They Promised Her the Moon
About TheatreWorks Silicon Valley

Welcome to TheatreWorks Silicon Valley and our 50th season of award-winning theatre! Led by Founding Artistic Director Robert Kelley, Executive Director Phil Santora, and Artistic Director Designate Tim Bond, TheatreWorks Silicon Valley presents a wide range of productions and programming throughout the region.

Founded in 1970, we continue to celebrate the human spirit and the diversity of our community, presenting contemporary plays and musicals, revitalizing great works of the past, championing arts education, and nurturing new works for the American theatre. TheatreWorks has produced 70 world premieres and over 160 US and regional premieres. In June 2019, TheatreWorks received the highest honor for a theatre not on Broadway—the American Theatre Wing’s 2019 Regional Theatre Tony Award®.

TheatreWorks’ 2018/19 season included the world premiere of Hershey Felder: A Paris Love Story, the West Coast premiere of Marie and Rosetta, and regional premieres of Hold These Truths, Native Gardens, Tuck Everlasting, and Archduke. Our 2017 world premiere, The Prince of Egypt, is slated to open on London’s West End in February 2020.

With an annual operating budget of $11 million, TheatreWorks produces eight mainstage productions at the Lucie Stern Theatre in Palo Alto and the Mountain View Center for the Performing Arts. Eighteen years ago, we launched the New Works Initiative, dedicating ourselves to the development of new plays and musicals. The Initiative has since supported over 160 new works through retreats, workshops, staged readings, developmental productions, and the annual New Works Festival, inspiring The Mercury News to call us “a premiere breeding ground for new musicals, which has put the company on the national map.”

TheatreWorks believes in making theatre accessible to the entire Silicon Valley community. Our Education Department reaches on average 15,000 students from 70 schools in 7 counties annually. It sponsors outreach programs that include the Children’s Healing Project at Lucile Packard Children’s Hospital, the Young Playwrights Project, specially-priced student matinees, extensive school tours, post-show discussions, theatre camps, and programs for youth.

For more information on our 2019/20 season, New Works Initiative, and Education programs, please visit theatrecworks.org or call 650.463.1960.

Affiliations—TheatreWorks Silicon Valley is a member of the League of Resident Theatres (LORT) and operates under agreement between LORT and Actors’ Equity Association (AEA), the union of professional actors and stage managers in the United States. TheatreWorks is a constituent member of Theatre Communications Group, Inc., the national organization for the nonprofit professional theatre. TheatreWorks is a member of the National Alliance for Musical Theatre, a national service organization for musical theatre. In addition, TheatreWorks is a member of Theatre Bay Area, the Palo Alto Chamber of Commerce, the Mountain View Chamber of Commerce, and the Los Altos Chamber of Commerce. TheatreWorks’ 2019/20 Season is presented in cooperation with the City of Mountain View and the City of Palo Alto, Community Services Department, Division of Arts and Sciences.

The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The costume, lighting, and sound designers are members of United Scenic Artists.

This season is supported in part by an award from the California Arts Council, a state agency: www.arts.ca.gov

TheatreWorks Silicon Valley is a proud home company of the Mountain View Center for the Performing Arts.

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In 1961 when President John F. Kennedy made his famous speech targeting “landing a man on the Moon by the end of this decade and returning him safely to the Earth,” did he really mean a man? In the context of 1961, there was a general assumption that only men could do that kind of work. But as you’ll learn in this remarkable play by Laurel Ollstein, there were women who passed every test and in the case of Jerrie Cobb, exceeded the performance of the men. As we share this story of extraordinary American potential, we’ll also discover what stood in her way.

We look forward to more inspiring stories on the horizon. As I hope you’ve already heard, we announced our thrilling 51st season on February 10th. That means it’s now time to subscribe for all eight plays! If you haven’t already renewed or purchased your subscription for the 2020/21 season, please take a few minutes to do so as soon as you can. I’m sure you’ll find that, as always, our season will be well worth your time and money.

This spring we’re also asking you to take an active role as we “celebrate our legacy and stage our future.” During this milestone 50th season, we are proudly embarking upon a fundraising initiative to support our innovative productions, new works, and education programs for the next 50 years and beyond. I hope I can count on you to join us!

Lastly, don’t forget to mark your calendar for “Sunday in the Park with Kelley” on June 21 as we honor the legacy of our Founding Artistic Director and commemorate his retirement at the beautiful Montalvo Arts Center. It will be an exceptional day filled with fun activities for the entire family.

Enjoy the show.

Roy Johnson
Coming Next at TheatreWorks

A CELEBRATION OF THE AMERICAN DREAM

RAGTIME
THE MUSICAL

Book by Terrence McNally
Music by Stephen Flaherty  Lyrics by Lynn Ahrens
From the novel by E.L. Doctorow
Directed by Robert Kelley

To the syncopated rhythms of an optimistic new age, this unforgettable theatrical tapestry interweaves the delights of vaudeville, baseball, and nickelodeon with the hurly-burly of labor rallies and racial unrest—tracing the lives of an enterprising Jewish immigrant, a courageous Harlem pianist, and an upper-class wife—brilliantly combined in a jubilant, melting pot tribute to the American Dream.

April 1–May 3
Mountain View Center for the Performing Arts
theatreworks.org  650.463.1960

“A colossal hit!”
New York Post
FOR THE SAKE OF THE HIVE

QUEEN
By Madhuri Shekar
Directed by Jeffrey Lo
What if all the bees abandoned their Queen? In this high-stakes environmental drama, best friends Sanam and Ariel, PhD candidates from India and the U.S., research the collapse of bee colonies worldwide, dreaming they might collapse the glass ceiling of academia. When a flaw emerges in their research, their friendship, careers, and even an arranged marriage are at risk. With ecological disaster on the horizon, should they withdraw their findings or compromise them to protect the planet?

“A winning story about science, conscience, and the heart.”
–Chicago Sun Times
July 8–August 2, 2020
Lucie Stern Theatre, Palo Alto

A MASTER AT WORK

HERSHEY FELDER AS MONSIEUR CHOPIN
By Hershey Felder
Music by Fryderyk Chopin
Directed by Joel Zwick
In a stunning, tour de force performance, virtuoso actor/pianist Hershey Felder creates Fryderyk Chopin, the “Poet of the Piano,” welcoming gifted students to his Paris salon on the 4th of March, 1848. The students? You! Maestro Chopin hosts an intimate evening of enthralling music, sharing secrets of his little-known romances, exuberant personality, and intense vision of the art of the piano. Come share the spirit and insight of a genius brought to life before your eyes.

