

La MaMa
Experimental Theatre Club

presents

The First Line of Dante's Inferno

A New Play By Kirk Lynn
Directed by Christian Parker



The Downstairs Theatre
66 East 4th Street, NYC, 10003
Feb 5-22, 2026

The First Line of Dante's Inferno

CAST

Kellie Overbey* as Ann Espinoza

Evan Sibley* as Craig

Greg Stuhr* as Bill

CREATIVE

Writer: Kirk Lynn

Director: Christian Parker

Producer: Mary Alex Daniels and Christian Parker

Lighting Designer: Zach Blane

Scenic Designer: Lauren Helpern

Costume Designer: Theresa Squire

Sound Designer: Bart Fasbender

Props Designer: Kanika Vaish

Stage Manager: Sam Grocock

Associate Stage Manager: Emily Griffith*

Casting by: Caparelliotis Casting

Press: Emily Owens PR

Poster Design: Emily Van Duinen

*Equity Member appearing with permission of Actors' Equity Association without benefit of an Equity contract in this Off-Off Broadway production.

*Equity Approved Showcase



Kirk Lynn (Writer): Kirk Lynn is a playwright and novelist living in Austin, TX with his wife, the poet Carrie Fountain, and their children, Nosleeper and Muchloud. Kirk is one of six artistic directors of the Rude Mechs with whom he's written many plays, including "Lipstick Traces," "Method Gun," and now touring, "Not Every Mountain." The Rudes are currently at work on a new adaptation, "Our Ton," about just how heavy it was to be an artist in Austin in the 90s. Sometimes the Rudes don't need Kirk and so he writes plays all alone. "Your Mother's Copy of the Kama Sutra," was one of those, produced by Playwrights Horizons. This is another. And this spring he'll be back in NYC at Classic Stage Company with his completion and adaptation of Thornton Wilder's last, lost play, "The Emporium." In 2015, Kirk's debut novel, *Rules for Werewolves* was published by Melville House. In 2023, Kirk co-wrote *What Happens Later*, directed by and starring Meg Ryan. Kirk is also the Head of Playwriting at the University of Texas at Austin where he specializes in teaching creativity through playfulness, resisting bureaucracy, and inciting positive mischief in students and colleagues.

Christian Parker (Director): Christian Parker is a director and dramaturg who has worked in various capacities on dozens of new American, British, and Irish plays, both as a freelancer and in his career as an artistic leader in Off Broadway theatres. He began his career as the Literary Manager at Manhattan Theatre Club, and after several seasons there moved to the Atlantic Theater Company, where he was for many years the Associate Artistic Director. Regionally, he has worked at Steppenwolf Theatre Company, Oregon Shakespeare Festival/Play On!, Gulfshore Playhouse, Merrimack Repertory Theatre, and TheatreWorks/Silicon Valley among others. He is no stranger to national new play development centers such as the Sundance Theatre Lab, the O'Neill Center, New Harmony Project, New Dramatists, The Lark, and Kenyon Playwrights Conference, where he and Kirk Lynn first worked on *The First Line of Dante's Inferno*. He has also done developmental work in NYC on new plays for the Lortel Theater, NYTW, Rattlestick, LABYrinth, and The New Group. He is a Professor of Practice in Theatre at Columbia University School of the Arts, where he is a past Chair, and currently oversees the MFA program in Dramaturgy. He holds a BA from Middlebury College and an MFA from Columbia and is a member of the Society of Fellows of the American Academy in Rome.

Kellie Overbey (Ann Espinoza): Broadway: *The Coast of Utopia*, *Twentieth Century*, "Q.E.D.," *Judgment at Nuremberg*, *Present Laughter*, *Buried Child*. Drama Desk nominations for *Women Without Men* (The Mint) and *Sleeping Rough* (Page 73.) Lortel nomination for *The Savannah Disputation* (Playwrights Horizons.) Other notable off-Broadway: *Mary Page Marlowe* and *Animals Out of Paper* (2nd Stage); *Rapture*, *Blister*, *Burn and Betty's Summer Vacation* (Playwrights Horizons); most recently *No Good Things Dwell in the Flesh* (A.R.T. NY, September 2023 NYTimes Critic's Pick.) Film & TV include: *Imitation Girl*, *Sweet and Lowdown*, *Outbreak*, *Bull*, *FBI*, *Blindspot*, *Blue Bloods*, *30 Rock*, and *The Good Wife*. As a writer: *That's What She Said* premiered at Sundance in 2012, *My Wife's Coat* is published in the 29th Samuel French Off-Off-Broadway Festival Plays, and *Mobius* was a finalist for the 2022 Eugene O'Neill Playwrights Conference. Kellie is the Executive Director of AisFor.org, an Eastern Principal Councilor at Actors Equity Association, and a founding member of FairWageOnstage.org. She is a proud member of both AEA and SAG-AFTRA.

