

ALLEY THEATRE

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**Alley Theatre's Inaugural Season in the Newly Renovated Theatre
Begins October 2, 2015**

First major renovation to the building since opening in 1968

HOUSTON, TX – The Alley Theatre's historic renovation of the Hubbard Theatre will open to the public on October 2, 2015 with **One Man, Two Guvnors**. The 2015-2016 season will continue with **The Other Place, All The Way, The Night of the Iguana, Grounded, Travesties, The Nether** and **Born Yesterday**.

"The 2015-2016 season is a celebration of the Company," said Artistic Director Gregory Boyd. "The new Hubbard Theatre expands what we can do and was driven not only by a desire to modernize the space but by artistic and company ideals. We are not just a renovated building, we are a reimagined organization."

Renovation on the Alley Theatre building began in July 2014 and continued through the summer of 2015. "The renovation allows us to be much more efficient and expand our programming to over 500 performances a year" said Managing Director Dean R. Gladden. "The combination of the extended stage and reducing the number of seats from 824 to 774 creates a whole new level of intimacy in the Hubbard for our patrons; one that we feel is unmatched in the city of Houston."

The first extensive renovation since the Theatre's opening in 1968 includes major improvements to the Hubbard Theatre, backstage area, and public spaces. Associate Director of Design Kevin Rigdon established a clear vision for the renovation of the Alley that was driven as much by artistic and company ideals as it was about 'modernizing' the space. "The art of theatre is about the synergistic bond between the performers and audience," commented Rigdon. "We can't wait for our artists and the audience to arrive and start making magic together."

Renovation highlights include:

- Extended stage into the house with 62% of the audience in the first 11 rows.
- Installation of a fly loft containing 28 full stage automated line sets making it one of the few theatres in the country with this technology.
- Creation of a fully trapped stage floor allowing for an orchestra pit and actor and scenery entrances and exits.
- Installation of a fiber optic network throughout the theatre to support projections and sound content.
- All new interior including new seats, carpeting, and LED lighting.
- New air conditioning/heating system with multi-zoned control to ensure comfort in all areas.
- New Induction Loop Hearing System to turn Telecoil-equipped hearing aids and cochlear implants into personalized listening devices that connect directly to the theatre's sound system.

In addition, patrons can enjoy a newly created bar with a view of the city in the Nina and Michael Zilkha Skyline Lobby, private donor room in the Connie and Roger Plank Family Greenroom, expanded restrooms, and upgraded elevators serving all levels of the building.

W.S. Bellows Construction Corporation built the original Alley Theatre building, remodeled/restored the basements and Neuhaus Theatre after Tropical Storm Allison, and is now renovating the entire building. The design of the new Theatre is by Pete Ed Garrett, principal of Houston-based Studio RED Architects. Dennis Irvine, founder, president and CEO of Irvine Team DSC, is serving as the project construction manager. Alley Theatre Associate Director of Design Kevin Rigdon and Bill Connor of Connor & Associates are the theatre consultants and Mark Holden, chairman of the Jaffe Holden Acoustics, is the acoustical consultant on the renovation.

“The Alley Theatre is the only major performing arts company in Houston that owns its own building and we are proud to preserve this historic building while at the same time, modernizing its theatrical capabilities and the facilities as a whole,” said Roger Plank, Co-Chair of the capital campaign. “The outstanding support from the Houston community toward the Alley Theatre has enabled us to create one of the best theatre facilities in the country.”

Plank and Meredith Long serve as co-chairs of a three-phase \$73 million dollar Extended Engagement Capital Campaign: The first two phases have raised \$53.5 million dollars to date which includes \$46.5 million for the renovation and \$10 million for Artistic Enhancement. The third and final phase will launch later this year to raise \$16.5 million for the endowment and cash reserve.

