



For Immediate Release

January 22, 2026

**YALE REPERTORY THEATRE PRESENTS EUGENE IONESCO'S
TRAGICOMIC MASTERPIECE, *RHINOCEROS*,
DIRECTED BY LIZ DIAMOND, MARCH 6–28**

**Text is translated by Derek Prouse and adapted by Frank Galati;
Emily Coates choreographs**

Cast is led by Reg Rogers as Berenger, the unlikely face of resistance to a society losing its humanity, and also includes Will Dagger, Jeremy A. Fuentes, Nicole Michelle Haskins, Richard Ruiz Henry, Dorottya Ilosvai, Tony Manna, Ameya Narkar, Elizabeth Stahlmann, Phillip Taratula, and Kimberly Vilbrun-François

Yale Repertory Theatre (James Bundy, Artistic Director; Florie Seery, Managing Director) presents *Rhinoceros*, Eugene Ionesco's tragicomic vision of the horrors of groupthink, March 6-28 at Yale Repertory Theatre (1120 Chapel Street). **Liz Diamond**, Chair of Directing at David Geffen School of Drama and Resident Director at Yale Repertory Theatre, stages **Frank Galati's** full-throttle one-act adaptation of **Derek Prouse's** translation, with choreography by **Emily Coates**.

On an ordinary Sunday in a small French town, Berenger and his friend Gene enjoy a drink on a café terrace. Suddenly a rhinoceros charges across the square, crushing everything in its path. A drunken dream... or...? As neighbors and friends begin sprouting hides and horns, the shy, shambolic Berenger must make a choice: stand against—or join—the rampaging herd. *Rhinoceros* is Ionesco's tragicomic *cri de coeur*, imploring each of us to resist the call to fall in line.

In Diamond's production, performers comprising the microcosm of the town reshape the scenery around Berenger as he stumbles through an increasingly disorienting world. Ionesco's comic surrealism grows darker as the play moves propulsively in Galati's shortened version toward its stark conclusion. The play is performed without intermission.

An ensemble cast amplifies Ionesco's comic and cautionary tale of the seductions of power and our willingness to surrender to it. As Liz Diamond says, "The play invites actors to play the stakes to the hilt, to inhabit the extremity of the situation—that's what makes it both funny, and, in our time especially, frightening. Ionesco satirizes us for the way we scuttle crabwise to side with those who hold the power, offering lame excuses for our capitulation. But he also offers Berenger, who, apathetic at first, ultimately chooses to stand up for human autonomy, for freedom. Berenger, while unlikely single handedly to turn the tide of history, finds meaning in the attempt."

Tony Award nominee **Reg Rogers** (Yale Rep: *An Enemy of the People*; Broadway: *Merrily We Roll Along*, *Tootsie*, *The Iceman Cometh*) leads the cast as Berenger. The company also features **Will Dagger** (Broadway: *Good Night, and Good Luck*; Off-Broadway: *Give Me Carmelita Tropicana*, *Corsicana*) as Dudard, **Jeremy A. Fuentes** (David Geffen School of Drama: *Les Liaisons Dangereuses*) as Waiter, **Nicole Michelle Haskins** (Regional: *The Color Purple*; *Hopelessly Devoted*; *Caroline, or Change*) as Mrs. Boeuf, **Richard Ruiz Henry** (Yale Rep: *Assassins*; Off-Broadway: *The Two Gentlemen of Verona*, *Drift*, *Streets of New York*) as Botard, **Dorottya Ilosvai** (David Geffen School of Drama: *Utopia*, *Three Sisters*) as Townsperson, **Tony Manna** (Yale Rep: *Cymbeline*, *These Paper Bullets!*; Off-Broadway: *Timon of Athens*) as Papillon/Cafe Owner, **Ameya Narkar** (David Geffen School of Drama: *Utopia*, *Three Sisters*) as Townsperson, **Elizabeth Stahlmann** (Yale Rep: *The Inspector*; Broadway/Center Theater Group: *Slave Play*; Off-Broadway: *Here There Are Blueberries*) as Daisy, **Phillip Taratula** (Broadway: *The Skin of Our Teeth*; Off-Broadway: *Ginger Twinsies*, *The Beastiary*) as Gene, and **Kimberly Vilbrun-François** (David Geffen School of Drama: *You Can Tell a Tree by its Fruit*) as Colette. Understudies include **Tessa Albertson** (u/s Daisy, Townsperson), **Walker Borba** (u/s Berenger), **Gabriel Cali** (u/s Gene) **Ashly Chalico** (u/s Mrs. Boeuf, Colette), **Rasan Kuvly** (u/s Dudard), **John Maria Gutierrez** (u/s Botard, Papillon/Cafe Owner), and **Sboniso Thombeni** (u/s Dudard, Waiter, Townsperson).

