GUTENBERG!

The Musical!

By **Scott Brown**
and **Anthony King**

HILLBARN THEATRE & CONSERVATORY

OCT. 8 - NOV. 1, 2026

THE AUDACITY OF SOMETHING NEW

Every new work begins the same way:
with an idea that has never been tested in front of an audience.

Before the scenery, costumes, lights and applause, someone has to believe that idea belongs on a stage. A writer puts words on a page. Artists gather to explore it. A theatre opens its doors. And eventually an audience takes its seats, not quite knowing what is about to happen.

There is a wonderful audacity in creating something new and asking an audience to believe in it. That leap of faith is part of the delight at the heart of *Gutenberg! The Musical!* Beneath its considerable silliness is something theatre-makers know very well: creating something new requires optimism, persistence and the conviction that an idea just might work.

The history of *Gutenberg! The Musical!* itself proves the point. Writers Scott Brown and Anthony King began developing the show at New York's Upright Citizens Brigade Theatre, where they performed an early 45-minute version themselves. From those modest beginnings, the show grew through the New York Musical Theatre Festival, a London production and an acclaimed Off-Broadway run before productions began appearing around the world. Nearly two decades after its beginnings, *Gutenberg!* arrived on Broadway in 2023, starring Josh Gad and Andrew Rannells. The production went on to receive a 2024 Tony Award nomination for Best Revival of a Musical.

Hillbarn has embraced that same leap of faith on its own stage.

In 2022, Hillbarn presented *The Four Gifts*, written and adapted for the stage by Father Joe Bradley. In spring 2025 came the world premiere of Jeffrey Lo's *Writing Fragments*, which went on to receive the Theatre Bay Area Award for Best Entire Production. Together, these productions helped establish a growing commitment to giving new work a place on the Hillbarn stage.

This season, that developing history continues. In January, Hillbarn will present the world premiere of Bay Area playwright Max Tachis' *The Legend of Robin Hood*, a brand-new telling of a very old story.

New work asks something special of everyone involved. Artists have the opportunity to discover a play rather than inherit one. The theatre gets to help shape something that has never existed before. And audiences experience something particularly rare: the chance to be there at the beginning.

Of course, before any of that can happen, someone has to have an idea and be absolutely convinced it belongs onstage.

On that subject, tonight's hopeful theatre-makers, Bud and Deb, may have a few thoughts.

Heather Orth and Ted Zoldan*. *Appears courtesy of Actors' Equity Association. Photo credit: Tracy Martin

OUR MISSION, OUR HOME

As Hillbarn continues its 86th season, we have spent a great deal of time thinking about who we are, whom we serve, and what we want this organization to mean to our community.

That reflection led us to a new mission statement:

The Peninsula's home for live, intimate theatre and arts education—dedicated to cultivating creativity and celebrating diverse voices.

Every word is intentional.

Home speaks to belonging. We want Hillbarn to be a place where audiences, artists, students, families, and neighbors feel welcomed and connected—a place that belongs to this community.

Live, intimate theatre describes something uniquely Hillbarn. In our 179-seat theatre, there is very little distance between artist and audience. We experience a story together, in the same room, at the same moment. That connection is at the heart of why live theatre matters.

Arts education recognizes that our work extends far beyond the productions on our stage. Through the Conservatory, we cultivate the next generation of artists, audiences, collaborators, and creative thinkers.

And **cultivating creativity and celebrating diverse voices** is both a commitment and an invitation. We want to create opportunities for people to discover what they can make, whose stories they can encounter, and what they might learn from one another.

This mission is not a departure from Hillbarn's history. It is a clearer expression of what has sustained this organization for more than eight decades, and what we believe will carry it forward.

This season, **The Stories That Bring Us Together**, is an opportunity to put that mission into action: gathering in an intimate space, sharing stories, creating together, and making room for voices and experiences that expand our understanding of one another.

We're proud to call the Peninsula home. And we're grateful that you continue to make Hillbarn yours.