ABOUT THE ALLEY THEATRE

The Alley Theatre, one of America’s leading not-for-profit theatres, is a nationally recognized performing arts company lead by Artistic Director Gregory Boyd and Managing Director Dean R. Gladden. Home to a Resident Company of actors, the Alley creates a wide-ranging repertoire and innovative productions of classics, neglected modern plays, and premieres. Alley All New, the initiative to commission and develop new work year round, features the Alley All New Festival each season presenting workshops and readings of new plays and musicals in process. A recipient of the Special Tony Award for Outstanding Regional Theatre, the Alley has brought productions to Broadway, 40 American cities including New York’s Lincoln Center and internationally to London, Berlin, Paris, and St. Petersburg throughout its 69 year history.

The Alley Theatre began a \$46.5 million building renovation in 2014-2015 season, the first major improvements since the building opened in 1968. With more than 500 performances in 2015-2016, the Alley will produce more shows than all other performing arts organizations in the Houston Theater District combined.

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ALLEY THEATRE

LIST OF ATTACHMENTS

ATTACHMENT A:
HUBBARD THEATRE THEN & NOW, ENHANCED AUDIENCE AMENITIES AND BUILDING UPGRADES

ATTACHMENT B:
ALLEY THEATRE'S VISION FOR THE RENOVATION

ATTACHMENT C:
ABOUT ULRICH FRANZEN, ALLEY THEATRE ARCHITECT

ATTACHMENT D:
DONOR RECOGNITION IN THE RENOVATED ALLEY THEATRE

ATTACHMENT E:
**ALLEY THEATRE EXTENDED ENGAGEMENT CAMPAIGN
LEADERSHIP LEVEL DONORS**

ATTACHMENT F:
ABOUT ALLEY THEATRE MILESTONES

ALLEY THEATRE

ATTACHMENT A

Hubbard Theatre: THEN & NOW

	1968 Original	2015 Renovation
Seating	824	774
Rows	17	13 center; 15 side
Stage Obstructions	4 columns placed 12 ft. from the front	Columns removed
Stage Depth	40 ft.	54 ft.
Proscenium Width	46 ft.	57 ft
Side Stage	18 ft. wide on each side, 9 ft. tall	32 ft. wide on each side, 19 ft. tall
Loading Elevator	Center Stage	Side Stage opening to loading dock
Fly Loft	None	Installed with 28 automated line sets
Dressing Rooms	Accommodate up to 32 actors	Accommodate up to 62 actors
Noise Criteria (The lower the rating, the quieter the space)	NC 50	NC 17

NEW TO THE THEATRE:

- Last row of the center section is now 22 feet closer to the front of the stage; back row of the side sections is 14 feet closer.
- Lighting grid over the extended stage and throughout the theatre to incorporate modern lighting angles.
- Two unique 16 x 28 feet work spaces 19 feet above the side stages on each side of the theatre complete with elevator access.
- Loading dock with direct access to the stage lift.
- Wheelchair accessibility to all stage areas, including access to two dressing room floors, stage, and control booth.
- Bear and Seal Room on the side stage: a tiled room with a floor drain that allows hosing down props and/or actors after particularly bloody or muddy scenes.
- Trap Room:
 - Ability to convert into an orchestra pit capable of accommodating as many as 40 musicians.
 - Unique structural unistrut design that includes unistrut imbedded in the floor, walls and edge of the stage.
 - Allows for multiple configurations of the support columns based on the location of the stage traps.
 - There is no center line beam, enabling quick set ups for center trap locations.
- Fly Loft:
 - 28 full-stage line sets, 4 tab battens, 3 line sets and 4 spot lines over the thrust stage.
 - Computer-automated line sets and with a single operator.
 - Line sets hold over 2,000 pounds total and move at a speed of 6 feet per second.
- New Catwalk System:
 - Gives stage technicians' unimpeded access to lighting and sound production equipment without the need of ladders.

- Lifts are suspended above the audience in a ring around the stage.
- Allows technicians to work simultaneously on stage and above the stage easily facilitating change overs from one production to another.
- Audio and video monitors installed in all dressing rooms for both Hubbard and Neuhaus theatres.
- Back wall around the auditorium has been moved five feet closer to the stage for enhanced intimacy and to support acoustics designed by Jaffe Holden.
- Fiber optic network has been run throughout the theatre to support projection and sound content.