The creative team includes director Diamond, choreographer Coates, **Jennifer Yuqing Cao** 曹语晴 (Scenic Designer), **Tricie Bergmann** (Costume Designer), **Donald Holder** (Lighting Designer), **Xi (Zoey) Lin** 林曦 (Sound Designer), **Ke Xu** 许可 (Projection Designer), **The Wig Associates** (Hair, Wig, and Makeup Designers), **Daria Kerschenbaum** and **Mia Van Deloo** (Production Dramaturgs), **Lilliana Gonzalez** (Technical Director), **Michael Rossmly** (Fight and Intimacy

Director), **Grace Zandarski** (Vocal and Dialect Coach), Jeremy A. Fuentes (Dance Captain), **Calleri Jensen Davis** (Casting Director), and **Caileigh Potter** (Stage Manager).

An ardent anti-fascist, Ionesco lived in Romania during the rise of the Iron Guard and its joining of the Axis Powers. He saw his peers entranced by and converted to an extreme and brutal ideology. When he moved back to France—to Marseille, in summer 1942—the collaborationist regime in southern France would soon be under full Nazi occupation. After the war, he observed the cream of the French intelligentsia embrace Stalin's Communism. *Rhinoceros* was Ionesco's response to what he'd witnessed: a world giving up individual reason to feverish bandwagoning and collapsing into barbarism.

Rhinoceros is presented by arrangement with [Concord Theatricals](#) on behalf of Samuel French, Inc.

Rhinoceros Performance Schedule & Ticketing

Tickets for *Rhinoceros* are currently available: \$15 and \$35 for all previews, \$15 and \$50 on weeknights after opening, and \$15 and \$65 on weekends and matinees after opening. Student tickets are \$15 for all performances.

Performances take place:

Friday, March 6 at 8pm (Preview)

Saturday, March 7 at 8pm (Preview, Post-Show Discussion)

Monday, March 9 at 8pm (Preview, Post-Show Discussion)

Tuesday, March 10 at 8pm (Preview)

Wednesday, March 11 at 8pm (Preview)

Thursday, March 12 at 8pm (Opening Night)

Friday, March 13 at 8pm

Saturday, March 14 at 2pm

Saturday, March 14 at 8pm

Tuesday, March 17 at 8pm

Wednesday, March 18 at 2pm (Pre-Performance Discussion) (Wednesday Matinee)

Wednesday, March 18 at 8pm

Thursday, March 19 at 8pm

Friday, March 20 at 8pm

Saturday, March 21 at 2pm (Audio Description) (Touch Tour) (Talk Back)

Saturday, March 21 at 8pm (ASL)

Tuesday, March 24 at 8pm

Wednesday, March 25 at 8pm

Thursday, March 26 at 8pm

Friday, March 27 at 8pm (Open Caption in Spanish)

Saturday, March 28 at 2pm (Open Caption in English)

Saturday, March 28 at 8pm

About Eugene Ionesco (Playwright)

Eugene Ionesco was born November 26, 1909, in Slatina, Romania, and died March 28, 1994, in Paris, France. He studied in Bucharest and Paris, where he lived from 1945. His first one-act antiplay, *The Bald Soprano* (1950), inspired a revolution in dramatic techniques and helped inaugurate the Theatre of the Absurd. He followed it with other one-act plays in which illogical events create an atmosphere both comic and grotesque, including *The Lesson* (1951), *The Chairs* (1952), and *The New Tenant* (1955). His most popular full-length play, *Rhinoceros* (1959), concerns a provincial French town in which all the citizens are metamorphosing into rhinoceroses. Other plays include *Exit the King* (1962) and *A Stroll in the Air* (1963). He was elected to the Académie Française in 1970.

About Liz Diamond (Director)

Liz Diamond has served as Resident Director at Yale Repertory Theatre since 1992, and her upcoming production of Ionesco's *Rhinoceros* will mark her 20th production here. Productions at Yale Rep include Caryl Churchill's *Escaped Alone*; William Shakespeare's *The Winter's Tale*; Marcus Gardley's *dance of the holy ghosts*; Seamus Heaney's *The Cure at Troy*; Bertolt Brecht's *The Caucasian Chalk Circle* and *St. Joan of the Stockyards*; and Suzan-Lori Parks' *The America Play* (world premiere), *The Death of the Last Black Man in the Whole Entire World*, and *Father Comes Homes From the Wars, Parts 1, 2 & 3*. She has also directed new plays, adaptations, and classical works at theaters in New York and across the United States. She has won the OBIE and the Connecticut Critics Circle Awards for Outstanding Direction. Diamond has served as a Professor of Directing since 1992, and as Chair of the Directing Program since 2002 at David Geffen School of Drama, where she has taught and learned from generations of gifted directors whose work is advancing the art of directing theater and serving communities around the world.

