Mission Statement

The Alley Theatre’s mission is to produce great theatre that embodies the resident company.
The Alley has been very disciplined in its approach to long range strategic planning. This extensive planning process has enabled the Alley to renovate the theatre and expand its programming and will guide us through the necessary steps to continue our growth and success. We do not take this success for granted. The Alley has an outstanding Board of Directors that have guided and supported the growth of the theatre and a talented dedicated group of artists and administrators on the staff. Combine this with our loyal theatre patrons and donors and you have a winning combination that has enabled the theatre to thrive as one of our nation’s great theatre companies for 69 years.

It has been a pleasure to work together with Gregory Boyd, artistic director, and Dean R. Gladden, managing director, over the past three years of my tenure. No one could ask for a better team. Their leadership and vision have been the driving force behind this organization, and they continue to thrill us each time we step into the theatre.

I cannot wait to see what our 70th Season has in store for the Alley. I know it will be a fantastic and inspiring ride.

Jesse R. Marion

We completed our $46.5 million renovation and had the grand Reopening Gala on September 19th. It could not have been more spectacular. A special thank you goes out to Roger Plank and Meredith Long who successfully co-chaired the campaign. The renovation exceeded all of our expectations. I’d also like to recognize Butch Mach who chaired the Facilities Committee and General Manager Ten Eyck Swackhamer for supervising the construction project. They brought the entire renovation in on time and on budget. That is quite an accomplishment, especially when you consider they completed the entire project in just 14 months!

This past year has been a tremendous success. The Alley presented 390 performances including 51 sold-out dates. We increased our budget 21% thanks to the support of our board and individual donors, who contributed more than one million dollars in new and increased donations over the previous year.

With the biggest downturn in oil prices since the 1980s, the Houston energy industry was devastated this past year. With the biggest downturn in oil prices since the 1980s, the Houston energy industry was devastated this past year. This had a negative effect on corporate contributions and the Alley fell one half of one percent shy of balancing its operating budget. Fortunately, the Alley has had nine years of operating surpluses that have accumulated to $1,448,000. The Alley will reduce this accumulated surplus by a modest $98,600 to cover the deficit.

As we look to the future, we want to continue to build on our significant past accomplishments and continue to thrive as a theatre company. In fact, now that we have expanded the capabilities of our physical plant, we expect to increase the scope of our programming and continue to push the artistic boundaries of the Alley. The Houston community can expect to see the Alley continue to break new ground with our Alley All New initiative and our programming in the Hubbard and Neuhaus Theatres.

Dorothy was right – there’s no place like home! The Alley Theatre is home again, right where we belong, and we couldn’t be happier!
From the Artistic Director

The Alley has a facility second to none, and our Artistic and community and educational programming is already reflecting the breadth, diversity and acclaim.

The premiere season in our spectacularly renovated Alley Theatre was an exceptional achievement due to a passionate and continuing effort from Board, Staff, Artists, Donors and Audience members. And it was triumph in terms of a theatre season – introducing new artists, new programs, and new audiences to an Alley that enters the future with an expanded vision of what a 21st century theatre company can be.

The Alley has a facility second to none, and our Artistic and community and educational programming is already reflecting the breadth, diversity and acclaim.

The season began with One Man, Two Guvnors, a showcase for the company artists in this 1960’s era update of Goldoni’s famous farce. This first offering in the new Hubbard Theatre was a exhilarating success, and all of us celebrated the opportunity to return to a re-imagined stage that was happily transformed, and yet still retained its special “Alley-ness” – the quality that made the original space unique.

Alongside One Man… was our stunning production of Sharr White’s The Other Place – an intriguing drama by an exciting playwright making his Alley debut. Sharr’s play was one of ten works in the season that introduced a dozen new American writers to Alley audiences – including Lucas Hnath’s powerful The Christians, which generated some of the most exciting post performance discussions we’ve ever had, and Jennifer Haley’s science fiction detective tale The Nether – with a stunning design and terrific cast on the Neuhaus stage.

All the Way, Robert Schenkkan’s gripping epic of LBJ’s tumultuous first year as President was an unique collaboration with the Dallas Theatre Center, and after opening here at the Alley, enjoyed a warmly received run at DTC. The production also set records at the box office – soon to be rivalled by our Around the World in 80 Days, which delighted audiences with an adventurous adaptation of Verne’s classic, translated into pure theatre. The chilling Grounded represented the Alley debut of another American writer, the brilliant George Brant, with his tour de force play on both the cost and the price of drone warfare, while Born Yesterdays was a splendidly designed and acted valentine to one of the American Theatre’s great comedies, especially lively in an election year.

The inauguration of Alley All New and our first new play festival brought six new works to the theatre – in a hugely busy and exciting Winter. We were thrilled with the response from the audience and the industry to this first festival. Nothing compares to helping create new work for the American theatre, and the enthusiastic audiences were very much part of the process.

The Holiday shows returned to the glittering new theatre with great style and success – and everyone – audience, artists and staff alike, were excited to bring our Summer Chills programming back after a two-season hiatus due to the renovation.

The promise of the new theatre, and what we can achieve, and the broader, bigger audience we can now engage, is a thrilling leap forward for the Alley – and our first season back was just the beginning.