ENHANCED AUDIENCE AMENITIES:

- Added ADA seating in multiple locations accessed via newly installed lifts.
- Expanded women's restroom on the third floor to double the size and relocated and expanded men's restroom.
- Replaced interior of the Theatre with all new seats and carpeting.
- Created a 3rd floor bar with a view of the city.
- Provided hand railings on all the aisles for convenience and safety.
- Created a light and sound barrier to minimize disruptions when patrons exit during the performance.
- Installed brighter LED lighting in theatre so patrons can read *Playbill* before show.
- Renovated and reconfigured the two rooms on the 4th floor for education classes, meeting and reception rooms (with amenities for catering) to support theatre activities.
- Installed new LED signage system complete with video capacity throughout the lobby areas.
- Refurbished flooring in Box Office lobby and installed new carpet throughout public spaces.

BUILDING UPGRADES:

- Replaced air conditioning/heating system with a significantly quieter multi-zoned system with localized control to ensure comfort in all areas.
- Cleaned and caulked the exterior of the building.
- Replaced windows with energy efficient glass on the 3rd and 4th floors.
- Resurfaced the entire roof.
- Installed new sprinkler system for fire safety.
- Upgraded the lobby elevators so that both serve the 4th floor.
- Installed new plumbing and electrical wiring throughout the building.

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ALLEY THEATRE

ATTACHMENT B

ALLEY THEATRE'S VISION FOR THE RENOVATION

Artistic Director Gregory Boyd and Associate Director of Design Kevin Rigdon established a clear vision for the renovation of the Alley Theatre that was driven as much by artistic and company ideals as it was about 'modernizing' the space. With a clear focus on respecting the original 1968 design by Ulrich Franzen, the Alley set out to create a space that enhances the audience members' relationship with the public spaces and the performance spaces and to improve the actor's relationship with the audience. The Artist's work environment now provides directors, designers, and staff with the most up-to-date tools and workspaces.

Patrons will immediately see improvements to the building upon approach: from the steps leading to the front door to the newly illuminated skylight soaring above the lobby. The curves and angles of Franzen's original design have been accented and highlighted, employing hundreds of feet of energy efficient LED lighting.

Entering the Hubbard Theatre, audiences will experience the most significant changes with a new raised thrust stage, bringing the actors closer to the audience throughout the auditorium to add even more intimacy. This significant spatial change also benefits the actors by providing more connection with the audience.

A new system of catwalks, expanded wing space, improved access to the scene shop, a new state of the art sound system and lighting system, a fully trapped stage, and a high capacity high speed automated fly system round out the technical improvements, making the new Alley theatre one of the best equipped stage houses in the world.

While the new Hubbard Theatre is much more capable on a technical level, more importantly, it offers many more possibilities for the theatrical imagination.

Pete Ed Garrett AIA of Studio RED Architects worked with the artistic and technical staff of the Alley in refining, developing, and creating the theatre for the 21st century. He approached this design with restraint using the existing square footage to maintain the uniqueness the Alley Theatre holds in the City and to avoid "upstaging" the original building structure.

Pete Ed Garrett also designed the enhancements to the public spaces including increased square footage for the lobby, restrooms and reception/meeting spaces. The public spaces include new meeting spaces for receptions and educational classrooms, the Nina and Michael Zilkha Skyline Lobby, featuring a new bar and panoramic views of the Houston downtown skyline and the Connie and Roger Plank Family Greenroom.

Pete Ed Garrett has been involved with many theaters and performing arts groups including Houston's Wortham Theater Center, Hobby Center for the Performing Arts, North Carolina Performing Arts Center, Chicago Music and Dance (now Harris Theater), University of Texas and Disney.