About Derek Prouse (Translator)

Derek Prouse 1922–1996, was a writer and actor known for translating Eugene Ionesco's works, including *The Future is in Eggs*, *The Leader*, and, with Donald Watson, The Béranger Plays—*The Killer* (1958), *Rhinoceros* (1959), *Exit the King* (1962), and *A Stroll in the Air* (1963). His film and television credits include *The Champagne Murders* starring Anthony Perkins (1967, writer), *Mademoiselle* (1966, dialogue director), and the arts series *Tempo* (1964). Prouse was also a deputy film critic for *The Sunday Times* in London, covering film festivals and writing articles.

About Frank Galati (Adaptor)

Frank Galati was born in Highland Park, Illinois in 1943. His adaptation of John Steinbeck's *The Grapes of Wrath* began at Steppenwolf Theatre Company in Chicago, and went on to Broadway, where it won Best Play and Best Direction Tony Awards in 1990. He was also nominated for another Tony, for his direction of the original production of *Ragtime* in 1998. As Associate Director of the Goodman Theatre, he directed *The Winter's Tale* and wrote and directed *She Always Said, Pablo*, text adapted from Gertrude Stein and images of Pablo Picasso, which went on to a successful run at the Kennedy Center. He was Artistic Associate at the Asolo Repertory Theatre in Sarasota, Florida, where he adapted and directed the musical *Knoxville*, from James Agee's novel *A Death in the Family*. He directed at the Metropolitan Opera, The Lyric Opera of Chicago, and San Francisco Opera, and was nominated for an Academy Award for Best Screenplay for *The Accidental Tourist* in 1988. Galati was Professor of Performance Studies at Northwestern University for over 25 years. Before his passing in 2023, he was inducted into the American Theatre Hall of Fame.

About Emily Coates (Choreographer)

Emily Coates received the School of American Ballet's Mae L. Wein Award for Outstanding Promise and went on to perform internationally with New York City Ballet, Mikhail Baryshnikov's White Oak Dance Project, Twyla Tharp, and Yvonne Rainer. She began her dance career working closely with Jerome Robbins and dancing the ballets of George Balanchine, and has gone on to accumulate diverse highlights, from dancing duets with Baryshnikov to performing in Joan Jonas's 2024 video work *To Touch Sound*, commissioned by MOMA. Her choreography has been commissioned and presented by Danspace Project (NYT Critic's Pick 2017, NYT Fall Dance to Watch 2018); Performa (NYT Best Dance 2019, with Rainer); Baryshnikov Arts Center (Martha Duffy Memorial Fellowship 2009); Works & Process at the Guggenheim (NYT Dance Performances to See/Fall 2025); Wadsworth Atheneum Museum of Art, Quick Center for the Arts, The Hop, Ballet Memphis, and University of Chicago. She was a featured artist in the exhibition *Hard Return: nine experiments for this moment*, at the Neuberger Museum (2023). Her newest piece *Tell Me Where It Comes From* was commissioned by Works & Process and

premiered at the Guggenheim in November 2025. A fellow at Center for Ballet and the Arts (2016) and New York Public Library for the Performing Arts (2019), she is a Professor in the Practice at Yale University, where she served as founding Director of Dance Studies (2006-2025) and holds a secondary appointment at the David Geffen School of Drama. She co-authored *Physics and Dance* with physicist Sarah Demers (2019), and co-edited *Remembering a Dance: Parts of Some Sextets, 1965/2019* with Yvonne Rainer (2023). Previous productions with Liz Diamond include *L'Histoire de Soldat* (Carnegie Hall) and *Max Makes a Million* (Alliance Theatre). emilycoates.art

About the Cast

Will Dagger (Dudard) has helped develop new work with Ars Nova, Audible, The Civilians, Clubbed Thumb, Ensemble Studio Theatre, MTC, The New Group, New York Theatre Workshop, Primary Stages, The Public Theater, Roundabout, and Second Stage. Recent stage credits include *Good Night, and Good Luck* (Broadway); *Give Me Carmelita Tropicana* (Soho Rep); *Well, I'll Let You Go* (Regular People); *Corsicana* (Playwrights Horizons); *Uncle Vanya* (O'Henry); *Among The Dead* (Ma-Yi); *you don't have to do anything* (Here Arts); and *Macbeth* (Double Feature). Film and television credits include *The Bride!* (2026), *Law & Order: SVU*, *FBI: Most Wanted*, and "The Blacklist". Thanks Dave & Ashley, love you M & W.

Jeremy A. Fuentes (Waiter/Dance Captain) (he/him) is a second-year M.F.A. acting candidate at David Geffen School of Drama. He was born and raised in Miami, Florida, and is a graduate of the University of Florida where he received his bachelor's degree in public health. Recent credits include *Les Liaisons Dangereuses* (Geffen School) and *The Inspector* (understudy) at Yale Repertory Theatre. He is grateful to the faculty for their continuous guidance and wisdom.