“Inviting and absorbing...full of vibrant life.”
–The San Diego Union-Tribune
August 26–September 20, 2020
Mountain View Center for the Performing Arts

A THOUGHT-PROVOKING COMEDY

GUESS WHO’S COMING TO DINNER
By Todd Kreidler
Based on the screenplay Guess Who’s Coming to Dinner by William Rose
Directed by Tim Bond
REGIONAL PREMIERE
This funny and poignant adaptation of the Academy Award-winning film resonates eloquently today, its wit and wisdom capturing the defining conflicts of America’s soul. In 1960s San Francisco, a liberal family learns that its boomer daughter is engaged to an African-American doctor of international acclaim. In the TheatreWorks directing debut of new Artistic Director Tim Bond, the parents of both lovers confront America’s lingering prejudices with heart and humor, wondering who will share the dinner table of tomorrow.

“Funny and moving...a must-see.” –Broadway World
October 7–November 1, 2020
Mountain View Center for the Performing Arts

A MUSICAL ROMANCE FOR THE HOLIDAYS

SENSE AND SENSIBILITY
Book, music, and lyrics by Paul Gordon
Based on the novel by Jane Austen
Directed by Robert Kelley
REGIONAL PREMIERE
Echoing his triumphant hits Pride and Prejudice and Emma, Tony Award nominee Paul Gordon brightens the season with a glorious musical of Sense and Sensibility, Jane Austen’s beloved romantic classic. With fortune lost to fate and passion lost to folly, two captivating sisters must sail the unpredictable seas of courtship and convention. Overflowing with intrigue and humor, this enchanting adaptation sparkles with unforgettable songs, stunning sets, and gorgeous costumes—a festive gift for the holidays.

“Impossible to resist!” –San Diego Union Tribune
December 2–27, 2020
Lucie Stern Theatre, Palo Alto

TheatreWorks
SILICON VALLEY
A “TRUTHY” COMEDY
THE LIFESPAN OF A FACT
By Jeremy Kareken, David Murrell, & Gordon Farrell
Based on the essay/book by John D’Agata & Jim Fingal
Directed by Tim Bond
REGIONAL PREMIERE
This hilarious Broadway hit takes on the high-stakes world of publishing when a determined millennial fact-checker questions the integrity of one of the country's premiere magazines. His assignment, check the veracity of a groundbreaking article by a legendary author. What will prevail: picayune truth, laid back “truthiness,” or unabashed creative license? The ultimate showdown between false news and fact is about to begin—with indisputably delicious results.
Contains mature language
“A smart rib-bustingly funny play!” -Wall Street Journal
January 13–February 7, 2021
Mountain View Center for the Performing Arts

UNCARTGRAPH TERRITORY
NAN AND THE LOWER BODY
By Jessica Dickey
Directed by Giovanna Sardelli
WORLD PREMIERE
A pioneering doctor wants a full-time successor. A loving husband wants a full-time family. And Nan wants it all. She is the brilliant lab assistant of good-humored Dr. Papanicolaou, the life-saving inventor of the Pap smear. In this frank, funny, and engaging audience favorite from our New Works Festival, Nan has mysteries to unravel and life-changing choices to make. But who can unwind the mysteries of the heart?
"Brilliant, touching, and wonderful."
- New Works Festival Audience Member
March 10–April 4, 2021
Lucie Stern Theatre, Palo Alto

A SOARING MUSICAL REBORN
MAN OF LA MANCHA
Book by Dale Wasserman
Music by Mitch Leigh  Lyrics by Joe Darion
THE BEST MUSICAL WINNER OF 5 TONY AWARDS
Come dream the impossible dream! More timely than ever, this inspiring musical masterpiece offers hope to uncertain times. Thrust into a forgotten prison camp, writer Miguel de Cervantes draws its desperate detainees into his tale of an addled dreamer, Don Quixote, his wry sidekick Sancho, and the fiery survivor Aldonza. Will honor overcome oppression, idealism outdwell reality? Featuring a wealth of memorable songs, this stirring, groundbreaking hit celebrates courage in the face of despair.
“Truly a musical for our times.” —Hartford Courant
April 7–May 2, 2021
Mountain View Center for the Performing Arts

AN AMERICAN CENTURY OF HOPE
HAVING OUR SAY
THE DELANY SISTERS’ FIRST 100 YEARS
A Play by Emily Mann
Adapted from the book by Sarah L. Delany and A. Elizabeth Delany with Amy Hill Hearth
TONY AWARD BEST PLAY NOMINEE
Meet sisters Sadie and Bessie, vibrant, strong, full of joy and wisdom—and each 100 years young! From the world of Jim Crow to the Harlem Renaissance and beyond, these delightful, inspiring trailblazers triumph over a sea of obstacles, navigating world wars, civil rights, and women’s liberation to achieve exceptional lives. A welcoming feast of love and laughter, their ‘say’ is an irresistible celebration of our potential. As Sadie says, “Life is short, it’s up to you to make it sweet!”
“Full of love…and a wondrous deal of hope.” —New York Post
June 2–27, 2021
Mountain View Center for the Performing Arts

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From the Artistic Director

I read They Promised Her the Moon two years ago, encouraged by Giovanna Sardelli, TheatreWorks’ Associate Artist and Director of New Works. I was stunned. How had this extraordinary moment in America’s history slipped past me? We soon agreed that the show belonged in our New Works Festival of 2018. But I was intrigued and researched “Mercury 13” aviatrix Jerrie Cobb, the remarkable woman at the heart of the play. She was featured in a 1960 LIFE magazine article that concluded: “It now appears inevitable that manned space flight will at some future date become coeducational.” That same year, LIFE named Jerrie “one of the 100 most influential women under 40.” As you will soon discover, being both “inevitable” and “influential” wasn’t the same as actually reaching outer space.

That was 60 years ago. A lot has happened since then in the ongoing journey of women in America—and the world. Sally Ride eventually soared into space. Women’s Lib swept the land, yet the Equal Rights Amendment was defeated. Will we ever fully overcome the prejudices of the past?

But They Promised Her the Moon is much more than a moment of cultural and gender discrimination exposed. It is the story of a dreamer who reached incredible heights against incredible odds. If Jerrie Cobb’s ultimate dream was denied, it was only delayed for others, and her achievements were a vital part of the ongoing, accelerating empowerment of women in American science and society.

As I move towards retirement at the end of this season, I’ve been reflecting on the role women have played at TheatreWorks over these past 50 years. Brilliant women: acclaimed playwrights, inspiring directors, astonishing actresses, innovative designers, genius musicians, unbelievably organized stage managers, totally committed theatreworkers, and insightful Board members determined to drive us forward—so many women who believed deeply in making art as equals. For half a century a wealth of women have found an artistic home at TheatreWorks, and shared their outstanding work with all of us. I’m proud to have taken this journey with each of them. What an incredible legacy of art!

On April 1 this year, TheatreWorks will complete its first half-century. I know that many more exceptional theatre women are ready to inspire our next 50 years. I can’t wait.

Robert Kelley

“I am thrilled to have the opportunity to continue Robert Kelley’s great work, and to lead this spirited company into its next exciting phase.”