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ALLEY THEATRE

ATTACHMENT C

ABOUT ULRICH FRANZEN, ALLEY THEATRE ARCHITECT

Ulrich Franzen (1921-2012) was a Brutalist designer and among the most creative American architects in the second half of the 20th century. After working for I.M. Pei upon graduating with a Master's Degree from Harvard's School of Design, Franzen established his own practice in 1955 and made distinguished contributions to architecture, urban design, and the theoretical and critical literature of design. Among numerous honors, Franzen received the Brunner Memorial Prize in Architecture awarded by the National Institute of Arts and Letters, the Louis Sullivan Award of the AIA, the Gold Medal of the New York Chapter of the AIA, the Thomas Jefferson Award of the University of Virginia, and an Honorary Doctoral Degree from Williams College. Franzen lectured widely and served as a visiting professor at Yale, Harvard, Columbia and many other universities. He was a Fellow of the American Institute of Architects and was past Chairman of the Institute's Committee on Design. Franzen also served as Commissioner of the Landmarks Preservation Commission of New York City. His collection is comprised of over 60 projects, including private residences, educational structures (notably projects at Cornell University: MVR Hall, the Growth Chamber Laboratories and the Agronomy Building), commercial and industrial commissions, including the first-generation shopping mall (Roosevelt Field), and cultural sites (the Harlem School of Arts). His most high-profile project in New York was the world headquarters for the Philip Morris Companies (Park Avenue and 42nd Street). His first major solo project was the Alley Theatre, which opened its doors at 615 Texas Avenue in 1968. Critics praised Franzen's work on the Alley Theatre as "a triumph of the Brutalist style" (*The New York Times*).

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ALLEY THEATRE

ATTACHMENT D

DONOR RECOGNITION IN THE RENOVATED ALLEY THEATRE

Margaret Alkek Williams Terrace Level (4th Floor)
Lynn and Oscar S. Wyatt, Jr. Entrance (Texas Avenue Entrance)
Kitty King Powell Entrance (Center Left Hubbard Theatre Auditorium Door)
Ken and Mady Kades Entrance (Center Right Hubbard Theatre Auditorium Door)
Connie and Roger Plank Family Greenroom (3rd Floor)
Chao Family Terrace (3rd Floor Terrace on Texas Avenue)
The Hildebrand Foundation Gallery
The Mach Family Terrace (4th Floor Terrace, off Texas Room)
Ron and Mariette Woestemeyer Terrace (4th Floor Terrace, left side of Louisiana Room)
Karen and Arthur Rogers Terrace (4th Floor Terrace, right side of Louisiana Room)
ConocoPhillips Stage Door
Meredith and Cornelia Long Lobby (Hubbard Theatre Lobby)
Nina and Michael Zilkha Skyline Lobby (3rd Floor Lobby with Bar)
Albert and Ethel Herzstein Sculptural Level
Patricia Peckingpaugh Hubbard Theatre
Hugo V. Neuhaus Jr. Theatre
George and Cynthia Mitchell Lobby (Neuhaus Theatre Lobby)

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ATTACHMENT E
ALLEY THEATRE EXTENDED ENGAGEMENT CAMPAIGN
LEADERSHIP LEVEL DONORS

Individuals

- Margaret Alkek Williams
- Cornelia and Meredith Long
- Mady and Ken Kades
- Connie and Roger Plank
- Kitty King Powell
- Fayez Sarofim
- Lynn and Oscar S. Wyatt, Jr.
- Nina and Michael Zilkha
- Anne and Albert Chao, and T.T. and W.F. Chao Foundation
- Mike Loya
- Cathy and Jesse Marion
- Lillie Robertson
- The Carrig Family
- Jerry and Nanette Finger Foundation
- Courtney and Robert M. Hopson III
- Carol and Michael Linn
- The Mach Family
- Beth Madison
- Petrello Family Foundation
- Karen and Arthur Rogers
- Anne and Taft Symonds
- Ron and Mariette Woestemeyer

Corporations

- Chevron
- Apache Corporation
- ConocoPhillips
- Nabors Industries
- National Oilwell Varco
- Occidental Petroleum Corporation
- Schlumberger
- Southwestern Energy

Government

- Downtown Redevelopment Authority
- Houston First Corporation

Foundations

- The Brown Foundation, Inc.
- Houston Endowment Inc.