Nicole Michelle Haskins (Mrs. Boeuf) (she/her) is very excited to be making her Yale Rep debut with this piece. Regional: *The Color Purple* (Goodman Theatre, Jeff Award nominee, Black Theatre Alliance Award nominee); *The Color Purple* (Muny Theatre, St. Louis Theatre Circle winner); *The Color Purple* (Drury Lane Theatre, Jeff Award winner); U.S. premiere of *Hopelessly Devoted* (Piven Theatre, Jeff Award nominee); *Caroline, or Change* (Firebrand Theatre, BTAA nominee); *The Spitfire Grill* (Refuge Theatre Project, Jeff Award nominee); *The Wiz* (Kokandy Productions, BTAA and Jeff Award nominee, TimeOut Chicago Theatre Award nominee). School at Steppenwolf Acting Fellow and Mosaic Youth Theatre of Detroit alum.

Richard Ruiz Henry (Botard). Off-Broadway: Antonio in the musical *The Two Gentlemen of Verona* (The Public Theater), Father Grevado in *Drift* (New World Stages), Mr. Puffy in *Streets of New York* (Irish Repertory Theatre), Mr. Lopez in *Fiorello* (Encores!). Regional: Sam Byck in

Assassins (Yale Rep); Mr. Bumble in *Oliver!* (Goodspeed Musicals); J.P. Morgan in *Ragtime*, Major-General in *Pirates of Penzance* (Utah Shakespeare Festival); Launce in *The Two Gentlemen of Verona* (Old Globe); Monsieur Ragueneau in *Cyrano*, the Sheppard's Son in *The Winter's Tale* (Folger Shakespeare); Nathan Detroit in *Guys and Dolls* (Milwaukee Rep); Feste in *Twelfth Night* (Pig Iron); The D'Ysquith Family in *A Gentleman's Guide to Love and Murder* (Florida Studio Theater); Marcellus Washburn in *The Music Man* (Guthrie); Trinculo in *The Tempest* (Roundhouse Theater); King Louis in Disney's *The Hunchback of Notre Dame* (La Jolla/Papermill/cast recording). National tours: Officer Barrel in *Urinetown*, Herman in *Sweet Charity*, Sancho in *Man of La Mancha*, and King Herod in *Jesus Christ Superstar*. Television: *The Other Two*, *Marvelous Mrs. Maisel*, *Younger*, *Girls5Eva*, *Search Party*, *Bupkis*, *YOU*, *Law & Order*, *Adults*, and *The Chair Company* for HBO.

Dorottya Ilosvai (Townsperson) is from Hungary and is a second-year M.F.A. candidate at David Geffen School of Drama, where her credits include Nadya in *Utopia*, Irina in *Three Sisters*, and *You Can Tell a Tree by its Fruit* as well as *The Inspector* (understudy) at Yale Rep. She received her B.A. from New York University, Abu Dhabi.

Tony Manna (Papillon/Cafe Owner) is appearing in his sixth show at Yale Rep, having previously been seen in *Cymbeline* and *These Paper Bullets!*, among others. New York credits include The Public Theater, Atlantic Theater Company, Keen Company, 59E59, and more. He has performed regionally at Arena Stage, Alliance Theatre, Westport Country Playhouse, the Geffen Playhouse, and others. Select television credits include *Interview With the Vampire* (AMC), *The Marvelous Mrs. Maisel* (Amazon), *Elementary* (CBS), and *Maniac* (Netflix). Manna co-created and starred in two seasons of the webseries *The Corps* and also produces the podcast *Ask Ronna with Ronna (& Bryan)*. M.F.A., David Geffen School of Drama.

Ameya Narkar (Townsperson) is a second-year actor at David Geffen School of Drama, born and raised in Mumbai, India. His recent credits include Yura in *Utopia* and Vershinin in *Three Sisters* at the Geffen School as well as an understudy in *The Inspector* at Yale Rep, and portraying Lysander in *A Midsummer Night's Dream* with the Elm Shakespeare Company. He is immensely grateful for the opportunity to learn and grow alongside such a talented community.

Reg Rogers (Berenger). Previous Yale Rep credits: *Figaro/Figaro*, *Landscape of the Body*, *Rough Crossing*, and *An Enemy of the People* (Connecticut Critic's Circle Award). Recent New York theater: *Little Shop of Horrors*, *Merrily We Roll Along* (Lucille Lortel Nomination), *Tootsie*, *The Iceman Cometh*, *Present Laughter*. Not so recent: *Privacy*, *You Can't Take it With You*, *The Royal Family*, *The Dazzle* (OBIE and Lucille Lortel Awards), *Holiday* (Tony nomination). Film and television: *Primal Fear*, *Runaway Bride*, *Igby Goes Down*, *I Shot Andy Warhol*, *Friends*, *The*

Americans, Boardwalk Empire, YOU, The Knick. Rogers is a Beinecke Fellow at David Geffen School of Drama this spring.

