

ZACH

AUSTIN'S THEATRE

DAVE STEAKLEY, PRODUCING ARTISTIC DIRECTOR
& ELISBETH CHALLENGER, MANAGING DIRECTOR
PRESENT

next to normal

Music by **TOM KITT** • Book & Lyrics by **BRIAN YORKEY**

Original Broadway Production Produced by **DAVID STONE, JAMES L. NEDERLANDER,**
BARBARA WHITMAN, PATRICK CATULLO & SECOND STAGE THEATRE

Musical Staging by **CAITLIN CARTER***

Music Direction by **ALLEN ROBERTSON**

Directed by **DAVE STEAKLEY**

Scenic Design:.....**MICHAEL RAIFORD**
Lighting Design.....**JASON AMATO**
Costume Design.....**MICHAEL McDONALD**
Sound Design.....**CRAIG BROCK**
Properties Design.....**BLAKE REEVES**
Stage Manager.....**CATHERINE ANNE TUCKER***
Production Assistant.....**LISA GOERING**

* Member Actors' Equity Association

January 25 - March 4, 2012 • ZACH Theatre's Kleberg Stage

Production Sponsors:

Maria & Eric Groten



FARMERS

ACKNOWLEDGEMENTS

NEXT TO NORMAL is presented through special arrangement with MUSIC THEATRE INTERNATIONAL (MTI). All authorized performance materials are also supplied by MTI, 421 West 54 Street, New York, NY 10019. Phone: 212-541-4684, Fax: 212-397-4684. www.MTIShows.com. New York premiere produced by Second Stage Theatre, New York, February 2008 – Carole Rothman, Artistic Director; Ellen Richard, Executive Director. NEXT TO NORMAL was subsequently produced by Arena Stage in November 2008. Developed at Village Theatre, Issaquah, WA – Robb Hunt, Executive Producer; Steve Tomkins, Artistic Director. An earlier version was presented in the 2005 New York Musical Theatre Festival. Support for the development of NEXT TO NORMAL was provided by the Jonathan Larson Foundation. ZACH Theatre operates under a Small Professional Theatre contract with ACTORS' EQUITY ASSOCIATION, the union of professional actors and stage managers in the United States; ZACH Theatre is a Constituent Member of THEATRE COMMUNICATIONS GROUP (TCG), the prestigious association of professional theatres nationwide.

Cast

next to
normal

(In Order of Appearance)

Diana.....	MEREDITH McCALL
Dan.....	JAMIE GOODWIN*
Gabe.....	ANDREW CANNATA
Natalie.....	KELLI SCHULTZ
Henry.....	JOHNNY NEWCOMB
Dr. Fine/Dr. Madden.....	JOSHUA DENNING

* Member Actors' Equity Association

BAND

Keyboards.....	JASON CONNER
Guitar.....	BOB OVERTON
Bass.....	LANNIE HILBOLDT
Violin.....	JOSEPH SHUFFIELD
Cello.....	HECTOR MORENO
Drums/Percussion.....	ARNIE YAÑEZ

For Their Assistance With This Production a Special Thanks is Extended to:

Doctor Keith Garcia

Michele Faris, Psy.D.

Khris Ford, LPC at My Healing Place

Reenie Collins and Seton Shoal Creek Hospital



Any taping, filming, recording or broadcast of this play (musical or otherwise) and the taking of photographs, with or without flash, or by camera phone, is strictly prohibited. Please turn off all electronic devices – such as cell phones, beepers, etc. – and refrain from texting and/or tweeting during the performance.

Drinks are welcome in the theatre, but no snacking please. The concessions counter is open pre-show and at intermission.

Musical Numbers

ACT I

<i>Prelude</i>	Orchestra
<i>Just Another Day</i>	Diana, Natalie, Gabe and Dan
<i>Everything Else</i>	Natalie
<i>Who's Crazy/My Psychopharmacologist and I</i>	Dan, Dr. Fine and Diana
<i>Perfect for You</i>	Henry and Natalie
<i>I Miss the Mountains</i>	Diana
<i>It's Gonna Be Good</i>	Dan, Natalie, Gabe and Henry
<i>He's Not Here</i>	Dan
<i>You Don't Know</i>	Diana
<i>I Am the One</i>	Dan, Gabe and Diana
<i>Superboy and the Invisible Girl</i>	Natalie, Diana and Gabe
<i>I'm Alive</i>	Gabe
<i>Make Up Your Mind/Catch Me I'm Falling</i>	Dr. Madden, Diana, Dan, Natalie and Gabe
<i>I Dreamed a Dance</i>	Diana and Gabe
<i>There's a World</i>	Gabe
<i>I've Been</i>	Dan
<i>Didn't I See This Movie?</i>	Diana
<i>A Light in the Dark</i>	Dan and Diana