Gregory Boyd

From the Managing Director

We wanted the audience experience to be a welcoming and enjoyable one from the moment they walked in the door.

The 2015 – 2016 Season was a year of firsts – the inaugural season in our freshly renovated theatre, the launch of our major new works initiative Alley All New, our first live theatre experience outside of the Alley building, Remote Houston – and it has been a game changer for the Alley and the City of Houston.

The opening of the renovated theatre was the culmination of a valiant and audacious journey, and we now have a state-of-the-art facility that will serve the community for generations. We are capable of mounting even larger, more technically complicated, and more visually spectacular shows. With these new possibilities comes an even greater commitment to producing the most thought-provoking, innovative, and inspiring work to be found in the American theatre.

A project as monumental as gutting and renovating an entire professional theatre starts with years of planning and an extremely talented architect. Pete Ed Garrett worked directly with the entire Alley staff to ensure that every detail was well thought out, because we wanted the building to serve the community for generations. We are capable of mounting even larger, more technically complicated, and more visually spectacular shows. With these new possibilities comes an even greater commitment to producing the most thought-provoking, innovative, and inspiring work to be found in the American theatre.

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Clearly, we must have done something right, because the 2015-2016 subscriptions were up by 37%, the highest subscription revenue ever achieved by the Alley! We also had more than 14,500 new patrons attend productions at the Alley, and All the Way was the 4th highest grossing show in the Alley’s history, selling out 13 performances during the run. Our mission to provide the best theatre experience to our audiences has paid off, and we are so grateful to everyone who has joined us.

All our achievements are due to our exceptional Board of Directors under the enthusiastic leadership of President Jesse Marion and Chairman Rob Ready. Their continued support has made our financial stability and artistic success the envy of the theatre world, and we are in our 10th consecutive year of balanced budgets. Our Board is one of the Alley’s greatest assets, and they make us all very proud.

As we look forward to our 70th Season, I want to extend a special thanks to our hard-working staff and artists who make every day a joy, and who contribute to making the Alley Theatre the best regional theatre in the country.

Dean R. Gladden
One Man, Two Guvnors

By Richard Bean
Based on The Servant Of Two Masters
by Carlo Goldoni
With Songs by Grant Olding
Directed by Gregory Boyd
Hubbard Theatre
October 2 – November 1, 2015

Generously Sponsored By
Enbridge Energy Company, Inc.
Lead Sponsor
Schlumberger
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Morton Rose Fulbright
Supporting Sponsor
Michael and Carol Linn
Associate Producers
Jennifer Smith and Peter Ragauss
Associate Producers

Cast
Jeffrey Bean
James Black
Elizabeth Brodie
Ryan Chavez
Aaron Echegaray
Steven Egg
John Felch
Chris Goodstein
Paul Hope
Chris Hutchinson
Joseph Pulman
Trace Pool
Melissa Pritchett
David Rainey
Jay Sullivan
Emily Trask
Todd Walke
Mike Whitebread

Creative Team
Hugh Landwehr
Scenic Design

David C. Woolard
Costumes Design

David Lander
Lighting Design

Lindsay Jones
Sound Design

Christopher Boyes
Physical Comedy

Dialect, Voice And Text Coach

Peter Fucci
Choreographer

Brandon Weinberger
Assistant Director

Gregg Coffin
Musical Director

Christa Bean
Stage Manager

Brett Anders
Assistant Stage Manager

“Absurdity rules”
– Houston Chronicle
THE OTHER PLACE

By Sharr White
Directed by Don Stephenson
Neuhaus Theatre
October 23 – November 15, 2015

Cast
Josie de Guzman
Nick Farco
John Jellison
Ashley Austin Morris

Creative Team
Michael Schweikardt
Scenic Design
Tracy Christensen
Costume Design
Stephen Terry
Lighting Design
Rob Milburn and
Michael Bodeen
Sound Design
Sven Ortel
Projection Design
Stewart/Whitley
New York Casting
Brandon Weinstreiner
Assistant Director
Elizabeth M. Berther
Stage Manager

“... A portrait of a complex and fascinating individual” – Houston Chronicle
A fascinating portrait of one of the most complex figures in U.S. history

— Houston Chronicle
Pack your bags and a wide smile. This is an ideal trip for children of all ages.

— Houston Press
By George Brant
Directed by Jackson Gay
Neuhaus Theatre
March 25 – April 17, 2016

Generously sponsored by
Beth Madison
Honorary Producer

Cast
Elizabeth Bunch

Creative Team
Takeshi Kata
Scenic Design
Paul Whitaker
Lighting Design
Broken Chord
Original Music & Sound Design
Nicholas Hussong
Projection Design
Erica Grey
Costume Design
Rebecca R.D. Hamlin
Stage Manager

“Elizabeth Bunch is magnificent”
— Houston Press
“A powerful and thought-provoking play”

- Reverend Gregory Han, Director of Interfaith Relations of Interfaith Ministries of Greater Houston
THE NETHER

By Jennifer Haley
Directed by Gregory Boyd and James Black
Neuhaus Theatre
March 6 – May 29, 2016

