

Hunter Arnold
Producer

Broadway: A Beautiful Noise, Ohio State Murders, Some Like It Hot, KPOP, The Piano Lesson, Death of a Salesman, Leopoldstadt, The Kite Runner, Into the Woods, A Strange Loop (Tony Award), Funny Girl, Hadestown (Tony Award), Moulin Rouge! (Tony Award), Mr. Saturday Night (Tony Nomination), Plaza Suite, Company (Tony Award), Mrs. Doubtfire, Tina: The Musical (Tony Nomination), Dear Evan Hansen (Tony Award), for colored girls who have considered suicide/when the rainbow is enuf (Tony Nomination), The Little Prince, Diana, Thoughts of a Colored Man, Caroline or Change (Tony Nomination), Chicken & Biscuits, The Inheritance (Tony Award), Betrayal (Tony Nomination), Slava's Snowshow, Once On This Island (Tony Award), Kinky Boots (Tony Award and Olivier Award), Frankie and Johnny in the Clair de Lune (Tony Nomination), Pretty Woman: The Musical, Anastasia, Gettin' the Band Back Together, Head Over Heels, M Butterfly, Disaster!, Allegiance, Deaf West Theatre's Spring Awakening (Tony Nomination), The Visit (Tony Nomination), It's Only a Play, Mothers and Sons (Tony Nomination), The Bridges of Madison County, Macbeth, Godspell, Chinglish.

London: Back to the Future (Olivier Award), Cabaret (Olivier Award), The Inheritance (Olivier Award), The Jungle, Hadestown, Tina: The Musical, Edward Albee's The Goat with Damian Lewis.

Off-Broadway: Little Shop of Horrors, and Daddy Long Legs.

In addition to his producing projects Hunter is the founder and CEO of ARTech Holdings, LLC an incubator and holding company focused on generating technologies to support the live arts community. Amongst Artech's offerings is the premier amateur theatrical ticketing and web presence software www.OnTheStage.com. Hunter earned his bachelor's degree in Entrepreneurial Business from DePaul University and his Master's in Business Administration from TRIUM, a joint program representing NYU Stern School of Business, H.E.C. Paris, and the London School of Economics. He is a frequent lecturer and guest professor on entertainment trends and economics, commercial theater and working in the arts.