– 15-minute Intermission –

ACT II

<i>Wish I Were Here</i>	Diana and Natalie
<i>Song of Forgetting</i>	Dan, Diana and Natalie
<i>Hey #1</i>	Henry and Natalie
<i>Seconds and Years</i>	Dr. Madden, Dan and Diana
<i>Better Than Before</i>	Dr. Madden, Dan, Natalie and Diana
<i>Aftershocks</i>	Gabe
<i>Hey #2</i>	Henry and Natalie
<i>You Don't Know (Reprise)</i>	Diana and Dr. Madden
<i>How Could I Ever Forget?</i>	Diana and Dan
<i>It's Gonna Be Good (Reprise)</i>	Dan and Diana
<i>Why Stay?/A Promise</i>	Diana, Natalie, Dan and Henry
<i>I'm Alive (Reprise)</i>	Gabe
<i>The Break</i>	Diana
<i>Make Up Your Mind/Catch Me I'm Falling (Reprise)</i>	Dr. Madden, Diana and Gabe
<i>The Break</i>	Diana
<i>Maybe (Next to Normal)</i>	Diana and Natalie
<i>Hey #3/Perfect for You (Reprise)</i>	Henry and Natalie
<i>So Anyway</i>	Diana
<i>I Am the One (Reprise)</i>	Dan and Gabe
<i>Light</i>	Diana, Dan, Natalie, Gabe, Henry and Dr. Madden

Special Thanks to Our Sponsors

ZACH Theatre Production and Education Partners



ZACH Theatre Media Sponsors



ZACH Theatre In-Kind Partners



ZACH Theatre Foundation & Government Support



The Greg & Mari Marchbanks Family Foundation

This project is funded and supported in part by a grant from the Texas Commission on the Arts and in part by the City of Austin through the Cultural Arts Division believing an investment in the Arts is an investment in Austin's future. Visit Austin at NowPlayingAustin.com.

For more information, or to get involved, please contact
Holly Wissmann, Associate Director of Development
at 512-476-0594 ext. 232 or holly@zachtheatre.org.



1510 Toomey Road
Austin, TX 78704
512-476-0594 • zachtheatre.org

Director's Notes

Initially I was reluctant to see *Next To Normal* on Broadway. The story of a bi-polar woman told in a musical seemed like a stretch, and it didn't make my "must see" list in two different trips I had to NYC. During that time though I began to read the on-line comments of audience members and musical theatre fans who were seeing the show, loving it and talking about how revolutionary and moving it was. I finally went to see it, and was completely blown away by the terrific music, the extraordinary performances, the novel way the story was told, and the dynamic structure which found equal amounts of humor and pathos to relate this very compelling journey. Yes, it was a stretch all right, and in all the right ways.

"I knew the intimacy of this musical would be enhanced by being performed on ZACH's stage."

I think it is brilliant writing and it has become my very favorite theatre experience of the past five years. Sometimes when you work on a play you greatly admire as a director, you can mess up the experience for yourself by spending everyday with it in a rehearsal room for five weeks, and for months before that planning and thinking about how you want to bring the story to life. With each day and each rehearsal I have grown in deeper appreciation for the great work the *Next To Normal* composers and book writers created.

I'm sure that most of us have experienced the challenges of a family member's serious health issues – physical, emotional or mental. It takes a toll on the patient and the entire family of caregivers, and the family structure gets completely reconfigured around the person in distress. I knew the intimacy of this musical would be enhanced by being

performed on ZACH's stage. I also knew that Meredith McCall, with whom I have worked for 20 years, was ideally suited for this pivotal role, as she is Austin's very best dramatic singing actress. Fifteen years ago Meredith tackled a similar character for me in ZACH's production of *Angels In America* when she brought Harper, a depressed Mormon housewife who self-medicated herself to delusional fantasies, to vivid life on our stage. And I also knew that Jamie Goodwin, who has done great dramatic work on our stages as well as several comedic roles in musicals, would have the opportunity to show you a different side to his extraordinary abilities that combine these two sides of his talents.

Next To Normal had important, pivotal developmental productions at

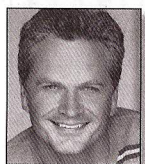
great regional theatres – Arena Stage in DC, and Off-Broadway at NYC's Second Stage – on the way to becoming a Pulitzer Prize-winning Broadway musical. Each of these incarnations of the musical were vastly different, and huge changes were implemented by the composer team at each stage of the show's development. With ZACH's Topfer Theatre coming to fruition in 2012-13, I am thrilled that ZACH will now be one of the premiere places in our nation where you will be the first to see brand new, Broadway-bound musicals and plays being incubated and produced for the very first time, taking their first steps in front of you. And your input as the audience will now shape the future life and destiny of those next works of art that have a life beyond our city. Prepare to expect wonders!