Elizabeth Stahlmann (Daisy) is delighted to return to Yale Rep! She led the world premiere of Tectonic Theater Project's *Here There Are Blueberries* directed by Moisés Kauffman at New York Theatre Workshop, Shakespeare Theatre in Washington, D.C., and La Jolla Playhouse. Other theater credits include *The Inspector* (Yale Rep), *Slave Play* (Mark Taper Forum, understudy for Broadway), *Grounded* directed by Liz Diamond (Westport Country Playhouse), and productions with Dorset Theater Festival, The Alley Theatre, The Acting Company, The Guthrie Theater, Compagnia de' Colombari, KrymovLab NYC. Television and film credits include *Furious* (upcoming), *City on a Hill*, *The Equalizer*, *Law & Order: SVU*, and *The Snare* (in production). B.F.A., University of Minnesota/Guthrie Theater; M.F.A., David Geffen School of Drama.

Phillip Taratula (Gene). Broadway: *The Skin of Our Teeth* (Lincoln Center Theater). Off-Broadway: *Ginger Twinsies* (Orpheum Theatre), *The Beastiary* (Ars Nova), *Becomes a Woman* (Mint Theatre Company). National tour: *What the Constitution Means to Me*. Regional: Barrington Stage, Syracuse Stage, Two River Theater, Huntington Theatre, Humana Festival, Williamstown Theatre Festival, Portland Stage, Tuacahn Center, Gulfshore Playhouse, O'Neill Conference, North Shore Music Theatre, others. Film/television: *Almost Love*, *And Just Like That* (HBO Max); *Dr. Death* (NBC/Peacock); *High Maintenance* (HBO); *For Life* (ABC); *FBI* (CBS); *The Outs* (Vimeo Originals). B.F.A., Boston University.

Kimberly Vilbrun-François (Colette) is a Haitian-American actress, born and raised in Miami, Florida. She is a second-year M.F.A. candidate at David Geffen School of Drama, where her credits include *You Can Tell a Tree by its Fruit*. She extends her heartfelt thanks to God for the continued guidance on her journey and to her talented cast and creative team, whose support and dedication made this experience unforgettable. Sending love to her 305 family and her new community in New Haven.

Understudies

Tessa Albertson (u/s Daisy, Townsperson) is thrilled to join the company of *Rhinoceros*. Theater credits include *Dilaria* (DR2), *All Nighter* (MCC Theater), *I'm Gonna Marry You Tobey Maguire* (Southwark Playhouse London/Offie Award Nomination, NY world premiere), *The Low Road* (The Public Theater), *Shrek the Musical* (Broadway), *Happy Days* (wild project), *Macbeth* directed by Elena Araoz, and Branden Jacobs-Jenkins's *Girls*. She is best known for her recurring role as Caitlin Miller on *Younger*. Other television: *Generation*, *Law & Order: SVU*, *The Family*,

The Good Wife, and *Instinct*. Film: *Blame* and *Barry*. Albertson is a graduate of Princeton University and an M.F.A. candidate at David Geffen School of Drama.

Walker Borba (u/s Berenger) is from Los Angeles, California, and a first-year M.F.A candidate at David Geffen School of Drama. Theater: *Comedia!* (Chautauqua Theater Company); *He's Not Like That* (RE/VENUE NYC); *Henry V*, *Oedipus Rex* (KCDC). Film: *Popstar: Never Stop Never Stopping*, *Shattered Memories*, *Endangered*. B.A., Kenyon College. Borba also studied at the British American Drama Academy and The Actors Center Mentorship Program (Cohort 1).

Gabriel Cali (u/s Gene) is a first-year M.F.A. candidate at David Geffen School of Drama. Born in Philadelphia and raised in Melbourne, Australia, his international theater credits include *Ghosts* (Theatre Works), *Henry VI* (Prague Shakespeare Company), *Lord of the Flies* (Arts Centre Melbourne), and *MOTHERLOD_ ^E* (Frenzy Theatre Co.). His independent film credits include *Splinters*, *Heart Throb*, *The Devil You Know*, and *Quiet*. He received his B.F.A. in acting from the Victorian College of the Arts in 2021.

Ashly Chalico (u/s Mrs. Boeuf, Colette) is a first-year M.F.A. candidate at David Geffen School of Drama, and she is thrilled to be making her understudy debut at Yale Rep. Born and raised in Magnolia, Texas, she received her B.F.A. in theater performance from the University of Evansville in 2025. To her friends and family, "los quiero muchísimo!"

Rasan Kuvly (u/s Dudard) is a Kurdish American actor, writer, and filmmaker. He is a first-year M.F.A. candidate in acting at David Geffen School of Drama. His feature film *So Far All Good*—which he co-wrote, produced, and starred in—premiered in competition at the 2025 Tribeca Film Festival.