Cast
Josie de Guzman
John Feltch
Chris Hutchinson
Jemma Kosanke
Philip Lehl

Creative Team
Kevin Rigdon
Scenic Design
Judith Dolan
Costume Design
Jaymi Lee Smith
Lighting Design
Rob Milburn and Michael Bodeen
Music Composition & Sound Design
Brandon Weinkremer
Assistant Director
Brett Anders
Stage Manager

“Unsettling...Superlative
...Chilling...so many of the
components of great theatre”

– Houston Chronicle
BORN YESTERDAY

By Garson Kanin
Directed by Jonathan Moscone
Hubbard Theatre
June 3 – July 3, 2016

Generously Sponsored By
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Premier Sponsor
Lynn Wyatt
Honorary Producer
PwC
Supporting Sponsor
Margaret Alkek Williams
Associate Producer
The Gordon A. Cain Foundation
Associate Producer
Anne and Albert Chao
Associate Producers
Cathy and Jesse Marion
Associate Producers
Christina and Stephen Morse
Associate Producers
Connie and Roger Plank
Associate Producers

Cast
Jeffrey Bean
Elizabeth Bunch
John Dunn
Chris Hutchison
Kevin Isagiglio
Michael Morrison
Stephen Powell
Melissa Pritchett
Molly Searcy
Jay Sullivan

Creative Team
Hugh Landwehr
Scenic Design
Katherine Roth
Costume Design
Stephen Strawbridge
Lighting Design
Cliff Cantrils
Sound Design
Pamela Prather
Director, Visual & Text
Coach
Brandon Weinbrenner
Assistant Director
Elizabeth M. Berther
Stage Manager
Rebecca R.D. Hamlin
Stage Manager
Kristen Larson
Assistant Stage Manager

“A Cinderella story with sharp edges”
– Houston Press
A CHRISTMAS CAROL –  
A GHOST STORY OF CHRISTMAS

From the story by Charles Dickens
Adapted and originally directed by
Michael Wilson
Directed by James Black
November 20 – December 28, 2015

Generously Sponsored By
ConocoPhillips
Lead Sponsor
Ernst & Young LLP
Supporting Sponsor
National Oilwell Varco
Supporting Sponsor
Vinson & Elkins LLP
Supporting Sponsor

Cast
Jeffrey Bean
Michael Braunaro
Elizabeth Bunch
John Felch
Dylan Godwin
Shawn Harrison
Paul Hope
Chris Hutchison
Charles Kuhn
Julia Kuhn
Mark Ivy
David Matanga
Melissa Pritchett
David Rainey
Jay Sullivan
Emily Trask
Brooke Wilson

Creative Team
Tony Straiges
Scenic Design
Aleja Vedt
Costume Design
Rui Rita
Lighting Design
John Gromada
Original Music and Sound Design
Hope Clarke
Choreography
Melissa Pritchett
Dance Captain
Rebecca R.D. Hankin
Stage Manager
Brett Anders
Assistant Stage Manager

THE SANTALAND DIARIES

By David Sedaris
Adapted for the stage by Joe Mantello
Directed by David Cromer
Neuhaus Theatre
December 4 – December 31, 2015

Cast
Todd White

Creative Team
Karin Rabe Vance
Scenic Designer
Blair Gulledge
Costume Designer
Kevin Rigdon
Lighting Designer
Pierre Dupree
Sound Designer
Elizabeth M. Berther
Stage Manager
Remote Houston

An international sensation, Remote Houston, was a participatory, pedestrian-based live art theatrical experience that guided participants to discover Houston. This custom designed experience was an extension of the Remote X project, which has been performed in major cities including Berlin, Moscow, New York and Zurich. Armed with only a set of headphones, a computer generated synthetic voice guided each participant through downtown Houston, allowing them to craft their own interpretation and unique story of the sights, music and surrounding environments they encounter. The Remote Houston journey began at the Evergreen Cemetery. The performance revealed a “secret Houston,” continuing to places normally unseen, places where humans encounter their limits, places where crowds gather, Houston’s underground tunnel system, back alleyways, dark hallways, unseen areas of Houston, and common areas seen through a new lens. The experience concluded at the Alley Theatre.
October 2015 was a defining moment in the history of the Alley Theatre. After 14 months of demolition and construction, the completely redesigned and renovated Alley Theatre opened to a welcoming audience. We were back home!

The Alley Theatre is now the most advanced facility of any regional theatre in the country. Commitment to the art and the audience experience drove this renovation. The new Hubbard Theatre now provides an intimacy between actor and audience that is unmatched. The production capabilities are tremendous with a fully trapped stage and computer automated line sets in the new six-story fly loft. The technical improvements are too numerous to list, but combined have transformed the Alley into the premier theatre in the United States.

The entire patron experience has been transformed at the new Alley Theatre. The brighter more open public spaces, the new Zilkha Skyline Lobby featuring one of the best views of downtown Houston, doubling the capacity of the restrooms, and the new classroom/event spaces on the Margaret Alkek Williams Terrace Level (fourth floor), are amenities that greatly enhance the patron experience.

Our goal was to create a 21st century theatre while preserving the iconic Ulich Franzen designed Alley Theatre as a landmark in downtown Houston. This was made possible thanks to the work of Pete Ed Garrett, principal of Houston-based Studio RED Architects. He and his team worked closely with the Alley to create a theatre that best serves artists and audience. The Alley staff along with Studio RED Architects and W. S. Bellows Construction Corporation worked hand-in-hand to ensure that the entire project was brought in on time and on budget.