– Dave Steakley
Producing Artistic Director

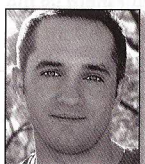
About the Company



MEREDITH McCALL (Diana) – At ZACH Theatre: *Fiction, The Drowsy Chaperone, Caroline, or Change, 365 Days/365 Plays, Present Laughter, Urinetown: The Musical, Cabaret, Side Man, The Pavilion, The Laramie Project, Little Shop of Horrors, Jouët, Pride's Crossing, The Rocky Horror Show* (1999 & 2006), *The Santaland Diaries, Tommy, Angels in America: Millennium Approaches and Perestroika, The Taffetas, Jack and Jill, Ruthless! The Musical, Rockin' Christmas Party, Das Barbecü, Born Yesterday, Avenue X, Beehive and Falsettos*. REGIONAL THEATRE: *Celebrity Autobiography* (The Long Center); *Down the Drain* and *House of Several Stories* (Imagine That); *Jouët* (Actors Theatre of Louisville); *Guys and Dolls* (Zilker Summer Musicals); *She Loves Me* and *Pump Boys and Dinettes* (Live Oak Theatre). AWARDS: Austin Critics' Table Award for "Outstanding Acting in a Supporting Role" for *The Drowsy Chaperone*, Austin Critics' Table Award for "Outstanding Lead Actress in a Musical" for *Urinetown: The Musical*, Austin Critics' Table Award "Outstanding Lead Actress in a Musical," B. Iden Payne Nomination "Best Lead Actress in a Musical" for *Jouët*, Austin Critics' Table Award for "Featured Actress" for *Angels in America*, B. Iden Payne Award for "Best Actress in a Drama" for *The Pavilion*, "Best Actress in a Comedy" for *Born Yesterday* and "Best Actress in a Musical" for *Falsettos*. OTHER CREDITS: M.A. in Theatre from Northwestern University. Meredith's CD, *The Joy in Your Heart*, is available through www.cdbaby.com/cd/meredithmccall.



JAMIE GOODWIN* (Dan) – At ZACH Theatre: *The Drowsy Chaperone* (Aldopho - Austin Critics' Table Award nomination for "Acting in a Supporting Role"), *Shooting Star* (Reed McAllister), *Doubt* (Father Brendan Flynn), *An Almost Holy Picture* (Samuel Gentle), *Present Laughter* (Garry Essendine), *Urinetown: The Musical* (Officer Lockstock), *Shear Madness* (Nick O'Daniel) and *Aida* (Zoser). REGIONAL THEATRE: *Eurydice* (Father), *City of Angels* (Stein) and *bobrauschenbergamerica* (Becker) at Mary Moody Northen Theatre at St. Edward's University; *Gross Indecencies* (Oscar Wilde); *The Unsinkable Molly Brown* (Johnny Brown); *Seven Brides for Seven Brothers* (Adam). OFF-BROADWAY: New York Shakespeare Festival's *Two Gentlemen of Verona* (Valentine), Public Theatre's *Julius Caesar* (Marullus), *Twelfth Night* (Orsino). TELEVISION: "Johnny Bauer" on the CBS daytime drama *Guiding Light*, "Kevin Anderson" on NBC's *Another World*, one of Samantha's beaux on HBO's *Sex and the City*; supporting roles in *Ed*, *Third Watch*, *Hack*, *Law & Order* and *Law & Order SVU*. FILM: *Serendipity* (Nick Roberts), *Let It Be Me* (Bud) and *The Perfect You*. Jamie received his M.F.A. in Acting at S.M.U.'s Meadow's School of the Arts.

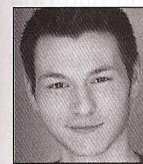


ANDREW CANNATA (Gabe) - At ZACH Theatre: *Rent* and *25th Annual Putnam County Spelling Bee*. REGIONAL THEATRE: *I Love you Because, John and Jen, Company*. OTHER THEATRE: *Dirty Rotten Scoundrels, Footloose, The Pajama Game, Last 5 Years, My Favorite Year, Parade, A Funny Thing Happened on the Way to the Forum, Anything Goes*. AWARDS: B. Iden Payne Award-winner for "Best Lead Actor in Musical Theatre": 2009, 2010 and 2011.