– Tim Bond

Introducing our next Artistic Director, Tim Bond

With a storied career in theatre spanning more than three decades, Tim has directed award-winning productions at theatres around the world, including The Market Theatre (Johannesburg), The Guthrie (Minneapolis), and Arena Stage (DC). He is currently finishing his academic tenure at University of Washington’s School of Drama and brings us his vast experience as an Artistic Director (Seattle Group Theatre), Associate Artistic Director (Oregon Shakespeare Festival), and Producing Artistic Director (Syracuse Stage). Tim is a frequent interpreter of the late playwright August Wilson with whom he had a deep friendship, and has directed seven of the ten plays in Wilson’s remarkable Century Cycle.

If you see Tim around the theatre, please make a point of introducing yourself. He will be most happy to meet you!
Looking to the Stars
A Brief History of Women in Space

The 1960s were a time of great social change in the U.S., and great technological advances too. In eight years, America went from being able to send one pilot into space on a tiny rocket for five minutes, to landing two people on the moon during an eight-day mission. But social advances in space took much, much longer.

When NASA chose its first astronauts, it did not specify gender on the job application. The agency did, however, require every applicant to have a significant amount of jet-piloting time and to be a graduate of a test-pilot school. In this way, NASA would have the best pilots the country could offer as it set out for unknown horizons. These requirements also meant that successful candidates would only be male.

The reason for this had nothing to do with NASA—it was the choice of the military. In World War II, women had flown aircraft with distinction behind the front lines, bringing battle-damaged airplanes back home for repairs and performing many other risky supporting roles. When the war was over, though, women were barred from flying the most cutting-edge aircraft. It was perhaps the worst possible time, because the latest innovation, the jet, was coming into service. These remarkable female pilots were relegated to finding whatever work they could flying propeller planes in civilian life—if they could find flying work at all. Most could not, as the best jobs were routinely given to men.

There were a few women who worked out creative ways to bend the rules. The most successful was Jackie Cochran. She had been the key person pushing for women to fly for the American military in World War II, succeeding by sheer force of will and by working her extensive connections in Washington DC. By 1953 she had used this influence to gain access to a jet, and she became the first woman to break the sound barrier. But for others without her connections, such opportunities seemed impossible. So when the Space Race began, it seemed American women would not have an opportunity to fly in space because they had no way to acquire the needed qualifications.

The Space Race, however, was never just about technology: America and the Soviet Union were in a battle for supremacy. For the first time in history, a head-on battle was judged to be suicide for both sides because of a new invention: the nuclear bomb. The fight would have to take place through other means.

The answer was a “cold war,” one fought with propaganda, with impressive feats, with the flexing of technological muscle. With such a war, would the nation who put a woman in space first be seen as superior? Certainly the first country to do so would grab the headlines. Many women across the U.S. strongly suggested that the country make such a move and show that American society had greater equality for its people than the Communist USSR did. The social and political forces that shaped the space program, and that prevented female pilots like Jackie Cochran and Jerrie Cobb from playing their part, were formidable and dramatic. As is seen in They Promised Her the Moon, women who dreamed of space faced a difficult struggle.

Six decades later, our world is technologically transformed. No one under the age of 18 has lived in a world without there being someone in space every
day of their lives. Today, there are women pilots in every avenue of aviation. Women flew aboard the space shuttle from the earliest days of its 30-year program lifespan. The first women to graduate military test-piloting schools looked immediately to NASA. One of them, Eileen Collins, became the first woman to pilot the space shuttle and then to command a space mission.

In the Columbia tragedy of 2003, the U.S. lost a shuttle on reentry, resulting in the deaths of all its crew. It was a sobering reminder that space flight would always be a very dangerous endeavor. It was fitting that NASA looked to Collins to command the very next flight, return America to space, and continue the work of exploring and living in the new frontier. A few years later, Peggy Whitson became the first woman to command the International Space Station, considered to be humankind’s greatest (and most expensive) scientific achievement. When space shuttle Discovery, commanded by Pam Melroy, docked with the station, much was made in the media of the two women commanders being in space at the same time. The images of them floating there together, and the joint television press conference they gave about how women living in space had become routine, inspired large numbers of young girls wishing to follow in their footsteps.

Most women pilots are flying much more earthly routes, such as commanding passenger jets. A shortage of pilots in the Asian Pacific region has seen women rushing to fill the positions, greatly increasing the number of women pilots worldwide and changing social expectations in many cultures. Women now also fly regular combat missions for America’s armed forces.

The world is very different, and much of the success is due to the early efforts of pioneering aviators like Jackie Cochran, who took on what was very much considered a man’s profession, and proved the case for women time and again with reason and piloting skill. It is quite likely that the first person to set foot on Mars will be a woman with the same personal drive to succeed.

– Francis French
Reprinted with permission from The Old Globe

About the Play and Playwright

Los Angeles-based theatre artist Laurel Ollstein began her career as an actor before turning her talents to directing, writing, and teaching. She is a founding member of Tim Robbins’ Actor’s Gang, and she performed her award-winning one-woman show, Laughter, Hope and a Sock in the Eye, all over the country. Ollstein’s résumé boasts a bevy of produced plays, both New York and Los Angeles directing credits, and teaching engagements with nearly half a dozen universities including UCLA and the University of Oklahoma.

It was at the University of Oklahoma that Ollstein first penned They Promised Her the Moon. As a 2012 Faith Broome Playwright-in-Residence she developed and taught undergraduate courses, all while producing her own original work. Inspired by the shuttering of NASA’s Space Shuttle program, Ollstein was moved to write about someone who had given their all to be astronaut, only to have the program cancelled: “I started writing a short story about a woman astronaut at that point in her life. I didn’t know enough about female astronauts, so I googled it, totally expecting to have Sally Ride’s name pop up. But Jerrie Cobb’s name came up instead.” Further reading convinced Ollstein that Jerrie Cobb’s story needed to be told, and that she needed to tell it. Following her residency Ollstein continued to develop the piece, and in 2017 They Promised Her the Moon had a showcase production Off-Broadway.

In 2018, They Promised Her the Moon was presented at both the Powers New Voices Festival at San Diego’s Old Globe theatre and at TheatreWorks’ New Works Festival. The show was a hit at both festivals, and both theatres made plans to produce the work. The Old Globe staged the show’s West Coast premiere in the spring of 2019, making TheatreWorks’ production the Northern California premiere. Ollstein has continued to fine-tune the script in the interim, elevating the play with every draft, shooting ever closer to the stars. – Katie Dai
Laurel Ollstein has given me a new hero. Well new heroes actually, the remarkable women who made up the Mercury Thirteen Women in the Space Program and the woman who created it. Never heard of them? You’re not alone. When I first encountered the play a few years ago, no one I asked had ever heard of Jerrie Cobb, the protagonist of They Promised Her the Moon, or Jackie Cochran, the program’s sponsor—even though they were both world class, record-holding pilots who were matching and besting men on a regular basis. Jackie was the first woman to break the sound barrier! Why didn’t I know of them before? What must a woman do to find her rightful place in history and get a chance at herstory?

Think of how much further along we’d be if a woman had been included in Project Mercury in the late 50s and early 60s. Just think of the conversations we could be having.