The Alley Theatre, our patrons and the Houston community itself owe a deep debt of gratitude to Meredith Long and Roger Plank who co-chaired the Extended Engagement Capital Campaign and raised the funds to make this long-held dream a reality. Their vision and commitment was unwavering.

"Our goal was to create a 21st century theatre while preserving the iconic Ulich Franzen designed Alley Theatre."
The Alley Theatre’s Education and Community Engagement Department (ECE) is a national driving force in arts education. Last season, the Alley Theatre provided a record 563,332 educational contact hours to students, educators, and patrons—an increase of 67 percent from the previous season.

Our arts-integration program, Staging STEM (Science, Technology, Engineering and Math), has grown exponentially. In 2015–2016, we implemented 65 residencies at 50 schools across the Houston area, a growth of more than 65 percent.

The Alley was proud to offer two Alley Shows for Kids during the 2015-2016 Season. The Alley remounted Oskar and the Big Bully Battle, which helped 23,370 students at 38 schools understand the multiple perspectives in bullying incidents. Oskar and the Curiously Colorful Clash! returned in the spring and helped 15,761 students to understand and embrace diversity.

AlleyReSourced.com, a digital educational-dramaturgy platform, was expanded from two to six editions, including A Christmas Carol, All the Way and Around the World in 80 Days.

This year, we more-than-doubled contact hours in our 15 partner schools. These in-depth multi-residency partnerships serve public and private middle and high schools across the Houston area. Guided by the Alley Theatre’s Education staff, educators craft an arts education that enhances academic curriculum.

Our popular Slam Poetry Artist-in-Residence Program helped teens tell their stories. The Alley took a giant step forward by partnering with Savannah Blue Arts & Outreach to bring the 5th Annual Bayou City Poetry Grand Slam into the Neuhaus Theatre.

The Alley presented 10 student matinees, each supported by the Education and Community Engagement staff, its own Alley Re-Sourced website, and post-matinee TalkBacks with actors and production staff. As part of the Alley All New Festival, we had a special opportunity to host a free student matinee of Syncing Ink for more than 200 partner school students.

Houston Young Playwrights Exchange (HYPE) cultivates and showcases talented local teen playwrights. This year, 50 students submitted plays. Six young women from varied economic backgrounds were selected to be part of HYPE 2015. The students met for intensive classes with local professional playwrights. Each of the students developed brand-new 10-minute plays. HYPE culminated with workshop performances of the students’ works, directed and performed by working theatre professionals.

Play Makers is a creative drama and playwriting camp for Kindergarten through 8th grade students that integrates science and theatre. Campers rotate through classes in movement, acting, playmaking and crafts. Alley Conservatory brought together a select group of middle and high school artists to learn about performance through the devised-theatre process. Guiding a diverse group of 30 students through the writing, refining, and production process, Conservatory instructors trained the next generation of theatre artists.

This school year marked a new level of growth in our professional development offerings. Two campuses in Fort Bend ISD participated in faculty-wide arts-integration training. Eighty teachers completed an initial session in which they observed and practiced activities they could implement directly in their classroom.

This year, the Alley started a partnership with VSA Texas to deliver their Opening Minds, Opening Doors program. A series of workshops enabled a group of individuals with both cognitive and physical disabilities to combine storytelling, acting, and public speaking skills. We again partnered with the Kennedy Center’s VSA Playwright Discovery Program to find a creative outlet for students with disabilities.

First Draft – Alley Theatre’s newest arts-integration program aids participants interested in giving voice to their personal narratives. First Draft creates a platform for students to practice life-changing executive functions and master the Eight Studio Habits of Mind to write relevant, impassioned true stories.

In March, the Alley welcomed a unique community partner, the Telling Project, a nationally recognized arts organization dedicated to staging veterans’ stories, to present Telling: Houston. The play allowed seven veterans and one military spouse to share their service experiences with nearly 600 audience members.

At select performances, the Alley offers post-show Artist TalkBacks with the cast and members of the artistic staff. This season included talks with playwright Sharr White (The Other Place), playwright Jennifer Haley (The Nether); and Artistic Directors Gregory Boyd and Kevin Moriarty (Dallas Theatre Center).

Alley In Context, another format of TalkBack, featured panels of experts discussing the themes of a play and how they are reflected in our lives today.

The Alley Theatre is committed to workforce training and development, particularly for young artisans. Over the course of the season, 25 interns worked at the Alley in various departments.

In total
79,177 students
264 schools
27 districts
were served by Applied Theatre at the Alley education programs in 2015–2016.
It has been an amazing year for the Alley Theatre as we moved back into our building to begin a new era of theatre making in Houston. The community has been overwhelming in its embrace of the new space and crucial to our success as one of the nation’s leading organizations for the performing arts. After raising $1 million more than the previous season, we cannot fully express our gratitude to those whose generous gifts helped the Alley’s artistic endeavors become a reality.