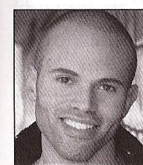
About the Company



KELLI SCHULTZ (Natalie) – At ZACH Theatre: *High School Musical* (Sharpay). REGIONAL THEATRE: *House of Several Stories* (Abigail) with Imagine That Productions and *Cabaret* (Sally Bowles) with Summer Stock Austin. UNIVERSITY THEATRE: *360* (round dance) (Maid), *The Chronicles of Bad Ass Women* (Bonnie Parker), *The Threepenny Opera* (Filch), *Br'er Wood* (Emmy) and *Trojan Women* (Chorus) with the University of Texas-Austin. OTHER CREDITS: Kelli is a senior at the University of Texas-Austin, pursuing her B.A. in Plan II Honors, Theatre and Dance and American Studies, and is a proud member of the Junior Fellows and WWBB. After graduating in the spring, she will venture to San Francisco to join the 2012 Teach for America Corps.



JOHNNY NEWCOMB (Henry) – At ZACH Theatre: "Melchior" in *Spring Awakening*. A native of Boston, Johnny has performed in theatres across New England including The North Shore Music Theatre, The Barnstormers Theatre, and Boston's Metro Stage Company. REGIONAL THEATRE: *The Rocky Horror Show* (Riff Raff), *The 25th Annual Putnam County Spelling Bee* (Chip), *Jesus Christ Superstar* (Jesus) and *Next Fall* (Luke). OTHER CREDITS: Proud graduate of The Boston Conservatory with a B.F.A. in Musical Theatre.



JOSHUA DENNING (Dr. Fine/Dr. Madden) – At ZACH Theatre: "Seaweed" in *Hairspray* and "Angel" in *Rent* (Austin Critics' Table Award for "Acting in a Supporting Role" and B. Iden Payne Award-winner for "Outstanding Ensemble Performance" with Roderick Sanford). INTERNATIONAL: *The Lion King* (Simba), Hamburg, Germany; *We Will Rock You* (Brit), Zurich, Switzerland; *Best of Musical* (Principle Soloist), Vienna, Austria. REGIONAL THEATRE: *Parade* (Jim Conley), MacTheatre; *Carousel* (Billy Bigelow), Mary Moody Northen Theatre; *In The Blood* (Reverend D), Altered Stages; *Rent* (Benny), The Weston Playhouse; *Miss Saigon*, Theater Under The Stars; and *West Side Story* and *A Little Night Music*, The Human Race Theater Company. FILM: *Tort* (Clyde Walker), *Convergence* (Michael), *Abrupt Decision* (Aaron), *Sick Daze*, *Down With Dave*, *Snipe Hunter* and *Bernie*. OTHER THEATRE: *Hot Summer Nights* at the Cincinnati-College Conservatory of Music, Stage One, The Kentucky Shakespeare Festival, Seaside Music Theater. ADDITIONAL CREDITS: B.F.A. in Musical Theater from Wright State University, Lead Singer for Norwegian Cruise Lines.

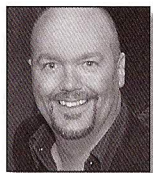
Get Info. Interact.
Buy Tickets. Subscribe.
www.zachtheatre.org



ZACH's website is custom built by the web design team at www.onr.com.



ZACH Leadership



DAVE STEAKLEY (*Producing Artistic Director*) – Now in his 21st season, Dave is dedicated to creating a place where our community gathers for a collective imaginative act. Dave believes theatre offers an arena in which we might be challenged to understand not just our own lives, but also the world in which we live, and is committed to creating plays and musicals that open meaningful conversations on topics that have resonance in our community. Under Dave's leadership:

WORLD PREMIERES: New plays by Anna Deavere Smith, Steven Dietz, Everett Quinton, John Walch, Allen Robertson & *The Flaming Idiots*; *365 Plays/365 Days* by Suzan-Lori Parks. ZACH served as the Austin hub of a nationwide, year-long festival; *Jesucristo Superestrella* – ZACH created the first bi-lingual adaptation of Webber and Rice's landmark musical; The Gershwin's *Porgy and Bess*, a jazz/R&B reinvention set in Katrina ravaged New Orleans, which received national acclaim from *The New York Times* and the Gershwin Estate.