I was pondering this on a recent plane flight and opted instead for the distraction of a movie, one of the modern perks of flying that my 14 ladies never got to experience. I selected Maiden, the story of the first ever all-female yachting crew to enter the Whitbread Round the World Race in 1989/1990. It’s a wonderful film and it got me thinking about Jerrie Cobb and her Mercury 13 colleagues, and all that has happened since then:

• It would be 23 years before Sally Ride would ride into space aboard the Challenger.
• 30 years before the Whitbread women would launch their own fight for opportunity (and succeed)
• 46 years before a woman would win the popular vote, only to be seen wandering in the woods with a bottle of wine
• 49 years before the first all-female space walk would be cancelled because they didn’t have the correct size spacesuits

Timelines like these either inspire you or wear you down. And what do they tell us? Well-behaved women rarely make history? Jackie Cochran was clever enough to know how to look well-behaved—or maybe it was well-groomed—and she was as feisty as they come. In our play, she offers what was then thought sage advice to Jerrie when things aren’t going her way. She tells her, “That door was shut, darlin’. I will find a window open down the line—you can be sure of that. But the door was shut. And there’s no point scratching on it. It just irritates everyone.”

Being part of a theatre company that celebrates the human spirit, I thought of things that have occurred during my personal timeline: Sally Ride did make it into space; Jessica Meir and Christina Kochs completed the first female space walk (that 221st spacewalk was a giant step for womankind); Leia went from being a Princess to a General; Rey (spoiler alert) defeats The Empire; female superheroes abound; and our Mercury 13 women are somehow in the zeitgeist with a Netflix documentary and an Apple TV+ show For All Mankind. Things are shifting and women today are claiming their voice and demanding equal seats at the table.

Jerrie Cobb passed away on March 18, 2019, just before They Promised Her the Moon opened at San Diego’s Old Globe theatre. It seemed a tragedy that most people would not understand what the world lost on that day. I was grateful that playwright Laurel Ollstein had introduced me to this remarkable woman who was promised so much and given so little.

Laurel has given Jerrie Cobb her rightful place in the legacy of space. I’m honored that TheatreWorks is playing a part in giving America back her story.
San Diego's Old Globe theatre. It seemed a tragedy that most people would not understand what

"And there's no point scratching on it. It just irritates everyone."

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...was playing a part in giving America back her story.

They Promised Her the Moon was developed and produced by Miranda Theatre Company in 2017.

...was developed at TheatreWorks Silicon Valley as part of their New Works Festival.

They Promised Her the Moon received its West Coast premiere on April 11th, 2019 at The Old Globe, Barry Edelstein, Erna Finci Viterbi Artistic Director, and Timothy J. Shields, Managing Director.

It would be 23 years before Sally Ride would ride into space aboard the Challenger.

...would be 30 years before the Whitbread women would launch their own fight for opportunity

...would be 46 years before a woman would win the popular vote, only to be seen wandering in the woods

...would be 49 years before the first all-female space walk would be cancelled because they didn't have the

It's playing a part in giving America back her story.

TIME AND PLACE
The play begins February 14, 1960 • Albuquerque, New Mexico

THEY PROMISED HER THE MOON WILL BE PERFORMED WITH ONE 15-MINUTE INTERMISSION.

THE CAST
Dr. Randy Lovelace and others **Anthony Fusco**
  Jackie Cochran **Stacy Ross**
  Jerrie Cobb **Sarah Mitchell**
  Helena Cobb and others **Luisa Sermol**
  Harvey Cobb and others **Dan Hiatt**
  Jack Ford and others **Craig Marker**

The Actors and Stage Manager employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

ADDITIONAL THANKS
Thank you to Barry Edelstein and The Old Globe • Danielle Mages Amato & Marie Jezbera, The Old Globe
  The 99s Museum of Women Pilots • Denise Brosseau & Donnie Matsuda, TWSV Trustees
  Herb Parsons & Roy Timmerman, Moffett Field Museum • Portuguese Consultant Nelson Sardelli
  Kim Strassburger for her dramaturgical assistance • University of Oklahoma Theatre Department

A very special thank you to all the designers, stage managers, and actors who have supported this play in previous workshops and productions.

Who’s Who

**ANTHONY FUSCO** (Randy Lovelace and others), a proud Union actor for 37 years, has performed with TheatreWorks’ New Works Festival in Nan and The Lower Body and They Promised Her The Moon. On Broadway, he was in The Real Thing and The Real Inspector Hound. Regional credits include 40-plus productions for American Conservatory Theater, 14 for California Shakespeare Theater, and appearances at Berkeley Rep, Marin Theatre Co., Magic Theatre, SF Playhouse, and many other companies from Buffalo, NY to Phoenix, AZ. Mr. Fusco has received multiple local theater awards and nominations since relocating here from NYC in 1999. He teaches for the MFA program at A.C.T. and Berkeley Rep’s School of Theatre. Mr Fusco is a graduate of The Juilliard School, and trained with The Barrow Group.

**DAN HIATT** (Harvey Cobb and others) most recently performed at TheatreWorks as Mark Twain in Mark Twain’s River of Song. Other TheatreWorks favorites include: The 39 Steps, Upright/ Grand, The Pitman Painters, Twentieth Century, and Ambition Facing West. Other Bay Area credits include: Vanity Fair, Father Comes Home from the Wars, and The Birthday Party at American Conservatory Theater; Nicholas Nickleby, Hamlet, Pastures of Heaven, Arms and the Man, and many others at California Shakespeare Theater; Wittenberg at Aurora Theatre Co.; Joe Turner’s Come and Gone and Dinner With Friends at Berkeley Rep; and Anne Boleyn at Marin Theatre Co. Regional theatre credits include: Yale Rep; Shakespeare Theatre Co., DC; Theatre Calgary; Seattle Rep; Arizona Theatre Co.; Pasadena Playhouse; Huntington Theatre Co.; and Ford’s Theatre, Washington DC.

**CRAIG MARKER** (Jack Ford and others) returns to TheatreWorks after previously appearing in Frost/Nixon, Third, Theophilus North, Brooklyn Boy, Dolly West’s Kitchen, and Shakespeare in Hollywood. Recent credits include his role as Alcippé in The Liar and TBA Award-winning performance as Ever Montgomery in Dancing Lessons at Center REP. Mr. Marker has performed for California Shakespeare Theater, San Jose Rep, Portland Center Stage, La Jolla Playhouse, Berkeley Rep, American Conservatory Theater, SF Shakespeare Festival, Aurora Theatre Co., Shotgun Players, Barbican Theatre (UK), Birmingham Rep Theatre (UK), Edinburgh Fringe Festival (UK), and the Cyprus International Festival of Greek Drama. Mr. Marker is a
Who’s Who

graduate of Cal State East Bay’s theatre program and is a proud member of Actors’ Equity Association. For the latest news and info go to craig-marker.com.