Evan Sibley (Craig): Evan Sibley is thrilled to be making his La MaMa debut! Theatre: *The Vibrator Play*, *Skylight*, *The Lady Demands Satisfaction* (Gulfshore Playhouse), *Georgiana and Kitty: Christmas At Pemberley* (Shadowland Stages), *The Orphan of Zhao* (Ma-Yi), *Ventura* (Primary Stages), *Far Away* (The Hangar Theater), *The Skin of Our Teeth* (Voice Theater). Audiobook Awards: Audie Nom (Brokedown Prophets), Booklist Top 10 Romances and Editor's Choice (Birding with Benefits), Earphones Award (Bird City and The Islanders). BA Fordham University. Visit evansibley.com for more! Thank you, Mia, for your years of support and love.

Greg Stuhr (Bill): Greg Stuhr most recently appeared on Broadway in *Good Night, And Goodluck* with George Clooney, directed by David Cromer. Other Broadway credits include Tracy Letts' *The Minutes*, Larry David's *Fish In The Dark*, David Mamet's *November*, Elaine May's *Taller Thana Dwarf*, and the Tony Award-winning musical, *The 25th Annual Putnam County Spelling Bee*. Other notable theater work includes world premieres by Ethan Coen, Rolin Jones, Keith Reddin, and Bruce Norris for the Atlantic Theater Company, Yale Rep, South Coast Rep, and Steppenwolf, respectively. Recent television: *The Night Agent*, *Power Book III: Raising Kanan*, and *FBI: Most Wanted*. Greg frequently collaborates with co-writer/director Jenna Ricker on projects including the acclaimed indie film *The American Side*, and the award-winning ESPN 30 for 30 documentary, *Qualified*, which premiered at SXSW. Greg also co-created and wrote the pilot for the comedy series *Luba's Lot* for Fox Television Studios.

Mary Alex Daniels (Producer): Mary Alex is a creative producer originally from Los Angeles, California. Broadway: *The Queen of Versailles* (Co-Producer), *The Cottage* (Producing Assistant). Other credits include: *Fall of the House* (The Players Club), *Stuck: A New Musical* (The Chain Theatre) and *Medea* (Lenfest Performing Arts). She holds a B.A. in Theater and Entrepreneurship from UCLA and a MFA in Theatre Management and Producing from Columbia University.

Lauren Helpern (Scenic Design): designed numerous world premiere and critically acclaimed productions including: *4000 Miles* (Lincoln Center - Lortel Award), *Bad Jews* (Roundabout), *Skintight* (Roundabout and Geffen Playhouse - Robby Award nomination), *Model Apartment*, *BUG* (Obie Award), and *Mrs. Stern Wanders the Prussian State Library*. Regionally, she designed at La Jolla Playhouse, Geffen Playhouse, South Coast Rep, Old Globe, Arizona Theatre Company, Pioneer Theatre Company, Huntington Stage Company, Portland Center Stage, Ford's Theatre, Hartford Stage, Actors Theatre of Louisville, and Young People's Theater of Chicago, among others. She also designed the National Tour of American Girl Live! and several productions of Blue Man Group. She is the production designer for Jordan Jensen: *Take Me with You* (Netflix), Ari Shaffir - *Jew* (7.9 million views on YouTube), and upcoming specials for Bobby Lee (Hulu) and Randy Feltface. She is a partner in Butter Designs, a full-service design firm for installations and activations. Her work can be seen at laurenhelpern.com and butterdesigns.com.

Zach Blane (Lighting Design): Specializing in World-Premiere New Works and Reimagined Canon Theatrical Revivals, Zach Blane approaches Lighting Design through the lens of a dramaturgical storyteller. TELEVISION: *Wicked in Concert* (PBS, dir. Baayork Lee). INTERNATIONAL: *Lohengrin* by Wagner, *The Sound of Music*, *Shrek* (Sofia National Opera House, Bulgaria); *Remember This* (Poland, Spain); *Illuzio* (Riviera Maya, Mexico). NEW YORK (selected): *Predictor* (AMT); *Titus Burgess, Take Me to the World* (Carnegie Hall); *Too Much, Too Much, Too Many*; *Suicide Incorporated* (Roundabout); *The Siblings Play* (Rattlestick/Cherry Lane); *King of the Jews* (HERE Arts); *Would You Still Love Me If* (New World Stages, dir. Kathleen Turner); Charles Busch's *Cleopatra* (TFANC); *Wringer* (City Center). REGIONAL (selected): Cleveland Playhouse, Berkeley Repertory Theatre, Pasadena Playhouse, Indiana Repertory Theatre, Syracuse Stage, Shakespeare Theatre, Chicago Shakespeare, Two River Theater, Maltz Jupiter Theatre, Olney Theatre, Barrington Stage, Dorset Theatre Festival, Bucks County Playhouse, Cape Playhouse, Spoleto Festival. IG: @zachblane. www.ZachBlane.com