PRODUCER, DIRECTOR & CHOREOGRAPHER ON MORE THAN 250 ZACH PRODUCTIONS INCLUDING: *Hairspray*, *August: Osage County*, *Rent*, *Metamorphoses*, *Our Town*, *The Grapes of Wrath*, *Caroline, or Change*, *The Clean House*, *Take Me Out*, *I Am My Own Wife*, *Urinetown*, *Crowns*, *Omnium-Gatherum*, *Hair*, *The Laramie Project*, *Hedwig*, *Jelly's Last Jam*, *The America Play*, *Dreamgirls*, *The Mystery of Irma Vep*, *Angels In America* and *Beehive*

REGIONAL DIRECTING CREDITS: Actors Theatre of Louisville, New Stage Theatre, American Heartland Theatre, WaterTower Theatre, City Theatre and Downstairs Cabaret

PLAYWRIGHT: *Rockin' Christmas Party*, *Keepin' It Weird*, a play about Austin's unique character featured on *CBS Sunday Morning*, NPR, *The Wall Street Journal* and *American Theatre*

SERVICE TO THE THEATRE FIELD: National Endowment for the Arts Theatre and Musical Theatre Panelist • Texas Commission on the Arts Young Masters Program Panelist • National Alliance for Musical Theatre New Works Committee

RECOGNITION: City of Austin declares October 22, 2011, and May 18, 2001, as "Dave Steakley Day"; 2010 Spike Gillespie Kick Ass Award; 2009 Austin Dancing with the Stars Champion; 2005 Austin Circle of Theaters' Special Recognition Award for "Outstanding Contribution to Austin Theatre"; *Austin Chronicle* "Best of Austin" Readers Poll "Best Stage Director" six times; Multiple Austin Critics' Table and B. Iden Payne Awards for Outstanding Director, Choreographer; 2000 Austin Under 40 Outstanding Arts & Entertainment Award.

ZACH Leadership



ELISBETH CHALLENGER (*Managing Director*) joined ZACH Theatre in Austin, TX as the organization's Managing Director in 2007. Elisabeth is responsible for a \$22M capital campaign toward the building of a new theatre as well as the management, development and finances of the organization. Under her guidance ZACH completed a Five Year Strategic Plan that will move the organization into the next phase of its significant expansion.

Prior to Austin, she resided in the San Francisco bay area where she was Montalvo Arts Center's Executive Director, spending nearly 20 years with the organization. As Executive Director, Elisabeth led Montalvo's growth from a small, community-based organization into a major presenting venue and home to an internationally acclaimed artists' residency program.

Other accomplishments during her tenure included increasing ticket sales from less than \$500K to more than \$4 million, expanding the patron base from 6,000 to 80,000, and raising more than \$20 million for capital projects. Earlier in her career, she served as Administrative Director for the San Francisco Boys Chorus, Education/Outreach Director of the Fairmount Theatre of the Deaf, and as department chair and faculty member of the performing arts department of The Purnell School in New Jersey.

Elisabeth graduated from the Boston Conservatory of Music with a bachelor's degree in fine arts in drama and musical theatre. She attended the Harvard Business School Executive Education Program, The Center for Excellence in Nonprofit Management Leaders Institute in San Jose, Calif. and served in leadership roles for the American Leadership Forum, Silicon Valley, Saratoga Rotary Club and Arts Council of Silicon Valley. Elisabeth has served on the National Alliance of Musical Theatre Festival of New Musicals Committee and was recently elected to the Board and Executive Committee of NAMT. Elisabeth has always had a passion for the theatre and performed for many years in summer stock, dinner theatre, and semi-professional productions on the East Coast and in California.

JOIN THE CONVERSATION!

[TWITTER.COM/ZACHTHEATRE](https://twitter.com/ZACHTHEATRE)

[FACEBOOK.COM/ZACHTHEATRE](https://facebook.com/ZACHTHEATRE)

WWW.ZACHTHEATRE.ORG/BLOG



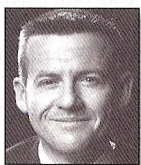
About the Artistic Staff



ALLEN ROBERTSON (*Musical Director/Conductor*) – is an Emmy Award®-winning co-creator of the PBS children's show *The Biscuit Brothers*, as well as a co-producer, performer, writer, educational director and composer for the show. Allen is an award-winning musical director, composer, playwright, actor, director, sound designer and musician, and has worked on hundreds of productions from Chicago to Japan and just about everywhere in between – including 20 years of shows at ZACH. New York credits include Radio City Music Hall and the Off-Broadway run of *The Flaming Idiots*. As a vocalist, he can be heard on several Disney Records as well as television and radio commercials. Additionally he is a composer with credits including the film *Beyond Black Rock*, the musical *Jouet* and the ballet *Secret Garden*.