SARAH MITCHELL
(Jerrie Cobb) returns to TheatreWorks after playing the role of Jerrie Cobb in the New Works Festival reading of They Promised Her the Moon. Recent credits include: Widow’s Houses and After the Revolution (Aurora Theatre Co.); Vinegar Tom, Kings, The (curious case of the) Watson Intelligence, Twelfth Night, Beardo, The Norman Conquests, and The Farm (Shotgun Players); HeLa and Much Ado About Nothing (TheatreFirst); Mary Poppins, The Music Man, The Wiz, Guys and Dolls, and Seussical the Musical with Berkeley Playhouse; The Revolutionists at Town Hall Theatre Co.; and Abraham Lincoln’s Big Gay Dance Party with SF Playhouse. Endless love and thank yous to Jordan.

STACY ROSS
(Jackie Cochran) is happy to be back at TheatreWorks, having been last seen here in Sense and Sensibility, and first seen in Over the River and Through the Woods. She has worked locally at American Conservatory Theater, Aurora Theatre Co., Berkeley Rep, California Shakespeare Theater, Central Works, Custom Made Theatre Co., Cutting Ball Theater, Magic Theatre, and SF Playhouse, as well as the late and lamented San Jose Rep. Regional work includes stints at Arizona Theatre Co., B Street Theatre, Baltimore Center Stage, and 59E59 (NYC). www.stacyrossactor.com

At the show or on the go

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LAUREL OLLSTEIN (Playwright) is a playwright/director based in Los Angeles whose produced plays include Laughter, Hope and a Sock in the Eye; CHEESE; Esther’s Moustache; OPA! the Musical; Dorothy Parker Is in the Bath; The Dark Ages; Bias Cut; and Showing Our Age. She directed They Promised Her the Moon at the University of Oklahoma as the Faith Broome Playwright-in-Residence. Subsequently, Moon was showcased Off-Broadway and in new works festivals at The Old Globe and TheatreWorks Silicon Valley. The critically acclaimed West Coast premiere production was at The Old Globe in San Diego, directed by Giovanna Sardelli. She has written commissions for The Getty Villa, About...Productions, New Jersey Rep, Playwrights’ Arena, and The Actors’ Gang. She is a recipient of Ovation, Garland, and LA Weekly Theater Awards and grants from the National Endowment for the Arts and California Arts Council. Ms. Ollstein directs playwriting programs, writing and arts education in schools, and creates plays on social justice themes. She has been a faculty member at Cal Arts, UCLA, Loyola Marymount, and Otis College of Art and Design.

LUISA SERMOL (Helena Cobb and others) is delighted to return to TheatreWorks after last season’s Archduke (Sladjana) and workshopping They Promised Her the Moon for 2018’s New Works Festival. NY credits include Broadway: Roundabout (Hamlet), Lincoln Center (Tennessee and His Women), Classic Stage Co. (Macbeth). Regional work includes: Portland Center Stage (A Midsummer Night’s Dream), Williamstown Theatre Festival (Romeo and Juliet, A Little Night Music, The Maids), Artists Rep (The Strange Undoing of Prudencia Hart, The Humans, Cuba Libre, The Goat, Sideman, Three Sisters, Master Class, The Night of the Iguana). Bay Area credits: City Lights (The Siegel), Hillbarn Theatre (Noises Off, It’s Only a Play). Film/TV include: Grimm, Leverage, Zero Effect, Insect Poetry. A graduate of The Juilliard School, she holds an MAT and is a teaching artist. Next up: Regina/Birdie in The Little Foxes at City Lights Theater Co.

GIOVANNA SARDELLI (Director) is TheatreWorks’ Artistic Associate and Director of New Works, and has directed Archduke, Finks, Crimes of the Heart, The Velocity of Autumn, The North Pool, The Lake Effect, and Somewhere. She directed Describe the Night (Obie Award Best New Play, TW New Works Festival 2014) at Atlantic Theater Co. and at the Alley Theatre (during Hurricane Harvey!), the world premiere of Archduke (TW NWF 2016) at Mark Taper Forum, and Guards at the Taj (2017 Ovation Award for Best Production of a Play) for Geffen Playhouse. Off-Broadway world premieres include Little Children Dream of God (Roundabout Theatre Co.), Wildflower, Animals Out of Paper, and All This Intimacy (Second Stage). Her production of An Entomologist’s Love Story (TW NWF 2014), had its world premiere at SF Playhouse. Additional regional credits include: regional premiere of They Promised Her the Moon (The Old Globe), Matthew Lopez’ The Whipping Man and Somewhere (The Old Globe), and numerous shows at Dorset Theatre Festival, Cleveland Play House, Barrington Stage Co. and many others.

Kimily Conkle (Dialect Coach) has coached 20 shows for TheatreWorks, including the world premiere of Memphis. Other theatres include Marin Theatre Co., San Jose Stage, Sierra Rep, South Bay Musical Theatre, Broadway by the Bay, The Mountain Play, Foothill Music Theatre, Palo Alto Players, Tabard Theatre Co., Pear Theatre, Woodside Community Theatre, and Stanford University. She has performed with TheatreWorks, San Jose Stage, PCPA Theaterfest, Western Stage, Los Altos Conservatory Theatre, Empire Plush Room, and Edinburgh Festival Fringe. She was a member of the Theatre Arts faculty at Foothill College and received her training from the Royal Academy of Dramatic Art, American Conservatory Theater, and Pacific Conservatory of the Performing Arts. She earned a BS from the Georgia Institute of Technology.

CATHLEEN EDWARDS (Costume Design) happily returns for her 15th season at TheatreWorks where her previous shows include The 39 Steps (2019), Frost/Nixon, Crimes of the Heart, Somewhere, Grey Gardens, Triangle, Once on This Island, The Elephant Man, and more. She is well-established in the Bay Area, having designed for many of the regional theatres. When not designing for the live stage, she works in film, television, and commercials. Among her awards are two Drama-logue and two Bay Area Theatre Critics Circle Awards. A member of both United Scenic Artists and Theatrical Wardrobe Unions, she strongly believes in guiding those who are learning their craft, preparing them for careers in the course of which they can then pass this knowledge on to future generations.

CHRISTOPHER FITZER (Scenic Design) is currently TheatreWorks’ Properties Master and the resident creative at Sanguine Theatre Co. in NYC. He previously designed The Santaland Diaries and Marie and Rosetta for TheatreWorks. His other design credits include productions at Aspen Opera Theater Center, World Literature Today’s Puterbaugh Festival, San Jose Stage Co., Hillbarn Theatre, Woodminster Summer Musicals, Oklahoma City Theatre Co., Flat Rock Playhouse, Los Altos Stage Co., Douglas Morrison Theatre, Palo
Who’s Who

LAUREL OLLSTEIN holds an MA T and is a teaching artist. Next up: Regina/Birdie in 2018’s New Works Fest. Graduate of The Juilliard School, she appeared in The Musical in the Bath, Laughter, Hope and a Sock in Area credits: City Lights (the Eye). Inclusively Broadway: Roundabout, Grimm, The Little. Her work has been seen at the Old Globe and Dorset Theatre Festival, Cleveland Play House, Barrington Stage Co. and many others. She coaches 20 shows for TheatreWorks, including the world premiere of The Little. Her credits include Orson Welles’s Othello, and performing with TheatreWorks, Musical, Atlantic City Theatre Co., Douglas Morrisson Theatre, Palo Alto Players, and Foothill Music Theatre. She holds a BFA in drama from the University of Oklahoma.