John Maria Gutierrez (u/s Botard, Papillon/Cafe Owner) is ecstatic to be making their Yale Rep debut alongside this incredible team. John is a first-year M.F.A. candidate at David Geffen School of Drama, originally from Washington Heights, NYC. Thank you Liz, thank you Ionesco, thank you absurdity, thank you classmates, teachers, and thank you love. Film: *A Thousand and One* (Sundance Grand Jury Prize), *Preparation For the Next Life*. Television: *Dexter: Resurrection* (Paramount), *Law & Order: Organized Crime*, *Law & Order: SVU* (NBC). Theater: *Aristotle Thinks Again* (La Mama, ETC), *Veteran Project* (Labyrinth Theater Intensive), *Sadonna* (Joe's Pub).

Sboniso Thombeni (u/s Dudard, Waiter, Townsperson) (they/she/he) is a multidisciplinary artist from Johannesburg, South Africa, who works at the intersections of performance, theatermaking, arts education, and writing. They are a long time "theater kid" with a training history in South Africa that includes the National School of the Arts, Rhodes University (*cum*

laude), and the Market Theatre Foundation. As an actor, dancer, performance artist, choreographer, writer/Arts journalist, and arts educator, they have created works on stage and on screen that have largely reflected the post-apartheid realities as they are experienced by black and queer people in the country. Thombeni is a first-year M.F.A. candidate at David Geffen School of Drama.

About the Creative Team

Jennifer Yuqing Cao 曹语晴 (Scenic Designer) is a third-year M.F.A. candidate at David Geffen School of Drama. Based between New York City and China, she works across theater and dance as an international artist, focusing on space as an active, narrative-generating force rather than a static visual backdrop. In 2024, she was a Yale-China Association Resident Artist, engaging in intercultural and site-responsive artistic practice. She has worked internationally with International Theater Amsterdam as an assistant scenographer, collaborating with Ivo van Hove and Jan Versweyveld on *My Heavenly Favorite*. Selected credits include *Once 一场* (China National Tour) as set designer, costume designer, and production stage manager; *Antony and Cleopatra* and *You Can Tell a Tree by Its Fruit* (David Geffen School of Drama); *Here's a Blue Morpho For You* (Rattlestick Playwrights Theater); *New York Housing Project* (NYU Tisch); and *The Mailroom* (International Festival of Arts & Ideas, Yale–China Fellowship).

Tricie Bergmann (Costume Designer) is a third-year M.F.A. candidate in costume design at David Geffen School of Drama, where her credits include *Silence/The Village* and *Kilele*. She has worked as an assistant costume designer on *The Salvagers* (Yale Rep) and *Hamlet* (Geffen School). Additional credits include *Pool (No Water)* (Yale Cabaret); *Kneading* (Brut Theatre, Vienna); *Voyage dans la Lune* (costume production manager, Vienna Volksoper); *Tristan und Isolde* and *Wozzeck* (assistant costume production manager, Vienna State Opera); and *Anatomyland* (puppet creation, Aitor Throup Studio collection). She is originally from Vienna, Austria, and received her B.A. in fashion and textile design from the Amsterdam Fashion Academy.

Donald Holder (Lighting Designer) has worked extensively in theater, opera, dance, architectural, film, and television lighting in the U.S. and abroad for over 30 years. He has designed over 60 Broadway productions and has been nominated for fourteen Tony awards, winning for Best Lighting Design for *The Lion King* in 1998 and for the Lincoln Center revival of *South Pacific* in 2008. Broadway productions include: *McNeal*; *Call Me Izzy*; *Pirates! The Penzance Musical*; *Paradise Square*; *Tootsie*; *Kiss Me, Kate*; *Anastasia*; *Oslo*; *Straight White Men*; *She Loves Me*; *Fiddler on the Roof*; *The King and I*; *On the Twentieth Century*; *The Bridges of Madison County*; *Spider-man: Turn Off the Dark*; *Bullets Over Broadway*; *Movin' Out*; and many

others. He has designed for most of the nation's leading resident theater companies and has an extensive list of Off-Broadway credits, winning the OBIE, Drama Desk, Lucille Lortel, Helen Hayes, Connecticut Critics Circle, LA Drama Desk, and many other awards for his work. Projects at the NY Metropolitan Opera include *La Sonnambula*, *Champion*, *Rigoletto*, *Porgy and Bess*, *Samson et Delilah*, *Otello*, *The Magic Flute*, and *Two Boys*. His film/television work includes the theatrical lighting for *Spirited* (Apple Studios), *Ocean's 8* (Warner Brothers), *Gossip Girl* (HBO Max), *The Marvelous Mrs. Maisel* (Amazon Studios), *American Classic* (MGM+), and two seasons of *Smash* (NBC-Dreamworks). Mr. Holder is a graduate of the University of Maine and David Geffen School of Drama, where he is Head of the Lighting Design concentration. He served as head of the lighting design program at California Institute of the Arts from 2006–10 and Mason Gross School of the Arts, Rutgers University, from 2016–25.