CAITLIN CARTER* (*Musical Staging*) – joins the ZACH Theatre for the first time. BROADWAY: *Jersey Boys* (Assistant Choreographer all North American companies) and *110 in the Shade* (Assistant Choreographer). OFF-BROADWAY: Stage director for the 92nd Street Y Lyrics and Lyricists Series, including *The Man That Got Away: Ira After George*, *Misty: Johnny Burke After Hours*, *Fred and Ginger: In So Many Words* and *Stage Door Canteen: Broadway Responds To World War II*; Shakespeare in the Park's *Romeo and Juliet* (Associate Choreographer) NATIONAL TOURS: *Chicago* (Assistant Choreographer) and *The 25th Annual Putnam County Spelling Bee* (Assistant Choreographer of the S.F., L.A. and Boston companies). REGIONAL: Houston Grand Opera's *Showboat* (Assistant Choreographer). TELEVISION: Artistic consultant for the PBS special *Under the Streetlamp*, which will air in March 2012. Choreographer for Victoria's Secret and E*Trade.com commercials. OTHER: Graduate of N.C.S.A. and Rice University. www.CaitlinCarter.com.



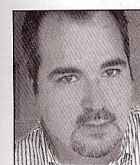
MICHAEL B. RAIFORD (*Scenic Design*) – is a scenic and costume designer based in Austin. At ZACH Theatre, he has designed more than 100 productions during the past 20 years. A few favorite productions include this season's *God of Carnage*, *Spring Awakening* and *Hairspray*, in addition to *The Book of Grace*, *Rent*, *The Drowsy Chaperone*, *August: Osage County* and many more. National and regional credits include Actors Theatre of Louisville – where he designed 20 shows including a dozen world premieres for "The Humana Festival of New American Plays" – and productions this season including *Chad Diety* and two Humana Festival shows: *Michael von Siebenburg Melts Through the Floorboards* by Greg Kotis and *The Hour of Feeling* by Mona Mansour; Cleveland Playhouse, where his multiple credits including this season's *In the Next Room*; and *Carmen* at Central City Opera this season. Other regional credits include Kansas City Rep, The Maltz Jupiter Theatre, Ford's Theatre in Washington D.C., Opera Boston and The New Victory Theatre in New York City. In Austin, Michael's work has been seen at Ballet Austin with *The Magic Flute* and *The Mozart Project*, Austin Lyric Opera with *Rigoletto* directed by Joseph McClain, and The Rude Mechanicals with *Tesla* and *Big Love*. Michael also works as a creative consultant in many fields including architecture, advertising and even marching band. Follow his work with Drum Corps International's The Academy – where he is the Artistic Director – and The Cavaliers, and see them at local movie theatres this summer as part of Drum Corps International's live broadcasts. Michael received his M.F.A. from the University of Texas, where he taught for 10 years, and he is a member of United Scenic Artists. To see more of his work, visit <http://flickr.com/photos/michaelraiford/sets>.

* Member Actors' Equity Association

About the Artistic Staff



JASON AMATO (*Lighting Design*) – Jason's career has spanned 18 years, designing more than 500 local and international shows. In addition to designing at ZACH for 12 years, he is the resident lighting designer for Austin Shakespeare, Blue Lapis Light and the Vortex Repertory Theatre. Recent shows at ZACH: *Spring Awakening*, *Hairspray*, *The Book of Grace*, *August: Osage County*, *Red Hot Patriot*, *Rent*, *Metamorphoses*, *Becky's New Car*, *Our Town*, *The 25th Annual Putnam County Spelling Bee*, *The Grapes of Wrath*, *Shooting Star*, *Beehive* and *Caroline, or Change*. The Austin Critics' Table Awards has honored Jason for outstanding lighting in 25 shows. He has also received B. Iden Payne Awards for his lighting of *Troades*, *Trickster*, *The Exonerated*, *Omnium-Gatherum*, *Triskelion*, *Panoptikon*, *Despair's Book of Dreams* and *The Deluge*. In 2008, Jason received the "Outstanding Contribution to Austin Theater" award from Austin Circle of Theaters. You can also view his design work at www.jasonamato.com.



MICHAEL McDONALD (*Costume Design*) – At ZACH: *Spring Awakening*, *Dirty Blonde*, *Omnium-Gatherum*, *Crowns*, *Take Me Out* and *Hank Williams: Lost Highway*. BROADWAY AND LONDON: *Hair* (2009 Tony, Drama Desk and Hewes Award nominations). OFF-BROADWAY: *The Irish Curse* (Soho Rep), *A Perfect Future* (Cherry Lane Theater), *Tartuffe* (Tribeca Playhouse), *Amahl and the Night Visitors* (Lincoln Center) *Measure for Measure* (Expanded Arts). REGIONAL: *Hair* (The Public Theater); *God of Carnage* (George Street Playhouse); *Take Me Out* (Repertory Theatre of St. Louis); *Johnny Baseball* (A.R.T.), IRNE Nomination; *Amadeus*, *Sweeney Todd*, *The Laramie Project* and *Angels in America* (Chatham Playhouse). OTHER CREDITS: As Assistant Costume Master for the Public Theater, notable collaborations include *Mother Courage and Her Children* starring Meryl Streep; *Radiant Baby*; *Caroline, or Change*; *Bloody, Bloody Andrew Jackson*; *The Merchant of Venice*; *Topdog/Underdog*; *Passing Strange* and *Twelfth Night*.