JEFFREY LO (Casting Director) directed TheatreWorks’ productions of The Language Archive and The Santaland Diaries. A Filipino-American director and playwright, his additional directing credits include Vietgone at Capital Stage, Between Riverside and Crazy at San Jose Stage Co., and Noises Off and Peter and the Starcatcher at Hillbarn Theatre. He is the recipient of the Leigh Weimers Emerging Artist Award, the Arts Council Silicon Valley Emerging Artist Laureate, and Theatre Bay Area Director’s TITAN Award. In addition to his work on stage, Mr. Lo does work nationally promoting equity, diversity, and inclusion in the arts. He is a graduate of the Multicultural Arts Leadership Institute and a proud alumnus of the UC Irvine Drama Department. JeffreyWritesAPlay.com

RANDALL K. LUM (Stage Manager) has stage managed TheatreWorks’ Pride and Prejudice, The 39 Steps, Archduke, Fun Home, Hold These Truths, New Works Festival 2018, Finks, Skeleton Crew, Around the World in 80 Days, The Prince of Egypt, Constellations, Rags, Outside Mullingar, Confederates, The Velocity of Autumn, Jane Austen’s EMMA, The Country House, Fallen Angels, The Lake Effect, Peter and the Starcatcher, Time Stands Still, Other Desert Cities, Once on This Island, and Little Women. Other credits include Oregon Shakespeare Festival, Denver Center Theatre Co., La Jolla Playhouse, Center Theatre Group, The Old Globe, American Conservatory Theater, Berkeley Rep, California Shakespeare Theater, Seattle Rep, Laguna Playhouse, Pasadena Playhouse, and 18 seasons and over 90 productions as Resident Stage Manager at South Coast Rep.

STEVEN B. MANNSHARDT (Lighting Design) has been the lighting designer for over 90 productions at TheatreWorks, having won numerous Bay Area Theatre Critics Circle, Theatre Bay Area, and Dean Goodman Choice Awards for his work. His regional design credits include Long Wharf Theatre, New Haven; A Contemporary Theatre, Seattle; American Repertory Theater, Cambridge; Studio Arena Theatre, Buffalo; Magic Theatre; and Pasadena Playhouse. He currently teaches lighting design and stage management at San Jose State University and previously taught lighting design at Santa Rosa Junior College. Mr. Mannshardt also runs an organization dedicated to improving the education system for both children and adults in Nepal. www.nepal.wwep.org

JANE SHAW (Sound Design) is making her TheatreWorks debut. With Giovanna Sardelli: They Promised Her the Moon (Old Globe); It’s a Wonderful Life: A Live Radio Play (Arkansas Rep); The Pavilion (Dorset Theatre Festival); All the Way (Cleveland Play House). New York: Playwrights Horizons, Manhattan Theatre Club, Theatre for a New Audience, Mint Theater Co., National Black Theatre, Repertorio Español, New York Theatre Workshop, Cherry Lane Theatre, COOP. Regional: Hartford Stage, Mark Taper Forum, Two River Theater, Asolo Rep, Williamstown Theatre Festival, ACT, ART, Northern Stage. Awards: Drama Desk, Connecticut Critics Circle, Henry Award, Bessie Award, Meet the Composer Grant, NEA-TCG Career Development Grant recipient. Member: USA 829, TSDCA. Training: Harvard University, Yale School of Drama. Ms. Shaw was born and raised in Kansas and lives in Brooklyn.

ROBERT KELLEY (Artistic Director) is a Bay Area native and Stanford University graduate. He founded TheatreWorks in 1970 and has directed over 175 TheatreWorks productions, including many world and regional premieres. He has received a 2019 Avenues Lifetimes of Achievement Award, the Silicon Valley Arts Council’s Legacy Laureate Award; the Bay Area Theatre Critics Circle Paine Knickerbocker Award and Jerry Friedman Award for Lifetime Achievement; BATCC Awards for Outstanding Direction for The Hound of the Baskervilles; Into the Woods; Pacific Overtures; Rags; Sweeney Todd; Another Midsummer Night; Sunday in the Park with George; Jane Eyre; and Caroline, or Change; and Theatre Bay Area Award for Outstanding Direction of a Musical for Daddy Long Legs. He recently directed Pride and Prejudice, Marie and Rosetta, Tuck Everlasting, Fun Home, and The Bridges of Madison County.

PHIL SANTORA (Executive Director) joined TheatreWorks in 2007. He has served as Managing Director of Northlight Theatre (Chicago) and Georgia Shakespeare Festival (Atlanta), as well as Development Director for Great Lakes Theatre Festival (Cleveland) and George Street Playhouse (New Brunswick). He holds an MFA in Theatre Administration from the Yale School of Drama and a BA in Drama from Duke University. He has served as Vice President of the National Alliance for Musical Theatre Board. Prior board service also includes the League of Chicago Theatres, Atlanta Coalition of Theatres, and the executive committee of the League of Resident Theatres (LORT). He was named 2000’s Best Arts Administrator by Atlanta Magazine and received the Atlanta Arts and Business Council’s 1998 ABBY Award for Arts Administrator.
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Anonymous (4) • Doug & Marie Barry • Sharon & John Brauman • Marni Brown & Gabe Garcia • Sue & James Carmichael • Gwen Crawford • Jon & Rossella Derickson • Beverly Devine in memory of Betty Root & George Baily • John & Linda Elman • Debra Engel & Diane Faria & Jo Kemling • Tom Fawcett & Monisha Bhutani • Leigh Flesher & Mark Bailey • Mr. & Mrs. Stephen S. Francis • Katherine Fraser & Steve Larson • Elias Garcia & Margaret Bard • Wesley & Diane Gardiner • Ann Griffiths in honor of Gayla Lorthridge Wood • Adesh Hale • James Heeger & Daryl Messinger • Kathryn & David Henry Hwang • Carl Jukkila & Desmond Lee • Thomas Kailath & Anu Maatra • Michael Kalkstein & Susan English • Michael & Ina Korek • Stephen Levere & Patti Sue Plumer • Ray & Kathleen Levitt • Delane Markovich & Ron Haak • Patrick & Nan McKenna • Bruce McLeod & Carla Befera • Doug & Carol Melamed • Diane Morton • Cathy Murphy & Michael Gaggioso • Oliver & Lynn O’Leary Pieron • Eddie Reynolds & Susan Roder • Tony Reynolds & Rudnay Correa • Tom & Mary Roder • In memory of Bridget Ross • Tom & Pat Sanders • Emil & Barbara Sarpa • Katie & Bob Sharp in honor of Michael & Leslie Braun • Francesca Sherrill & Tony diBelli • Marge & Jim Shively • Barbara & David Sloss* • Abraham & Marian Sosafer • Denise & Jim Stanford • Donald & Miriam Teeter • Odette & Ewart Thomas • Thomas & Mary Thomas • Greg and Hailey Underwood • Les & Judy Vadazzo • James & Janis Weatherford • Dimitri Maxwell Wentworth • Neil & Ann Wolff • Diane & Karl Wustrack • Barbara Zimmerman & Kevin Mayer

Contributions listed were received between 1/1/2019 & 1/1/2020. Program deadlines & space limitations prevent us from listing all of our greatly appreciated patrons. For corrections, or to make a contribution, please contact Jake Hurwitz at 650.463.7110 or giving@theatreworks.org.