The strong results for the Capital Campaign are a tribute to the leadership of Capital Campaign Co-chairs Roger Plank and Meredith Long. Special thanks are owed to the chairs of our fundraising committees who served with Development Vice President Gregory M. Vesey; Patricia P. Hubbard; Foundations, Larry Campagna; Individuals, Mady Kades; Special Events, and Gina Eandi; Planned Giving. We also would like to recognize the hard work of our event chairs: Stephen Morse and Trey Peacock for Wild Things; Peter Ragsaus for Deck the Trees; and, Butch Mach and Trent Tellepsen for the 13th Annual Sporting Clays Shoot. Special thanks go to Dannie Ware who led the volunteer effort for our Peace, Love & Rock n’ Roll Ball.

Individual giving grew by 31% this year in large part due to the Rally for the Alley, and Happy Alley Days campaigns. Nearly half of our budget is supported by fundraising, so the positive response these campaigns garnered was inspiring to say the least.

And, a tremendous thank you to Ford and Molly Hubbard for chairing the Alley’s Re-Opening Celebration Gala. The theatre’s completed renovation was celebrated in elegance, style and with heart. Those who had the pleasure of attending will not soon forget it.

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- James L. and Kathryn L. Ketelsen
- Kinder Foundation
- XOMC LP
- Thomas R. and Florence L. Langford
- Margaret and Ben Love
- Patricia and Tom Martin
- The Ralph H. and Ruth J. McCullough Foundation
- The Meadows Foundation
- Jinx and Poppy Morgan
- Kelly and Bill Montgomery
- Beverly and Starnie Cigala
- Kenny and Goby Owen
- The Family of C. Herbert Pasierb
- Debra and Robert Petashom
- Gary R. Peterson
- PH. Inc.
- Phillips Family Foundation
- Plains All American Pipeline, L.P.
- Pnoc
- Nancy and David Porzio
- Peter Ragusa and Jennifer Smith
- Ron and Doni Rand
- Bob and Susan Reed
- Rab and Susan Reve
- Riker and NGK companies
- Rivian Companies
- Korn and John D. Scheller, Jr.
- ShowCor Ltd.
- James and Suhail Siddiqui
- Tecnip
- Tudor, Pickering, Holt & Co.
- The Walters and Kazzmann Families
- The Whitley and Kazmann Families
- Terry and Perry Waughart
- Scott and Lin Wolfe
- Bard and Bob Zurch

**CHARTER MEMBERS**
- Dorothy Cooke Hayes*
- The Erskine Foundation
- Kathy and Jim Kates
- Beth and Bill LaFrance
- Carol and Michael Lin
- Nancy and Rob Marks
- John and Leslie Niemand
- Kathy and John Otis
- Susan Smoler Odarg
- Jamae Passel
- Sue Ricks
- Debbie Quinn

**NINA VANCE LEGACY SOCIETY**

**CHARTER MEMBERS**
- Dorothy Cooke Hayes*
- The Erskine Foundation
- Kathy and Jim Kates
- Beth and Bill LaFrance
- Carol and Michael Lin
- Nancy and Rob Marks
- John and Leslie Niemand
- Kathy and John Otis
- Susan Smoler Odarg
- Jamae Passel
- Sue Ricks
- Debbie Quinn

* In Remembrance
INDIVIDUAL DONORS

PRODUCER
Mr. Christopher Toeppe
Mrs. Dorothy J. Knoll
Mr. and Mrs. John A. Kreps
Gary Leach
Mr. and Mrs. Hugh M. Bray, Jr.
Patricia Raymond
Mr. and Mrs. Shawn L. Raymond
Janet Bailly and Tim McKean
Mr. and Mrs. Stephen J. Riley
Mr. and Mrs. James Rooke
Mr. and Mrs. Jonathan J. Ross
Melanie and Scott Rothwell
Marc Rosenblatt and Ben Samuels
Dr. Cynthia and George Santos
Mr. and Mrs. Michael H. Scher
Shannon S. Scorsola and Shrinet K. Nias
Joseph Niall and Stephen Smith
Andrew and Charles Seay

ASSISTANT STAGE MANAGER
Mr. Collin D. Elkins
Mr. and Mrs. B. Allen
Charles L. Babbcock
Nancy W. Hamilton
Margaret C. Bailey
Laura and Pat Flynn
Mr. and Mrs. James A. Baker III
Mr. and Mrs. William B. Brown
Mr. and Mrs. Thomas H. Brown
Mr. and Mrs. Paul T. Buck
Stephen Bickel
Vicki and Terry Brandt
Cari and Frank Casco
Mr. and Mrs. Dale Cassil
Rob Chisolm
James Clayborn
Mr. and Mrs. Tom Cole
Mr. and Mrs. George Collins
Ms. Lisa Costello
Mr. and Mrs. David Dewees
William and Karen Doach
Anthony E. Dobski
Linda Dodge
Mr. David Doran
Katherine, C. Empuscha Doran and
Dr. Bernard S. Donkor
Ms. Libby Norton
Mr. Scott O'Neill
Kenny and Sally Owen
Carol and Andrea Panadissong
Mr. George A. Perkins Jr.,
Dr. Steven H. and Diane D. Pfatt
Mr. and Ms. Doug Pogel
Michelle and Thomas Pitchard
Tim and Hillary Plochert
Louv and Joan Puchert
Leonor and Eric Ratolf
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Marc Rosenblatt and Ben Samuels
Dr. Cynthia and George Santos
Mr. and Mrs. Michael H. Scher
Shannon S. Scorsola and Shrinet K. Nias