- The Wortham Foundation, Inc.
- The Gordon A. Cain Foundation
- The Cullen Foundation
- The Cullen Trust for the Performing Arts
- The Fondren Foundation
- Albert and Ethel Herzstein Charitable Foundation
- The William Stamps Farish Fund
- The Humphreys Foundation
- The Hildebrand Foundation
- The J.E. and L.E. Mabee Foundation, Inc.
- The Elkins Foundation

For more information on contributing to the Extended Engagement Campaign and donor recognition opportunities, please contact Nancy Giles, director of development, at 713.315.3398 or via email at nancyg@alleytheatre.org. Join the campaign today at: alleytheatre.org/give

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ALLEY THEATRE

ATTACHMENT F

ABOUT ALLEY THEATRE MILESTONES

October 10, 1947: Nina Vance sends out 214 penny postcards with the words “It’s beginning! Do you want a new theater for Houston?”

Nov. 18, 1947: *A Sound of Hunting* opens at the Alley Theatre’s first location at 3617 Main Street.

Feb. 8, 1949: *The Children’s Hour* opens at the Alley Theatre’s second location, 709 Berry Avenue.

1954: Nina Vance brings in Albert Dekker to ‘guest-star’ in *Death of a Salesman*. The Alley then becomes a fully professional/Equity company.

1958: The Alley Theatre is invited by the United States State Department to represent American Regional Theatre at the Brussels World’s Fair.

1959: The Ford Foundation gives the Alley Theatre a \$156,000 grant to be matched one for one, to assist in the building of a resident ensemble of actors, over a three-year period.

1960: Iris Siff begins the Alley Theatre’s Merry-Go-Round School, one of the nation’s foremost theatre schools for young people. The Merry-Go-Round School runs for 25 years.

1961: Secretary of State Dean Rusk appoints Nina Vance to the Advisory Committee on the Arts, part of the U.S. Advisory Commission on International Education and Cultural Affairs.

1962: The Houston Endowment gifts land worth \$800,000 and grants worth \$2.5 million are awarded to the Alley from the Ford Foundation for the new building at 615 Texas Avenue.

1963: In the summer of 1963, the Alley Theatre raises more than \$900,000 from Houstonians. These funds help the theatre grow from its modest beginnings into one of the most prestigious non-profit resident theatres in the United States.

1964: The Alley Theatre receives another grant of \$1.4 million from the Ford Foundation to support innovative theatre architecture.

1965: The Alley Theatre receives a playwright in residence award from the Ford Foundation. Paul Zindel arrives as playwright in residence.

May 12, 1965: *Effect of Gamma Rays on Man in the Moon Marigolds*, by Paul Zindel, has its world premiere at the Alley Theatre.

August 10, 1966: Construction on the new theatre, designed by Ulrich Franzen, begins at 615 Texas Avenue.

Oct. 13, 1968: The dedication of the new Alley Theatre at 615 Texas Avenue.

Nov. 26, 1968: *Galileo*, by Bertolt Brecht, opens as the first production at the new Alley Theatre.

1971: Paul Zindel receives the 1971 Pulitzer Prize for Drama for *Effect of Gamma Rays on Man in the Moon Marigolds*.

1972: Alley Theatre receives a National Honors Award from the American Institute of Architects.

1977: Nina Vance is one of eight American directors invited by the U.S. Department of State and the Russian Ministry of Culture to observe Russian Theatrical production in Moscow and Leningrad.

1978: Nina Vance then invites Galina Volchek, Artistic Director of the Sovremennik Theater in Moscow, to restage her production of Mikhail Rochin's *Echelon* in Houston with Alley Theatre actors. The American premiere of *Echelon* in 1978 was the first instance of such a project and a highlight of Vance's career.

Feb. 18, 1980: Nina Vance's death is announced.

March 4, 1980: Alley Board President announces that the building will be named the Nina Vance Alley Theatre.

1980: Following the death of founder Nina Vance, the Alley Theatre Board selects Pat Brown as Artistic Director. Beginning in 1980, her programming includes the Houston premieres of Emily Mann's *Execution of Justice*, Larry Kramer's *The Normal Heart* and Caryl Churchill's *Cloud Nine*.