* Indicates donors whose gifts include in-kind goods or services. * Indicates members of the Encore Club, who make ongoing monthly or quarterly gifts.
TheatreWorks SV Staff

Artistic Director Robert Kelley  Artistic Director Designate Tim Bond  Executive Director Phil Santora

ARTISTIC
Artistic Associate & Director of New Works Giovanna Sardelli
Cast Director Jeffrey Lo
Artistic Operations Manager/Company Manager Stephen Muterspaugh
Resident Musical Director William Liberatore
FutureWorks Fellow Katherine Hamilton
Artistic Assistant Tracy Hayden
Volunteer Artist Hospitality Committee Cindi Sears, Barbara Maher, Terry Maher

PRODUCTION, LIGHTING, & SOUND
Production Manager David A. Milligan
Assistant Production Manager Elizar Ivanov
Operations Manager/Master Electrician Steven B. Mannshardt
Resident Lighting Designer Steven B. Mannshardt
Sound Supervisor Jeff Mockus
Production Coordinator Karen Szpaller
Electricians Jake Bers, Justin Buchs, Herb Evans, Steven Fetter, Kendra Green, Steven Hennon, Chris Higareda, Anjali Jain, Kyle Langdon, Mattias Lange-McPherson, Noah Listgarten, Evan Lola, Taylor McQuesten, Harris Meyers, Dylan Moreland, Gary Nelson, Darbus Oldham, Chloe Schwartz, Reid Sox-Harris, Jeff Spackman, Carina Swanberg, Jarku Tang, Henry Wilen, Alexandra Zvargulis
Load-in/Strike Volunteers Rick Amerson, Ed Hunter

SCENERY
Technical Director Frank Sarmiento
Lead Scenic Artist/Craftsman Tom Langguth
Carpenters Andrew Clark, Rodrigo Frausto, Henry Ing, Patrick McKenna

PROPERTIES
Properties Master Christopher Fitzer
Properties Stock Manager Logan Baker

COSTUMES
Costume Director Jill Bowers
Assistant Costumer Noah Marin
Lead Cutter/Drapper Yen La Wong
Wardrobe Manager Madison Miller
Costume Rentals Manager Melissa Sanchez
Assistant Cutter/First Hand Michelle Earney Roque
Hair Stylist Jeannie Naritomi

STAGE MANAGEMENT
Resident Stage Managers Randall K. Lum, Taylor McQuesten
Resident Assistant Stage Managers Amy Smith Goodman, Emily Anderson Wolf

DEVELOPMENT
Director of Development Ronnie Plasters
Associate Director of Development Julia Zarcone
Associate Director of Institutional Partnerships Lynn Davis
Stewardship & Individual Giving Manager Jake Hurwitz
Events Manager Jodi Corwin
Development Associate Tracy Hayden
Development Fellow Jillian Bader

EDUCATION
Director of Education Lisa Edsall Giglio, EdD
Associate Education Director Katie Bartholomew
Education Programs Associate Sophie Nelson
Teaching Artists Annika Nori Ahlgrim, Kristy Aquino, Stacey Ardelean, Elizabeth Berg, Kimberly Braun, Karen Byrnes, Jenni Chapman, Joanna Glum, Matthew Keuter, Kelly Rinehart, Martin Rojas Dietrich, Cassie Rosenbrook, Luisa Sermol

MARKETING
Director of Marketing Peter Chenot
Art Director Ev Shiro
Marketing & Communications Manager Heather Orth
Digital Media Manager Jennifer Gosk
Systems Analyst Andrew Skelton
Patron Services Manager Elana Ron
Assistant Patron Services Manager Kate Dobbins
Front of House Manager Nancy Levin Melmon
Patron Services Representatives Katherine Hamilton, Margaret Purdy, Susan Ron, Cameron Wells
Graphics Assistant Katie Dai
Public Relations & Advertising Carla Befera & Co.
Carla Befera, Lauren Goldfarb
Video Content Producer Erin Gould
Company Photographers Kevin Berne, Alessandra Mello

ADMINISTRATIVE
General Manager Scott DeVine
Business Manager Jason Hyde
Database Administrator Ken Maltz
Staff Accountant Barbara Sloss
Front Desk Volunteers Joan Doherty, Cindi Sears

And thanks to our fabulous TheatreWorkers!

THEY PROMISED HER THE MOON ADDITIONAL STAFF
Assistant Director Emily Jackson
Production Assistant Chloe Schweizer
Fight Consultant Will Springhorn Jr.
Assistant Lighting Designer Wil Bakal
Light Board Operators Ryan Hubbard, Karyn Morton
Sound Board Operators Chris Beer, Brandie Larkin
Show Carpenters David Chambers, Lucas Hampton
Property Runners Alison Froke, Madison Reilly
Deck Crew Eli Schwartz
Wig Design Roxie Johnson

Dresser/Hair Leilani Norman
Dresser Vanessa Garcia
Wardrobe Supervisor Mauricio Suarez
Stitcher Lisa Claybaugh
Costume Volunteers Barbara Kossy, Karen Kapolnek

Savings are available for groups of 10 or more.

For more information, call 650.463.1960 or email boxoffice@theatreworكس.org.

PERFORMANCE TIMES
Wednesday–Saturday Eve 8pm
Tuesday & Wednesday Eve 7:30pm
Thursday–Saturday Matinee 2pm
Sunday Matinee 2pm & 7pm

TICKET SERVICES
Phone: 650.463.1950 Fax: 650.463.1963

TICKET PRICES:

SCHEDULE:

Telephone the Ticket Office in advance so that

LAKE ARRIVALS
PLEASE REMEMBER

Children 5 and under are not permitted in

REGARDLESS OF AGE, every person, every person, must have a ticket.

SCHEDULES, SHOWS, CASTS, AND TICKET PRICES ARE

LATE COMERS WILL NOT BE SEATED UNTIL APPROPRIATE

IN THE THEATRE.

PERSONS 14 AND UNDER MUST BE ACCOMPANIED BY AN ADULT. EVERY PERSON, REGARDLESS OF AGE, MUST HAVE A TICKET.