CRAIG BROCK (*Sound Design*) – A freelance audio engineer since 1989, he also works as a recording engineer and music producer. At ZACH Theatre: *Rent*, *Metamorphoses*, *The Drowsy Chaperone*, *Becky's New Car*, *Our Town*, *Flaming Idiots*, *Spelling Bee*, *Love, Janis*, *The Grapes of Wrath*, *Let Me Down Easy*, *Shooting Star*, *Caroline, or Change*, *The Clean House*, *Altar Boyz*, *Porgy and Bess*, *Speeding Motorcycle*, *High School Musical*, *Jesus Christ Superstar/Jesucristo Superestrella*, *Take Me Out*, *Rocky Horror*, *I Am My Own Wife*, *Urinetown*, *Hank Williams: Lost Highway*, *Rockin' Christmas Party*, *The Santaland Diaries*. REGIONAL THEATRE: *Evil Dead*, *City of Angels*, *Dream*, *Annie*, *The Music Man*, *Starlight Express*. Album credits include: El Tri, Mana, Luis Miguel, Michael Jackson, Ray Charles, Barbra Streisand, Guns & Roses, David Crosby, Stephen Stills.



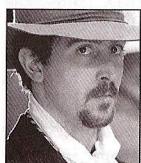
BLAKE REEVES (*Properties Design*) – At ZACH: *God of Carnage*, *Spring Awakening*, *Hairspray*, *The Book of Grace*, *August: Osage County*, *Fiction*, *Red Hot Patriot*; *The Kick-Ass Wit of Molly Ivins* and *Rent*. Blake has also worked with ZACH's production team in numerous facets for *The Santaland Diaries*, *The Drowsy Chaperone*, *Metamorphoses*, *Becky's New Car*, *Our Town* and *The Flaming Idiots*. In addition to production work, he performed with the award-winning cast of *Our Town*. Blake attended Baylor University and,

About the Artistic Staff

during his time as a student, he designed, choreographed and performed in a number of productions. He later returned to serve as the Coordinator of Special Performances for the university, producing and designing several shows. He also provided prop design for *Footloose* with Zilker Theatre Productions this summer. Blake is a proud member of the Society of Properties Artisan Managers.



PAUL FLINT (*Director of Production*) – joined ZACH Theatre in 2008. He earned his B.F.A. from Shorter College and M.F.A. from Southern Illinois University, Carbondale, with a focus on Technical Direction, Scenic Design and Arts Management. He has more than ten years experience in technical theatre and has worked as a Technical Director for eight years. His theatre credits include the Alliance Theatre in Atlanta, Ga., Glimmerglass Opera in Cooperstown, New York, Vitalist Theatre Company in Chicago, Ill., and he is a founding member of Seaside Repertory Theatre in Seaside, Florida. Paul is the author of *Managing the Creative Mind: A Technical Director's Process*.



JIM O'SULLIVAN (*Technical Director*) – is excited to be working on his second show at ZACH. He came to Austin from TheatreWorks–Silicon Valley where he was the Assistant Technical Director from 2007–2011. He worked on more than 30 productions, with 7 world premieres, at TheatreWorks including the musicals *Emma*, *Tinyard Hill* and *Daddy Long Legs*. He also served as Technical Director for Renegade Theatre Experiment and the Cutting Ball Theatre. He won an Arty Award for scenic design of *On Golden Pond* at the Benicia Old Town Theatre Group.



BLAIR HURRY (*Costume Shop Manager*) – grew up in Austin and studied Costume Design & Technology at the University of Texas. Her costume design works at ZACH Theatre include *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins*, *Metamorphoses*, *Shooting Star* (2009–2010 Season), *Farm to Market* and *Call It Courage* (ZACH's Performing Arts School). Other local designs include *Vampyress* (Vortex Theatre), *Parade: A Musical* (St. Edward's University), *The Famous Rio Grande*, *The Trojan Women* and *Cabaret* (University of Texas). Prior to ZACH, she built costumes for the Williamstown Theatre Festival, The Ohio Light Opera Company and STAGES: St. Louis. She also worked as Head of Wardrobe and Make-up for the national tour of Playhouse Disney's *The Doodlebops LIVE!* and the 2008 national tour of *The Moscow Ballet's The Great Russian Nutcracker*. She is currently an active member of the local 205 IATSE union.