February, 1982: Alan Ayckbourn directs *Way Upstream* and *Absent Friends* at the Alley Theatre. Artistic Director Pat Brown establishes a connection with acclaimed playwright Alan Ayckbourn which culminates in an exchange with the playwright's Stephen Joseph Theatre of Scarborough, England.

1982: Gerald D. Hines Interests agrees to construct an 18-story parking garage with the five upper stories for use by the theatre. The new building is north of the Alley Theatre on the same city block.

1983: Under Artistic Director Pat Brown, the Alley Theatre brings its production of Elizabeth Diggs' *Close Ties* to playwright Alan Ayckbourn's Stephen Joseph Theatre of Scarborough, England.

1989: Gregory Boyd becomes the Artistic Director of the Alley Theatre.

May 24, 1990: *Jekyll & Hyde* has its world premiere at the Alley Theatre, which went on to appear on Broadway as well as a national tour.

1990: The Alley Theatre's Production of *Who's Afraid of Virginia Woolf?*, directed by Edward Albee, embarks on tour including 40 U.S. cities and the Soviet Union.

May - June 1995: The Alley Theatre's productions of *Angels in America* and Robert Wilson's *Hamlet A Monologue* are performed the Venice Biennale.

January 12 - February 11, 1996: *Antony and Cleopatra* and *Julius Caesar* run in repertory on the Alley Theatre's Hubbard Stage with Vanessa Redgrave and Corin Redgrave. Vanessa Redgrave marked her American directing debut, in addition to playing the central role, in *Antony and Cleopatra*. In his American directing debut, Ms. Redgrave's brother Corin Redgrave directed and performed the title role in *Julius Caesar*.

February 28 - May 4, 1996: *The Greeks, Part 1: The War and Murders* and *Part 2: The Gods*, run in repertory at the Alley Theatre. Adapted by John Barton and Kenneth Cavander from an original translation by Mr. Cavander, *The Greeks* was first presented as a trilogy for the Royal Shakespeare Company in London in 1980. *The Greeks* was resurrected into a two-part play presented over the course of two evenings on the Alley Theatre's Hubbard Stage.

1996: The Alley Theatre wins the Regional Theatre Tony Award.

1997: *Jekyll & Hyde* opens on Broadway at the Plymouth Theatre on April 28, 1997. It became the longest-running show in the history of the Plymouth Theatre, closing on January 7, 2001 after an almost four-year run with 1,543 regular performances.

June 5 - July 3, 1998: The world premiere production of Tennessee Williams' early play *Not About Nightingales* makes its American debut at the Alley Theatre. *Not About Nightingales* had its world premiere March 5, 1998, at the Royal National's Cottesloe Theatre in London and later transferred to Broadway after appearing at the Alley Theatre. This unique collaboration between the Alley and the Royal National Theatre was created around the idea of the Alley resident company of actors. The Broadway production opened at the Circle in the Square Theatre on February 25, 1999 and was nominated for six Tony Awards, including Best Play, and won four Drama Desk Awards.

September 13, 1998: *The Civil War*, by Frank Wildhorn, Gregory Boyd, and Jack Murphy with music by Frank Wildhorn, has its world premiere at the Alley Theatre.

June 1 - July 1, 2001: *The Carpetbagger's Children*, by Horton Foote, and commissioned by the Alley Theatre, has its world premiere at the Alley Theatre.

Saturday, June 9, 2001: The Alley Theatre's two basement level floors are inundated by Tropical Storm Allison. Extensive damage is caused to the Alley's Neuhaus Arena Stage, rehearsal hall and costume, scene and props departments. But the Alley persevered. *The Carpetbagger's Children* went on to continue its run at an alternative venue and later to Lincoln Center in New York, and was nominated for a Pulitzer Prize.

