers ............................... Angela Cholomondeley, Da Ping Luo, David Andrako, Kelly Cook, Lawrence Sumulong, Sachyn Mital, Yekaterina Gyadu
Joe’s Pub Vanguard Resident ............... Angelique Kidjo
Joe’s Pub Working Group .......... Ellen Winter, Esraa Warda, Firas Zreik, Queen Esther

PRODUCTION
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Associate Director, Production ............... Caitly Joy
Senior Production Manager .................... Jon Grenay
Production Managers .......................... Cristina Ayon-Viesca, Michael Best
Associate Production Manager .... Autumn Mitchell
Assistant Production Manager ........ Jessica Nekritz
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Production Logistics Manager ........... Samuel Arecibia
Lead Logistics Technician ...................... Robert Vesce
Logistics Technician ........................... Martin Rios
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Charge Artist ................................. Hugh Morris-Stan
Scenery Shop Manager ......................... James Sater
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Assistant Props Supervisor ................. Corinne Gologursky
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Art Director ................................. Jaya Nigam

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Box Office Associate .......................... Daniella Martinez
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Call Center Associate .................. Josh Rozett
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Handyperson .................. Adonis Garcia
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Housekeepers...................... Giordani Collado Lendorf, Efrain Martinez, Araceli Mendez-Leon, Leandro Mota, Naydavile Rodriguez Rodriguez, Wendy Rodriguez
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Chef de Cuisine ..................................... Ricky Mungaray
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Venable LLP/Susan E. Golden
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Architectural Consultant ........... Ennead Architects
Insurance .......................... DeWitt Stern/Risk Strategies

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During a pivotal scene in Mary Kathryn Nagle’s MANAHATTA, sisters Debra and Jane Snake find themselves at a crossroads of understanding. **In an attempt at familial reconciliation, Debra evokes an ancestral phrase that echoes with deep resonance throughout the play:** “Machi! Machi Manahatta!” The Lenape phrase translates to “Go Home. Go Home to Manahatta,” in English.

**The concept and inspiration of home holds a profound duality for Mary Kathryn in the creation of MANAHATTA.** The seed of her play first grew in 2013 when she was a member of The Public’s’ Emerging Writers Group. Having recently worked as a corporate litigation lawyer litigating against and for numerous companies—including Fannie Mae, J.P. Morgan, and Lehman Brothers—during the housing crisis of 2008, Mary Kathryn found herself reflecting on the commercialization and commodification of homes and the land on which they reside in concert with the cyclical history of colonialism and communal displacement. In conversation with her non-Native colleagues at the time, Mary Kathryn learned that the Lenape roots of Manhattan were unknown, with many citing that the name likely derived from a Dutch word. This personal research—coupled with her long-standing, unwavering advocacy for the stories of Indigenous people to be uplifted in both her legal work and playwriting—fueled Mary Kathryn’s desire to bring MANAHATTA to the page, and later, to the stage.

Home occupies a complex meditation in MANAHATTA, with characters engaging in parallel conversations across a 400-year period about the relationship of home to ownership, ephemerality, lineage, and family. Home becomes a source of pain, confusion, resilience, and curiosity. **What is home? Who makes a home? And ultimately, how does home become a place you carry with you?**

As MANAHATTA returns to Lenapehoking and the theater where it was first developed a decade ago, we extend our gratitude to the artistic homes and expansive community of actors, designers, dramaturgs, technicians, artisans, elders, advocates, and audience members who supported the play along the way, as well as the company members and audiences joining us today.

**Thank you for being part of MANAHATTA’s journey.**

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**AMRITA RAMANAN**

**PRODUCTION DRAMATURG & DIRECTOR OF NEW WORK DEVELOPMENT**

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There are new souls inhabiting Hadestown, and they’re cracking open what it means to be the King and Queen of the Underground. Tony nominee Phillip Boykin is now Hades, the King of the Underworld. Dance-pop star Betty Who is his Persephone. While their onstage pairing in the 2019 Best Musical Tony winner may be fraught with emotional upheaval, offstage the pair have quickly developed an ebullient camaraderie.

“I could tell you were a silly goose the day that I met you!” Who laughs, her arm draped around Boykin. While Boykin is a Broadway veteran, Hadestown marks Who’s stage debut. To Who, “the stakes are really high” on Broadway. “Every eye is on you. To have him next to me on opening night took the pressure off; everybody was watching us, and I was really grateful for that.”

Historically, Persephone has been depicted in other adaptations as being trapped in the Underworld, but that dynamic is notably absent from the bond between Who and Boykin. “They can be played quite cold, and sort of lifeless, because they are gods,” Who explains, turning toward Boykin. “What I felt in your Hades, that then inspired me and my Persephone, was the humanity and warmth that you bring, even when you’re having fun kicking the shit out of Orpheus. It has so much feeling in it. Instead of being excited to run away to spring, I really don’t want to leave you either.”

Boykin nods, his eyes downcast as Who continues. “They’re the mom and dad who are fighting, but try to stay together for the kids, and it’s not working…And Orpheus and Eurydice are the kids who are trying to Parent Trap their mom and dad into loving each other again.”

At the stage door, Boykin has had numerous women pull him aside to share the similarities between their own marriages and the dynamic between Hades and Persephone. “I’ve been married for almost 25 years, and I can relate to Hades and Persephone, and their arguments,” Boykin admits. “We’ve had some huge arguments, but they never cross the line where you completely forget that this person loves you.”

Who nods fervently, adding: “We both know what it’s like to continue to choose a partner. I think that’s what relationships really are, is that continued choice…They choose to try again. They aren’t going to figure it out tonight, but they’re going to try. That is so beautiful to me.”

As Who becomes emotional, Boykin looks at his co-star and remarks: “What a spectacular, unbelievable, tremendously successful, and gorgeous Broadway debut.”