ASSISTANT STAGE MANAGER (CONT'D)

Ms. Katherine C. Empuscha Doran and
Dr. Bernard S. Donkor
Ms. Libby Norton
Mr. Scott O'Neill
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Mr. George A. Perkins Jr.,
Dr. Steven H. and Diane D. Pfatt
Mr. and Ms. Doug Pogel
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Mr. and Mrs. Jonathan J. Ross
Melanie and Scott Rothwell
Marc Rosenblatt and Ben Samuels
Dr. Cynthia and George Santos
Mr. and Mrs. Michael H. Scher
Shannon S. Scorsola and Shrinet K. Nias
## Financials

### Statement of Financial Position on a Fund Basis for June 30, 2016

<table>
<thead>
<tr>
<th>Assets</th>
<th>Operating Fund</th>
<th>Capital Campaign</th>
<th>Plant Fund</th>
<th>Endowment Fund</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and Cash Equivalents</td>
<td>$801,200</td>
<td>$32,235</td>
<td>$15,912</td>
<td></td>
<td>$852,347</td>
</tr>
<tr>
<td>Amounts due to/from Funds</td>
<td>(428,500)</td>
<td>435,096</td>
<td>267,735</td>
<td>(274,331)</td>
<td></td>
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<tr>
<td>Other Receivables</td>
<td>46,106</td>
<td>73,245</td>
<td>119,351</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other Assets</td>
<td>532,479</td>
<td>532,479</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pledges Receivable, (Net)</td>
<td>1,479,289</td>
<td>9,536,878</td>
<td>20,000</td>
<td>11,036,167</td>
<td></td>
</tr>
<tr>
<td>Investments</td>
<td>3,506,973</td>
<td>21,034,466</td>
<td>24,541,439</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Property, (Net)</td>
<td>41,948,296</td>
<td>11,589,560</td>
<td></td>
<td>53,537,856</td>
<td></td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td><strong>$5,937,547</strong></td>
<td><strong>$51,955,505</strong></td>
<td><strong>$11,873,207</strong></td>
<td><strong>$20,853,380</strong></td>
<td><strong>$90,619,639</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>Operating Fund</th>
<th>Capital Campaign</th>
<th>Plant Fund</th>
<th>Endowment Fund</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts Payable and Accrued Expenses</td>
<td>547,644</td>
<td>21,684</td>
<td>569,328</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deferred Revenue</td>
<td>3,330,135</td>
<td>3,330,135</td>
<td></td>
<td></td>
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<tr>
<td>Construction Loan Payable</td>
<td>10,288,414</td>
<td>10,288,414</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td><strong>3,877,779</strong></td>
<td><strong>10,288,414</strong></td>
<td><strong>21,684</strong></td>
<td><strong>14,187,877</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Net Assets</th>
<th>Operating Fund</th>
<th>Capital Campaign</th>
<th>Plant Fund</th>
<th>Endowment Fund</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>1,549,873</td>
<td>41,667,091</td>
<td>11,589,560</td>
<td>54,806,524</td>
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</tr>
<tr>
<td>Capital Improvement Reserve</td>
<td>283,647</td>
<td>283,647</td>
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<td></td>
<td></td>
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<tr>
<td>Temporarily Restricted</td>
<td>509,895</td>
<td>7,849,553</td>
<td>8,359,448</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Permanently Restricted</td>
<td>12,982,143</td>
<td>12,982,143</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td><strong>2,059,768</strong></td>
<td><strong>41,667,091</strong></td>
<td><strong>11,873,207</strong></td>
<td><strong>20,831,696</strong></td>
<td><strong>76,431,762</strong></td>
</tr>
</tbody>
</table>

| Total Liabilities and Net Assets | **$5,937,547** | **$51,955,505** | **$11,873,207** | **$20,853,380** | **$90,619,639** |

---

### Statement of Activities on a Fund Basis for the Year Ended June 30, 2016

<table>
<thead>
<tr>
<th>Changes in Unrestricted Net Assets</th>
<th>Operating Fund</th>
<th>Capital Campaign</th>
<th>Plant Fund</th>
<th>Endowment Fund</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>$7,507,646</td>
<td>$36,000,888</td>
<td></td>
<td></td>
<td>$43,508,534</td>
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<tr>
<td>Ticket Sales and Fees</td>
<td>7,511,284</td>
<td>7,511,284</td>
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</tr>
<tr>
<td>Other Income</td>
<td>1,068,314</td>
<td>1,068,314</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment Return</td>
<td>2,621</td>
<td>2,621</td>
<td></td>
<td></td>
<td>3,530</td>
</tr>
<tr>
<td>Endowment Distributions</td>
<td>1,059,914</td>
<td>1,059,914</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td><strong>17,689,779</strong></td>
<td><strong>36,001,797</strong></td>
<td></td>
<td></td>
<td><strong>53,691,576</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th>Operating Fund</th>
<th>Capital Campaign</th>
<th>Plant Fund</th>
<th>Endowment Fund</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artistic and Production</td>
<td>10,582,765</td>
<td>76,370</td>
<td>1,845,918</td>
<td></td>
<td>12,505,053</td>
</tr>
<tr>
<td>Marketing and Advertising</td>
<td>2,902,470</td>
<td>2,885</td>
<td></td>
<td></td>
<td>2,905,355</td>
</tr>
<tr>
<td>Management and General</td>
<td>2,809,569</td>
<td>170,512</td>
<td>58,630</td>
<td></td>
<td>3,038,711</td>
</tr>
<tr>
<td>Fundraising</td>
<td>1,493,565</td>
<td>137,601</td>
<td>11,728</td>
<td></td>
<td>1,642,894</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td><strong>17,788,369</strong></td>
<td><strong>387,368</strong></td>
<td><strong>1,916,276</strong></td>
<td></td>
<td><strong>20,092,013</strong></td>
</tr>
</tbody>
</table>