SHE PROMISED HER THE MOON

ADDITIONAL STAFF

ASSISTANT DIRECTOR EMILY JACKSON

PRODUCTION ASSISTANT CHLOE SCHWEIZER

FIGHT CONSULTANT WILL SPRINGHORN JR.

ASSISTANT LIGHTING DESIGNER WIL BAKAL

LIGHT BOARD OPERATORS RYAN HUBBARD, KARYN MORTON

SOUND BOARD OPERATORS CHRIS BEER, BRANDIE LARKIN

SHOW CARPENTERS DAVID CHAMBERS, LUCAS HAMPTON

PROPERTY RUNNERS ALISON FROKE, MADISON REILLY

DECK CREW ELI SCHWARTZ

WIG DESIGN ROXIE JOHNSON

DRESSER/HAIR LEILANI NORMAN

DRESSER VANESSA GARCIA

WARDROBE SUPERVISOR MAURICIO SUAREZ

STITCHER LISA CLAYBAUGH

COSTUME VOLUNTEERS BARBARA KOSSY, KAREN KAPOLNEK

WEDNESDAY, SATURDAY, & SUNDAY MATINEE 2PM

SUNDAY EVE 7PM

THURSDAY–SATURDAY EVE 8PM

TUESDAY & WEDNESDAY EVE 7:30PM

3/22 AT 2PM & 7PM,
3/25 AT 2PM
3/27 AT 8PM,
6/21 AT 2PM & 7PM,
6/24 AT 2PM
6/26 AT 8PM, 6/27 AT 8PM,
6/28 AT 2PM

JUNE 8 – JULY 17

FORTY SESSIONS FOR SUMMER 2020 IN PALO ALTO AND MENLO PARK:

ONE SESSION IN

THREE SESSIONS IN

Palo Alto

Menlo Park

AT

WWW.THEATREWORKS.ORG/EDUCATION/SUMMER-CAMP


HERE’S HOW YOU JOIN US:

• MAKE NEW FRIENDS AND LEARN LIFE SKILLS
• WORK WITH ACTORS AND STAGE PROFESSIONALS
• BUILD A PLAY FROM SCRATCH
• EXCHANGE PERFORMANCES WITH LOCAL SCHOOLS

ДОДЖИ CUSTOMERS

• CREATING ALL PARTS OF THEIR WORLD PREMIERE PLAYS
• CAMPER also...

Www.theatreworكس.org/education/summer-camp

EDUCATION@THEATREWORKS.ORG
Spotlight on TheatreWorks Education

Summer Camp: Come Write, Design, and Present a Play! Grades K–5 (Minimum age 5)

In these two-week sessions, campers use their imaginations and bodies to create and design plays.

Did you know: TW campers create all parts of their world premiere plays? Campers also...

- Learn acting, playwriting, music, movement, and stagecraft skills in a fun, playful, and engaging way
- Make new friends and learn life skills
- Work with TheatreWorks Trained Teaching Artists

Four Sessions for Summer 2020 in Palo Alto and Menlo Park:

June 8–July 17  Three sessions in Palo Alto at Duveneck Elementary School
July 20–31 One session in Menlo Park at Oak Knoll School

Here’s how you join us:
Register at www.theatreworks.org/education/summer-camp
Reach us at education@theatreworks.org or call 650.463.7146

TheatreWorks SV General Information

CONTACT US
Mailing Address: PO Box 50458, Palo Alto, CA 94303-0458
Phone: 650.463.1950 Fax: 650.463.1963
Email: boxoffice@theatreworks.org

TICKET SERVICES
Tickets to all TheatreWorks Silicon Valley performances are sold through the TheatreWorks Silicon Valley Box Office.
Hours: Tuesday–Sunday, 12 noon–6pm
Phone: 650.463.1960
Tickets may also be obtained through the Mountain View Center Ticket Office.
Hours: Wednesday–Saturday, 12 noon–6pm
Phone: 650.903.6000

WALK-UP TICKET SERVICES
The walk-up ticket office will open one hour prior to each performance.

PERFORMANCE TIMES
Wed, Thur, Fri Previews 8pm
Tuesday & Wednesday Eve 7:30pm
Thursday–Saturday Eve 8pm
Sunday Eve 7pm
Wednesday, Saturday, & Sunday Matinee 2pm

INDIVIDUAL TICKET PRICES
Starting at $30 (balcony).
Discounts available for Seniors, Educators, Patrons 35 & Under, and active military. For pricing, call 650.463.1960 or visit theatreworks.org.

GROUP SAVINGS
Savings are available for groups of 10 or more.
For more information, call 650.463.1960 or email groups@theatreworks.org.

ACCESSIBLE SEATING
Seating is available for wheelchair patrons. Please telephone the Ticket Office in advance so that special arrangements may be made.

LISTENING SYSTEMS
Both theatres are equipped with listening systems for the Deaf and Hard of Hearing. Please see the house manager for details.

AUDIO-CAPTIONED PERFORMANCES
Audio captioning for the visually impaired for They Promised Her the Moon: 3/27 at 8pm, 3/28 at 8pm, 3/29 at 2pm
Ragtime: 4/24 at 8pm, 4/25 at 8pm, 4/26 at 2pm
Book of Will: 6/26 at 8pm, 6/27 at 8pm, 6/28 at 2pm
For more information, please contact the box office at 650.463.1960 or boxoffice@theatreworks.org.

OPEN-CAPTIONED PERFORMANCES
Open-captioned performances for They Promised Her the Moon: 3/22 at 2pm & 7pm, 3/25 at 2pm
Ragtime: 4/19 at 2pm & 7pm, 4/22 at 7pm
The Book of Will: 6/21 at 2pm & 7pm, 6/24 at 2pm
For more information, please contact the box office at 650.463.1960 or boxoffice@theatreworks.org.

EDUCATION
For programs in schools, communities, and camps: theatreworks.org/education

LATE ARRIVALS
Latecomers will not be seated until appropriate intervals, and may not be seated in their exact seat locations until intermission.

LOST AND FOUND
For Mountain View Center for the Performing Arts lost and found, please call 650.903.6568.
For Lucie Stern Theatre lost and found, please call 650.463.1960.

PLEASE REMEMBER
There is no smoking in the theatres or lobbies. Audio or video recording during the show is strictly prohibited. Neither food nor drink is permitted in the theatres. Lucie Stern Theatre only allows cold beverages contained in the TW covered cups available at concessions. Please ensure that all electronic devices are set to the “off” position while you are in the theatre.
Children 5 and under are not permitted in the theatre. Persons 14 and under must be accompanied by an adult. Every person, regardless of age, must have a ticket.
Schedules, shows, casts, and ticket prices are subject to change.
Single ticket purchases are non-refundable, but are exchangeable for $15 per ticket. Some restrictions apply.

Visit theatreworks.org for detailed information or to purchase tickets.
Precision Health is a fundamental shift to more proactive and personalized health care that empowers people to lead healthy lives. Stanford Medicine is driving this transformation by leveraging the art and science of medicine to predict and prevent disease before it strikes and cure it decisively if it does.

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