November 9, 2002: The Alley Theatre unveiled its new Center for Theatre Production. The destruction of the rehearsal and production spaces in the lower levels of 615 Texas Avenue in June 2001 after Tropical Storm Allison necessitated the construction of new facilities. At 75,000 square feet, the Center is located 14 stories above downtown Houston. One of the largest production facilities of any theatre in the United States, the Center includes spacious rooms for costumes and props, an area with 56-foot ceilings for creating sets, three rehearsal studios, the Alley's artistic, production, and administrative offices, as well as a boardroom, staff cantina, script library, and archive.

Oct. 20, 2004: *Leading Ladies*, by Ken Ludwig, has its world premiere at the Alley Theatre.

Oct. 5, 2005: *Be My Baby*, by Ken Ludwig, has its world premiere at the Alley Theatre.

May 23, 2007: *Treasure Island*, by Ken Ludwig, has its world premiere at the Alley Theatre. Funding for the Artistic Enhancement Initiative begins.

May 18, 2008: *The Gershwins' An American in Paris* has its world premiere at the Alley Theatre.

Oct. 21, 2009: *Gruesome Playground Injuries*, by Rajiv Joseph, has its world premiere at the Alley Theatre. *Gruesome Playground Injuries* later ran Off-Broadway at the Second Stage Theatre in 2011.

Jan. 20, 2010: *Wonderland* has its world premiere at the Alley Theatre. *Wonderland* premiered on Broadway at the Marquis Theatre on April 17, 2011. International productions of *Wonderland* include Japan, Portugal and an upcoming production in England.

May 27, 2010: *Intelligence-Slave*, by Kenneth Lin, has its world premiere at the Alley Theatre.

February 2, 2011: *A Weekend with Pablo Picasso*, by Herbert Siguenza, has its world premiere at the Alley Theatre. It went on to have productions at Arizona Theatre Company, Center REPertory Company, San Diego Rep and San Jose Stage Company, among others.

March 1, 2011: The Alley Theatre is awarded a Texas Medal of Arts Award by the Texas Cultural Trust,

bestowed upon Texas leaders and luminaries in the arts and entertainment industry for creative excellence and exemplary talent.

May 4, 2011: *The Monster at the Door*, by Rajiv Joseph, has its world premiere at the Alley Theatre.

September 14, 2011: *Ether Dome*, by Elizabeth Egloff, has its world premiere at the Alley Theatre. It went on to receive a three-way co-production in 2014, first playing at **La Jolla Playhouse**, then **Hartford Stage** and ending at Boston's **Huntington Theatre Company**.

September 30, 2011: Longtime Alley Theatre Company Artist Bettye Fitzpatrick dies at the age of 79. Bettye Fitzpatrick celebrated 53 years with the Alley as a Company member before retiring in 2009. After her retirement, the Alley Theatre's Fitzpatrick Internship program was established in December 2010 as a tribute to Ms. Fitzpatrick.

April 17, 2013: Alley Theatre announces the \$73 million Extended Engagement Campaign to increase Artistic Enhancement funds, renovate the existing building, and augment the endowment and cash reserves.

January 29, 2014: Alley Theatre announces that all performances during the 2014-2015 season will be staged at the University of Houston's Wortham Theatre, while the Alley Theatre is under construction.

February 21, 2014: *Fool*, by Theresa Rebeck, has its world premiere at the Alley Theatre.

July 8, 2014: **Alley Theatre celebrates the Groundbreaking for the historic renovation as part of the \$73 million Extended Engagement Campaign.**

October 16, 2014: The Alley Theatre is honored with the Houston Mod Preservation Award. The award, presented by Houston Mod, recognizes Alley Theatre for furthering the knowledge, appreciation and preservation of modern architecture and design in Houston and Texas.

November 7, 2014: Texas Society of Architects awards Alley Theatre with their 25-Year Award for 2014. The award recognizes a built architectural project of enduring significance that was completed 25 to 50 years earlier and has withstood the test of time by retaining its central form, character, and overall architectural integrity.

September 19, 2015: The Alley Theatre celebrates the completion of its renovation with the Re-Opening Gala.

October 2, 2015: **One Man, Two Guvnors** begins the Alley Theatre's Inaugural Season in the newly renovated theatre.

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