Xi (Zoey) Lin 林曦 (Sound Designer) is a native of Nanjing, China, and holds a B.A. in theater arts and a B.M. in piano performance from Lawrence University. She is currently an M.F.A. candidate at David Geffen School of Drama. Previous credits include original music composition for Morpho Studio's digital fashion collection releases of「CORAL 珊瑚」and VINCENT at Beijing Fashion Week; chamber music composition for *Hop, hop... ins Wasser—A Sequel to Wozzeck* at Yale College's New Music Concert at the Beinecke Library; sound design and original music for *Kilele* and *Macbeth* at the Geffen School and *The Far Country* at Yale Rep (co-designer); sound design for *Utopia* (Geffen School); sound design for *Apologiae 4&5* and *Lovesick* at Yale Cabaret; *The Mailroom* installation with Yale-China at International Festival of Arts & Ideas; and *Detroit '67* at Princeton Summer Theatre. She is also an enthusiast of dance and culinary arts.

Ke Xu 许可 (Projection Designer) is a multidisciplinary theater designer. She graduated from Central Saint Martins (UAL) with first-class honors in product design and is currently a projection design M.F.A. candidate at David Geffen School of Drama. She was working professionally in China before coming to Yale and is passionate about exploring new theatrical language that integrates digital media with physical space. Recent credits include projection design for *Spunk* (Yale Rep); *Silence/The Village*, *Ain't No Mo'* (Geffen School); video and set design for *Detective Zhao Gan'e* (Beijing 77 Theater); projection design for *And the Beetle Hums* and *Can the Peruvian Speak?* (Yale Cabaret); *Miss Julie* (Beijing Star Theatre); *10:59* (Off Broadway Theater).

The Wig Associates (Hair, Wig, and Makeup Designers). Krystal Balleza and Will Vicari are New York-based wig and makeup designers who met at Webster Conservatory and are the co-owners of The Wig Associates. Their recent work includes Broadway's *Yellowface* and *Real Women Have Curves*, as well as *Twelfth Night*, *Good Bones*, *The Tempest* (The Public Theater); *Amadeus* (Pasadena Playhouse); *Grief Camp* (Atlantic Theater Company); *Eurydice*, *Orlando* (Signature Theatre); *The Connector* (MCC); *The Blood Quilt*, *Six Characters in Search of an*

Author; At the Wedding (Lincoln Center Theater). Regional credits include Yale Rep, Paper Mill Playhouse, Barrington Stage, Arena Stage, and Opera Theatre of Saint Louis, 2023–2026.

Daria Kerschenbaum (Production Dramaturg) is a third-year M.F.A. candidate in Dramaturgy and Dramatic Criticism at David Geffen School of Drama. There, she has worked as a production dramaturg on *Utopia*, *Charity*, and *Ruzante*. Additional credits include *Notes on Killing Seven Oversight, Management and Economic Stability Board Members* (Yale Rep); *True Scum, The Aughts* (Yale Cabaret); and *My Six Therapists* (Yale Cabaret/Theater Mu). Her writing has been featured in the *Journal of American Drama and Theatre* and *Theater* magazine, where she served as a managing editor. In 2021, she was named an artist-in-residence at the Center at West Park, where she produced her play, *Virginia/Poe*. Kerschenbaum holds a B.A. in playwriting and English literature from Fordham University.

Mia Van Deloo (Production Dramaturg) is a second-year M.F.A. candidate in Dramaturgy and Dramatic Criticism at David Geffen School of Drama, where she is a Managing Editor for *Theater* magazine. Before coming to Yale, she worked at La Jolla Playhouse in various departments including marketing, artistic, and front of house and was the assistant dramaturg on *The Untitled Unauthorized Hunter S. Thompson Musical*. She was most recently the Yale Fellow at Berkeley Repertory Theatre's Ground Floor Summer Residency Lab. She is originally from the San Francisco Bay Area and holds a B.A. in theater and history from the University of California, San Diego.

Lilliana Gonzalez (Technical Director) is a third-year M.F.A. candidate in technical design and production at David Geffen School of Drama. Her recent Yale credits include assistant technical director for *Utopia*, co-props manager for the 2025 Carlotta Festival, production electrician for *Coriolanus*, and assistant technical director for *Metamorphoses*. She also recently served as scenic designer for *for colored girls who have considered suicide/when the rainbow is enuf* with Black Arts MKE. One of her goals is to become a professor with an emphasis on inclusion and equitable theater practices. She hopes you enjoy the show!