| Total Changes in Unrestricted Net Assets | (98,590) | 35,614,429 | (1,916,276) |                | 33,599,563 |

<table>
<thead>
<tr>
<th>Changes in Temporarily Restricted Net Assets</th>
<th>Operating Fund</th>
<th>Capital Campaign</th>
<th>Plant Fund</th>
<th>Endowment Fund</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Restricted Contributions</td>
<td>489,893</td>
<td>2,437,955</td>
<td></td>
<td></td>
<td>2,927,848</td>
</tr>
<tr>
<td>Special Events</td>
<td>10,000</td>
<td></td>
<td></td>
<td></td>
<td>10,000</td>
</tr>
<tr>
<td>Investment Return</td>
<td></td>
<td></td>
<td></td>
<td>373,845</td>
<td>373,845</td>
</tr>
<tr>
<td>Endowment Distributions</td>
<td></td>
<td></td>
<td></td>
<td>(1,059,914)</td>
<td>(1,059,914)</td>
</tr>
<tr>
<td>Released Contributions</td>
<td></td>
<td></td>
<td></td>
<td>(36,801,963)</td>
<td>(36,801,963)</td>
</tr>
<tr>
<td>Expiration of Time Restrictions</td>
<td>(612,705)</td>
<td></td>
<td></td>
<td></td>
<td>(612,705)</td>
</tr>
<tr>
<td>**Total Changes in Temporarily Restricted Net Assets</td>
<td>(112,812)</td>
<td>(34,364,008)</td>
<td>(686,069)</td>
<td>(35,162,889)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Changes in Permanently Restricted Assets</th>
<th>Operating Fund</th>
<th>Capital Campaign</th>
<th>Plant Fund</th>
<th>Endowment Fund</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Changes in Net Assets</td>
<td>(211,402)</td>
<td>1,250,421</td>
<td>(1,916,276)</td>
<td>(686,069)</td>
<td>(1,563,326)</td>
</tr>
<tr>
<td>Beginning Net Assets</td>
<td>2,271,170</td>
<td>40,416,670</td>
<td>13,789,483</td>
<td>21,517,765</td>
<td>77,995,088</td>
</tr>
<tr>
<td>Ending Net Assets</td>
<td><strong>$2,059,768</strong></td>
<td><strong>$41,667,091</strong></td>
<td><strong>$11,873,207</strong></td>
<td><strong>$20,831,696</strong></td>
<td><strong>$76,431,762</strong></td>
</tr>
</tbody>
</table>

Audited Financial Statements are available upon request.
Staff

Gregory Boyd, Artistic Director
Deon R. Clarken, Managing Director

ARTISTIC
James Black, Associate Director
Kevin Ryden, Associate Director Design
Brandon Weinstainer, Resident Designer
Elizabeth Franklin, Director of New Work
Skye Gray, Literary Manager
Brandy Reichwein, Literary Assistant
Jessica Boccadoro, Nicholas Gannick, Jessey Joe, Sam Morris, Chelsea Taylor, Script Readers

STAGE MANAGEMENT
Christie Beall, Associate Producer/Stage Manager
Elizabeth M. Benkin, Kate Cragggon, Rebecca R. Hamlin, Kristen Larson, AS Stage Managers
Emily Bohannon, Rachel Dusley Harris, SH Associates

ADMINISTRATIVE
Tan Eyck Swainstomers, General Manager
Shayna Schubrook, Associate General Manager
Ellie Aghabala, Company Manager
Clarencio “Clay” Hernandez, Executive Assistant and Board Liaison
Michael Bell, Information Technology Manager
Richard Jackson, Database Administrator
Cameron Babcock, Desktop Support and IT Systems Administrator

FINANCE
Don Pack, Director of Finance
Kay Ross, Controller
Stanley DaWaah, Payroll/Benefits Associate
Ina Hutchinson, Accounts Payable Associate

DEVELOPMENT
Nancy Giss, Director of Development
Amy Schwab Lampl, Associate Director of Development
Twakl Franck, Senior Development Officer
Tim Richey, Director of Individual Giving
Kathryn Z. Straw, Director of Institutional Giving
Mary Kay Wiltrak, Director of Planned Giving
Laura Woods, Director of Special Events
Taima Landor, Special Events Manager
Liza Streatham, Research Analyst
Abby Willis, Annual Fund Manager
Katherine Cunningham, Institutional Giving Associate
Sam Ferrigno, Development Assistant
Joseph Roberts, Development Associate