Steve Muterspaugh
Executive Artistic Director

OUR MISSION

The Peninsula's home for live, intimate theatre and arts education – dedicated to cultivating creativity and celebrating diverse voices.

LAND ACKNOWLEDGEMENT

Hillbarn Theatre acknowledges that it resides on the traditional land of the Ramaytush Ohlone people and honors with gratitude the land itself and the people who have stewarded it throughout the generations. www.ramaytush.org

HILLBARN THEATRE & CONSERVATORY
presents

GUTENBERG! The Musical!

Book, Music, and Lyrics by Scott Brown and Anthony King

PRODUCTION TEAM

CHRIS REBER / Director

KATIE COLEMAN / Music Director

LEE ANN PAYNE / Choreographer

CAMERON PENCE / Lighting Designer

JEFF MOCKUS / Sound Designer

MITCHELL OST / Scenic Designer

STEPHANIE DITTBERN / Costume Designer

STEPHANIE DITTBERN / Properties Designer

MAYA HERBSMAN / Intimacy Director

REBECCA VOSS* / Stage Manager

DARBUS OLDHAM / Master Electrician

ALEX BARBIERI / Assistant Electrician

OLIVER LOLL / Audio Technician, Sound Mixer

ERIC OLSON / Master Carpenter

NICOLETTE AARONS / Production Assistant

Special Thanks: All our volunteer ushers for all of their generosity and hard work.

Gutenberg! The Musical! is presented by arrangement with Concord Theatricals.
www.concordtheatricals.com

CAST

HEATHER ORTH / Deb

TED ZOLDAN* / Bud

MUSICAL NUMBERS

ACT I

1. Prologue/Schlimmer
2. I Can't Read
3. Haunted German Wood
4. The Press Song
5. I Can't Read (Reprise)
6. Biscuits
7. What's The Word?
8. Stop The Press
9. Tomorrow Is Tonight

ACT II

1. Second Prologue
2. Words, Words, Words
3. Monk With Me
4. Might As Well (Go To Hell)
5. Festival!
6. Finale (We Eat Dreams)

*Member of Actors' Equity Association. This theater operates under an agreement with Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The sound & lighting designers are represented by United Scenic Artists local USA-829 of the IATSE.

HILLBARN THEATRE & CONSERVATORY

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650-349-6411 / boxoffice@hillbarntheatre.org
hillbarntheatre.org

HILLBARN STAFF

STEPHEN MUTERSPAUGH
Executive Artistic Director

SARAH JEBIAN
Conservatory Director

MATTHEW GOELZER
Interim Technical Director

MARIE SHELL
Production Manager

SKYLAR ROSE ADAMS
Outreach Programs Manager

PAM LAMPKIN
Development Associate

EVE CHENEY
Office Manager, Box Office

MICKEY SKINNER
Box Office Associate, Casting Associate

JACQUELINE GUTIERREZ
Box Office Associate

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Box Office Associate

JUDIE GEE
Box Office Associate, Front of House Manager

KEVIN LOW
Front of House Manager

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Facilities Manager

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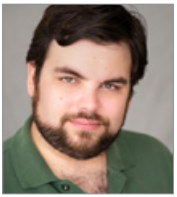
CAST BIOS

HEATHER ORTH (*Deb*) (*she/her*) enjoys stealing roles from men. Other roles she's stolen from men include Moonface Martin in *Anything Goes* (42nd Street Moon), Caiaphas in *Jesus Christ Superstar* (Ray of Light Theatre), and Bumbrake/Teacher in *Peter and the Starcatcher* (Hillbarn Theatre). She hopes to deprive many more men of roles in the future, because honestly they have plenty, and she can only be Rose in *Gypsy* so many times, y'know?