Michael Rossmly (Fight and Intimacy Director) is a Resident Fight and Intimacy Director for Yale Rep and a lecturer in acting and stage management at David Geffen School of Drama. Broadway credits include Branden Jacobs-Jenkins's *Purpose* directed by Phylicia Rashad, *A Tale of Two Cities*, *Cymbeline*, and *Superior Donuts*. Regional theater credits include The Public Theater, Roundabout, The Atlantic, Primary Stages, Westport Country Playhouse, Goodspeed Musicals, Paper Mill Playhouse, Asolo Rep, The Old Globe, TheaterWorks Hartford, Princeton University, The Acting Company, Soho Rep, the Geffen Playhouse, Long Wharf Theatre, McCarter Theatre, Kansas City Rep, People's Light & Theatre, and others. He was nominated for a 2017 Drama Desk

Award for The Public's production of *Troilus and Cressida* and is a 2024 Barrymore Award nominee for Bonez at People's Light. Recent work: The world premieres of *Beau: The Musical* and Branden Jacobs-Jenkins's *Purple Rain* directed by Lileana Blain-Cruz.

Grace Zandarski (Vocal and Dialect Coach) is Associate Chair of the Acting program and Head of Voice and Text at David Geffen School of Drama, where she has taught Voice since 2002. She has coached numerous productions at Yale Rep and the Geffen School including *Macbeth in Stride*, *The Brightest Thing in the World*, *An Enemy of the People*, *Hamlet*, *The Caucasian Chalk Circle*, and *Between Two Knees*. New York coaching credits include the Mike Nichols productions of *Death of a Salesman* and *Betrayal* (Broadway), *The Intelligent Homosexual's Guide...* (The Public Theater), and *Homebody/Kabul* (BAM). She was named Associate Teacher of Fitzmaurice Voicework in 1998. Zandarski is a member and Board Chair of The Actors Center Workshop Company, a member of Pantheatre (Paris), SAG-AFTRA, AEA, and VASTA. Acting credits include McCarter Theatre, OSF Ashland, Wilma Theatre, and ACT. Directing credits include the Peer Gynt Project and Chekhov Shorts. M.F.A., American Conservatory Theater; B.A., Princeton University.

Calleri Jensen Davis (Casting Director) is a creative casting partnership among James Calleri, Erica Jensen, and Paul Davis of over 20 years. They began their collaboration with Yale Rep in 2023 with *Mojada: A Medea in Los Angeles* and *the ripple, the wave that carried me home*. Broadway credits: *The Piano Lesson*, *Topdog/Underdog*, *for colored girls...*, *Thoughts of a Colored Man*, *Burn This*, *Fool for Love*, *The Elephant Man*, *Hedwig and the Angry Inch*, *Of Mice and Men*, *Venus in Fur*, *A Raisin in the Sun*, *33 Variations*. Television: *Love Life*, *Queens*, *Dickinson*, and *The Path*, to name a few.

Caileigh Potter (Stage Manager) (she/her) is a third-year M.F.A. candidate at David Geffen School of Drama. She holds a B.A. in theater and a minor in biology from Florida State University. Select stage management credits include *Hedda Gabler*, *The Inspector* (Yale Rep); *The Care and Keeping of You Pages 76-77*, *A Midsummer Night's Dream*, *Cleansed*, *The Misanthrope* (Geffen School); *Measure for Measure*, *Suor Angelica/ Gianni Schicchi*, *New Dances 2022* (The Juilliard School); *Marisol*, *Hairspray*, *Pinkalicious the Musical* (Florida State University). Caileigh is also a 2023 graduate of The Juilliard School Stage Management Apprenticeship Program. She would like to thank her family and friends for their endless love and support!

About Concord Theatricals

Concord Theatricals is the world's most significant theatrical company, comprising the catalogs of R&H Theatricals, Samuel French, Tams-Witmark and The Andrew Lloyd Webber Collection,

plus dozens of new signings each year. Our unparalleled roster includes the work of Irving Berlin, Agatha Christie, George & Ira Gershwin, Marvin Hamlisch, Lorraine Hansberry, Kander & Ebb, Tom Kitt, Ken Ludwig, Marlow & Moss, Lin-Manuel Miranda, Anaïs Mitchell, Dominique Morisseau, Cole Porter, Rodgers & Hammerstein, Thornton Wilder, and August Wilson. We are the only firm providing truly comprehensive services to the creators and producers of plays and musicals, including theatrical licensing, music publishing, script publishing, cast recording, and first-class production. Follow us @concordshows.

About Yale Repertory Theatre

Yale Repertory Theatre, the internationally celebrated professional theatre in residence at David Geffen School of Drama, has championed new work since 1966, producing well over 100 premieres—including two Pulitzer Prize winners and four other nominated finalists—by emerging and established playwrights. Seventeen Yale Rep productions have advanced to Broadway, garnering more than 40 Tony Award nominations and 10 Tony Awards. Yale Rep is also the recipient of the Tony Award for Outstanding Regional Theatre. Established in 2008, Yale's Binger Center for New Theatre has distinguished itself as one of the nation's most robust and innovative new play programs. To date, the Binger Center has supported the work of more than 75 commissioned artists and underwritten the world premieres and subsequent productions of nearly 40 new plays and musicals at Yale Rep and theaters across the country.

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