MARKETING & COMMUNICATIONS
Kate Jackson, Director of Marketing and Communications
Tina Berry, Director of Marketing
Whitney Spencer, Public Relations and Communications Manager
Diana Mintord, Graphic Designer
Francisco Delgado, Graphic Designer
Cristina Vaglienty, Interactive Media Coordinator
Lauren Pelletier, Marketing Associate
Deann Price, Group Sales Manager
Jessica Williams, Group Sales Coordinator

BOX OFFICE
Tom O’Dell, Director of Audience Services
Rutha Rodriguez, Box Office Manager
Shelley Firey, Ticketing Systems Manager
Charlotte Weisheit, Patron Services Manager
Marjana Hoyland, Shift Supervisor
Josh Flores, Laura Grayden, Shannon Hardy, Joey Hoyland, Jonathan Jefferson, Carin Parken, Shelley Shullard, Brian Upjohn, Nathan Wilson, Felix Victoria, Ticket Service Assistants

HOUSE MANAGEMENT
Susan Baird, Director of Front of the House
Julie Reif, Front of House Manager
Suzanne Banks, Nancy Lean, Nancy Leake, Bob Syden, Dale Syden, Frank Williams, House Managers
Jada Szwedra, Lobby Supervisor

EDUCATION & COMMUNITY ENGAGEMENT
Mary Fettes, Director of Education & Community Engagement
Cathy Baccus-Sanora, Executive Manager of Education & Community Engagement
Sarah Baussinger, Stage Manager
Michelle Edwards, In-School Program Manager
Mary McGhee, Community Programs Coordinator
Josh Hornsby, ECE Dramaturg

Dance
Dancy Lukeman, Sales and Marketing Coordinator
Audrey Bailey, Training STEA Coordinator

White, Whitney Zapazanos, Teaching Artists

SOUND
Paule Dupree, Sound Superintendant
Bradley Joy Wherean, Lead Audio Engineer
Fred Schoppke, Sound Engineer

LIGHTING
Andrew Vance, Lighting Supervisor
Paul Amore, Master Electrician
Joe Engle, Assistant Master Electrician
Marvin Howard, George Kelly, Jesse Fowlis, JacobMorrisy, Steve, Light Board Operators and Electricians

OPERATIONS
Danny Draper, Director of Events & Operations
Daniel Naranjo, Chief Engineer
Richard Jackson, Ed Mueller, Stationary Engineers
Karen Mato, Events Manager
Robert McMillan, Events Coordinator
Greg Lowery, Bag Manager
Greg Brown, Office Services Clerk
Joel Reeder, Assistant Bag Manager
Lauren Evans, Jordan Graber, Sophie Penick, Katie Ross, Andrew Yogyogen, Bartenders
Patrick Mitchell, Reception

BOX OFFICE
Ton O’Dell, Director of Audience Services
Rutha Rodriguez, Box Office Manager
Shelley Firey, Ticketing Systems Manager
Charlotte Weisheit, Patron Services Manager
Marjana Hoyland, Shift Supervisor
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Greg Brown, Office Services Clerk
Joel Reeder, Assistant Bag Manager
Lauren Evans, Jordan Graber, Sophie Penick, Katie Ross, Andrew Yogyogen, Bartenders
Patrick Mitchell, Reception

Photo Credits

One Man, Two Guvnors
Left: Jeffrey Bean
Middle: Elizabeth Bunch
Right: James Black, Melissa Pritchett, Jay Sullivan, and David Ramirez

The Other Place
Left: Ashley Austin Morris and John Jekson, Elizabeth Bunch
Right: Joie de Guzman

All The Way
Top: Paul Hope, Brandon Potier and Sarah Spillman
Bottom Left: Shawn Hamilton and Brandon Potier
Bottom Right: Brandon Potier

Around the World in 80 Days
Top Left: Emily Trask, Evan Zeus and Jeffrey Bean
Top Right: Todd White and Emily Trask
Bottom: Jay Sullivan, Todd White and Evan Zeus

Grounded
Elizabeth Bunch

The Christians
Top: Richard Tianard, Emily Trask and Melissa Pritchett
Bottom Left: Shawn Hamilton
Bottom Right: Richard Tianard

The Nether
Top: Jemima Kinsane and Chris Hutchinson
Bottom Left: Jemima Kinsane and John Felch
Bottom Right: Joie de Guzman and Philip Lee

Born Yesterday
Left: Stephen Paltans and Jay Sullivan
Right: Melissa Pritchett

A Christmas Carol – A Ghost Story of Christmas
Top: Melissa Pritchett
Bottom Left: Shawn Hamilton
Bottom Right: Jay Sullivan and Emily Trask

The Santaland Diaries
Todd White

Development Special Event Photos
Top Left: Melissa Pritchett, Lynn Wyatt and Jay Sullivan at the Born Yesterday Champagne Toast
Top Right: Bush and Camren Macht at the 2016 Alley Theatre Ball
Bottom: Patricia P. Hubbard with Molly and Ford Hubbard III at the Grand Reopening Gala

Photo by Christopher Diaz, Pacimlo Dizkman, John Eaton, Caitlin, Lynne Lane, Jacob Power, Dave Rosman, Jane Whitney, and Peter Yeves
Benice Hostote photo by dallis creative