Bart Fasbender (Sound Design): Happy to be part of this production! His NY Credits include: *Harry Clarke* at The Vineyard and Minetta Lane for Audible; *The Confessions of Lily Dare* at Cherry Lane; sfx designer for *Soft Power* at The Public, *The Other Josh Cohen* at Westside; Alex Timbers' *Bloody Bloody Andrew Jackson* at The Public/Broadway; A.R. Gurney's *Family Furniture* (Flea Theater), Jesse Eisenberg's *The Revisionist and Asuncion* (Rattlestick Playwrights Theater), John Patrick Shanley's *Storefront Church* (Atlantic Theater Company) and Paul Weitz's *Lonely, I'm Not* (Second Stage Theatre). Mr. Fasbender's other credits include designs for Playwrights Horizons, LABYrith Theater Company, MTC, Ars Nova, Lincoln Center Theater, The Juilliard School, INTAR and BAM. Regionally he has designed for Mark Taper Forum, Kirk Douglas Theatre, The Old Globe, Aspen Theatre, Berkley Rep, ACT, Guthrie Theater, Seattle Repertory Theatre, George Street, Philadelphia Theater Company, Two River Theater Company, KC Rep, Williamstown Theatre Festival, TheaterWorks, Barrington Stage Company and Berkshire Theatre Festival. Proud member of USA829 and TSDCA.

Theresa Squire (Costume Design): Theresa Squire has been designing costumes since the late 1900s. She has designed on Broadway, off Broadway and way, way off Broadway. Not to mention dance, film, print, industrials and commercials. Most impressively, she has designed a costume every Halloween for her daughter, who is somehow now fourteen years old. In the past few years she has also had designs on the Pilates Garage in Brooklyn, which she now co-owns with founder and fellow thespian Margi Douglas.

Kanika Asavari Vaish (Props Designer): is an NYC-based theater artist who spent her middle and high school years in Mumbai. Recent credits include: *2nd Murderer* (Playwright, SoHo Shakespeare Company), *MEMNON* (Assistant Director, Classical Theatre of Harlem); *Eight Ways to Plead with a God* (Playwright, Playhouse in the Square; Valdez Theatre Conference); *Three Sisters, Four Women* (Director, SoHo Shakespeare Company); *The XIXth* (Assistant Director, The Old Globe); *Jyoti's Bridge* (Playwright, Columbia University). MFA: Columbia University.

Sam Grocock (Stage Manager): is a Manhattan based stage manager and 3rd year MFA candidate at Columbia University. She completed her thesis production, *Fairview*, in November. Since moving to the city, she has worked in theatre, opera, and events. Most recently, she worked as a stage management apprentice at the Glimmerglass Festival. She would like to thank the generous collaborators who brought this production to life!

Emily Nacrissa Griffith (Associate Stage Manager) (she/her): is pursuing an MFA in Stage Management at Columbia University. Originally from Utah, she has worked eight seasons with Pioneer Theatre Company on over 50 regional productions, including the out-of-town tryout of Broadway's *Shucked* and the world premiere of *A Distinct Society*. She recently served as Production Stage Manager for *A Distinct Society* at Weston Theater Company in Vermont. Emily also managed Sundance's Summer Theatre for two seasons and is an alumna of Utah Valley University.

Caparelliottis Casting (Casting): Select Broadway: *Punch, Good Night and Good Luck, Eureka Day, Mary Jane, Jaja's African Hair Braiding, Cost of Living, Macbeth, Skeleton Crew, The Minutes, The Boys in the Band, Jitney*. Off-Broadway: MTC, Signature (NYC), Atlantic, Ars Nova. Select Regional: The Old Globe, Arena Stage, Berkeley Rep. Donmar Warehouse (consulting US casting director). TV/Film: "New Amsterdam" (NBC, series casting), "Boys in the Band" (Netflix, Original Casting).

Emily Owens PR (Press Agent): Founded in 2007, Emily Owens PR specializes in representing World Premiere productions Off and Off-Off Broadway. With over 19 years of experience, Emily has built a solid reputation for representing ambitious new work, and a strong track record of securing high-profile media coverage for early-career playwrights. EOPR's clients include performing arts venues, theatre festivals, indie theatre companies, and self-producing artists. www.emilyowenspr.com

Actor's Equity Association: Actors' Equity Association (AEA), founded in 1913, represents more than 50,000 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. The Equity emblem is our mark of excellence. www.actorsequity.org

Special Thanks: This Production was generously supported by The Venturous Theatre Fund, a fund of the Tides Foundation.

The First Line of Dante's Inferno team would like to offer its deepest thanks to Mia Yoo, Sarah Murphy, and the staff at LaMaMa as well as a large number of public and private donors without whom this would not have been possible.

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A full program with information on this production can be found on the La MaMa website page of *The First Line of Dante's Inferno*

In addition you can scan the QR code Poster located in the theatre lobby for access to detailed information on this program.

LA MAMA



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Rendering: 74 East 4th St.

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