TED ZOLDAN* (*Bud)* (*he/his*) has been mistaken for Josh Gad in public on three distinct occasions. He is seven inches taller, but has significantly less money. Previous Hillbarn appearances include *Assassins*, *Baskerville: A Sherlock Holmes Mystery*, *Heathers: The Musical* and *The Play that Goes Wrong*. He has never been cast as Olaf in *Frozen*.
IG: @Intheroleofted

CREATIVE TEAM

KATIE COLEMAN (Music Director) (*she/her*) After spending the last six years living in NYC, Katie has returned to the Bay Area to give back to her home theater community. Credits include *SIX* (Broadway, National Tour), *Aladdin* (Broadway), *Beaches* (World Premiere), *Ain't Too Proud* (Transcendence), *May We All* (the Rev), *Falsettos* (Lincoln Center, National Tour), *Hamilton* (And Peggy Tour), and *Wicked* (SF), as well as the development of several new works including *Hear Me, Vicky and Frank, Quiddawick*, *Kafka's Metamorphosis*, *Coming Soon*, and Broadway Shark Tank winner *A Room with a View*. Katie is the host of the podcast "How to Succeed in Theater (by sacrificing everything"), and mom to the best pup, Polly Ball.
www.KatieColemanMusic.com

STEPHANIE DITTBERN (Costume & Properties Designer) (she/her) has designed props for *Writing Fragments Home*, *Daisy*, *Wait Until Dark* and *Once*, costumes for *Songs For A New World*, *Always... Patsy Cline* and the *Sound of Music*, and wigs for *Cinderella* and *Something Rotten* at Hillbarn. She has also designed costumes and props for such theatres as San Francisco Playhouse, Cutting Ball, EXIT, Custom Made Theatre, and Pacifica Spindrift Players. She earned an AS in Theater Costuming from Cañada College and a BA in Theatre Design/Tech from Plymouth State University. www.stephaniedittbern.com

JEFF MOCKUS (*Sound Designer*) (*he/him*) For Hillbarn: Jeff was the voice of Angry John in *Pickleball*, the Giant in *Cinderella*, the Cat in *Murder For Two*, and the Hound in *Baskerville: A Sherlock Holmes Mystery*. He served as Resident Sound Designer for TheatreWorks, San Jose Rep, and PCPA, and has lectured for UC Santa Cruz and Ohlone College's Theatre departments. He has credits with ACT, Berkeley Rep, Cal Shakes, CenterREP, Utah Shakespearean Festival, and Santa Cruz Shakespeare. soundcloud.com/jeff-mockus

MITCHELL OST (*Scenic Designer*) (*he/him*) is making his Hillbarn debut. Most recently, his work has been seen at Opera San José, Silicon Valley Shakespeare, The Pear Theatre, North Carolina Black Repertory Company, and B Street Theater in Sacramento. He is an Assistant Professor of Lighting Design at Santa Clara University and a proud member of United Scenic Artists Local 829. www.mitchellost.com

LEE ANN PAYNE (*Choreographer*) (*she/her*) Lee Ann's recent work at Hillbarn includes Directing and Choreographing *Gypsy* and *Anything Goes* (BATCC winner for overall production). She has worked with TheatreWorks Silicon Valley (*Happy Pleasant Valley, The 25th Annual Putnam County Spelling Bee*), Palo Alto Players

(*Gentleman's Guide*, *The Music Man*), and Los Altos Stage (*Cabaret*). When not working out complex dance formations in her notebooks, she teaches dance at Zohar in Palo Alto, and is the CFO of Montalvo Arts Center. In other words, tired.

CAMERON PENCE (*Lighting Designer*) is a Bay Area-based lighting designer and the Resident Lighting Designer at Berkeley Playhouse. At Hillbarn, Cameron has designed lights for *What the Constitution Means to Me*. At Berkeley Playhouse his lighting design credits include *Addams Family*, *Sound of Music*, *Rent*, *Becoming Robinhood*, *West Side Story*, and *Sister Act*. Prior to Berkeley Playhouse, Cameron was Conservatory Technical Director at the American Conservatory Theater. Lighting design credits at ACT include *I'm Still Standing* and *Punk Rock* for the Young Conservatory and *The Big Meal* and *Rocky Horror* for the MFA program. Before moving to the Bay Area, Cameron toured the world for six years with a variety of touring shows.