LILY WILLIAMS (*Company Manager*) – graduated from Montana State University with degrees in Media & Theatre Arts and Spanish Language & Literature. During her time in Montana, Lily served as the producer and stage manager for numerous university productions, including *The Last Acts* and Allen Ball's *Five Women Wearing the Same Dress*. She has vast experience in film, event management and visual art.

CATHERINE ANNE TUCKER* (*AEA Production Stage Manager*) – At ZACH Theatre: Stage Manager for *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins*; *Metamorphoses*; *Beehive*; *Rockin' Christmas Party*; *Caroline, or Change*; *Porgy and Bess*; *Seussical the Musical*; *High School Musical* and various special events.

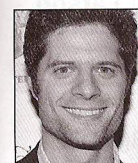
About the Artistic Staff



REGIONAL THEATRE: *Much Ado About Nothing* at Austin Shakespeare Festival and *Cyrano de Bergerac* at Oregon Shakespeare Festival. **OFF-BROADWAY:** *Lapsburgh Layover* and *Be a Good Little Widow* with Ars Nova, *I Never Sang For My Father* with Keen Co. and *Sparkling Object* with CPP. **OTHER CREDITS:** Special Events Manager for NAAP, Dusty Film Festival, and Ars Nova Benefit; workshop of new Peter Gabriel musical *US* with The Real Theatre Co. NYC; Theatre Arts B.F.A. with an emphasis in Stage Management from Southern Oregon University.



LISA GOERING (*Production Assistant*) – At ZACH: Stage Manager for *Spring Awakening*, *Hairspray*, *August: Osage County*, *Rent*, *The Drowsy Chaperone*, *Our Town*, *The Flaming Idiots*, *The 25th Annual Putnam County Spelling Bee*, *Jesus Christ Superstar/Jesucristo Superestrella* and *Keepin' It Weird*, among others. She stage managed *An Ideal Husband* for Austin Shakespeare, and keeps busy working as a dresser, sound board operator and freelance seamstress/stitcher, as well as traveling regionally to work in costume shops, including two summers for the Shakespeare Festival at the Old Globe Theatre in San Diego. She has appeared onstage in *Carousel* and *A Christmas Carol* at ZACH and *The Snow Queen* with Second Youth.



TOM KITT (*Music*) – Tom Kitt received 2009 Tony Awards for “Best Score” and “Best Orchestrations” for *Next to Normal*, which had successful productions at both Second Stage (Outer Critics Circle Award for “Best New Score”; Drama Desk, Lucille Lortel, Drama League nominations) and Arena Stage (nominated for five 2009 Helen Hayes Awards including “Best Musical”). He composed the music for *High Fidelity* (Broadway) and *From Up Here* (MTC), and his original songs have been featured in film and television. He recently created new orchestrations for the CTG/DeafWest production of *Pippin*. As a musical director, conductor and arranger (Broadway and Off-Broadway), shows include *13*, *Hair*, *Laugh Whore*, *Urban Cowboy* and *Debbie Does Dallas*. This past spring, he was the musical supervisor, arranger and orchestrator for *Everyday Rapture* at Second Stage, and his string arrangements appear on the new Green Day album *21st Century Breakdown*. He is the proud leader of The Tom Kitt Band (<http://www.tomkittband.com>).



BRIAN YORKEY (*Book & Lyrics*) – Brian Yorkey received the 2009 Tony Award for “Best Score” for his work on *Next to Normal* and was also nominated for the Tony Award for “Best Book of a Musical.” Theatre credits include *Making Tracks* – which has played Off-Broadway and regionally – the musical adaptation of Ang Lee's *The Wedding Banquet* and the new country musical *Play It By Heart*. Film and television credits include the features *Time After Time*, in development at Universal with Marc Platt, and *Sluts* for Lionsgate and Furst Films. He is currently writing *Love Undercover* for Pandemonium Films and *Overture and Chase* for Anonymous Content and Rosenzweig Films. He also co-created “Bears,” a new series for the Logo Network. He has directed Off-Broadway and regionally, and for seven years was associate artistic director at Village Theatre in Washington State, one of the nation's leading producers of new musicals. He is a graduate of Columbia University, where he was Artistic Director of the *Varsity Show*, an alum of the BMI/Lehman Engel Musical Theatre Workshop and a proud member of the Dramatists Guild and the WG.