CHRIS REBER (*Director*) has directed *Fiction and Art* at Montalvo Arts Center; *Picasso* at the Lapin Agile and *Skin of Our Teeth* at Los Altos Stage Company. He is set to direct *Come From Away* at South Bay Musical Theatre in the winter and *The Addams Family* at Skyline Community College in the spring. Thank you so much to the Hillbarn Family for allowing us to be as silly as possible. Hope you enjoy!

REBECCA VOSS* (*Stage Manager*) (*she/her*) is a Bay Area-based stage/production manager and theatrical technician. Selected credits: *Songs for a New World* (Hillbarn); *Crumbs from the Table of Joy* (Aurora Theatre); *Harold and Maude, The Skin of Our Teeth* (Los Altos Stage Company); and *The Great Dickens Christmas Fair*, *The San Francisco Historium* (Event Stage Manager, Red Barn Productions). She is also the resident Production Manager at Los Altos Stage Company.

A NOTE FROM THE DIRECTOR

There's a special kind of courage it takes to write a musical. There's a bigger kind of courage, and much less sense, in writing a musical about Johannes Gutenberg, a man whose main dramatic arc is "invented a machine." Bud and Deb have that courage. They also have a piano player, a box of hats, and one night in a rented theater to convince a Broadway producer that they are the next big thing.

We live in a world that's very good at telling people to be realistic. Get a real job. Read the comments. Dreams get audited, monetized, and turned down by email before they ever get a chance to stink up a room on their own terms. Bud and Deb somehow missed that memo. Their research is shaky, their historical accuracy is a crime, and their budget is whatever they found in the couch. They show up anyway, and they commit to every terrible, glorious idea like the world depends on it.

That's why this show is so much more than a spoof. At its heart, *Gutenberg! The Musical!* is a love story. It isn't a romance. It's a story about two people who truly believe in each other, and each thinks the other is a genius. When one of them stumbles (and they stumble a lot), the other one is already there with the next hat, the next line, the next "we've got this." Neither of them could pull off this ridiculous thing alone, and neither of them would want to. If you're lucky, you have someone in your life who looks at your half-baked dream and says, "Yes. Let's do it tonight." If you don't, Bud and Deb are available for the next ninety minutes.

A note on the set you're looking at: yes, it's supposed to look like that. Bud and Deb rented this theater for one night, and they got what came with it. We think that's fitting. Dreamers rarely get to build their own stage. Usually they borrow somebody else's, and then they make it theirs. So thank you for being here, for rooting for the underdogs, and for being the kind of audience that dreamers dream about. Please laugh loudly. Please applaud the hats. And if there happens to be a Broadway producer out there tonight, Bud and Deb would really like a word.

— Chris Reber, Director

Ted Zoldan* and Heather Orth. *Appears courtesy of Actors' Equity Association. Photo credit: Tracy Martin

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***Cats* on Broadway**

FROM BAD IDEA TO BROADWAY

In *Gutenberg! The Musical!*, aspiring playwrights Deb and Bud pitch their idea for what they hope will be America's next Broadway smash hit. And how could it not be a hit, when it's based on the fascinating and compelling true-life story of … Johannes Gutenberg. You know, the medieval German inventor. Yeah, the inventor of the printing press. Have you heard of the Gutenberg Bible? Okay, so he's not the first guy who comes to mind when you think about a fun, frolicking, rousing, feel-good Broadway musical (and it doesn't help that Deb and Bud don't know the first thing about the guy). That said, *Gutenberg! The Musical!* follows a longtime Broadway tradition of taking the most implausible and – let's be honest – *bad ideas* and turning them into box-office triumphs.

A few "must-see" Broadway shows that, on paper, probably didn't sound so…uh, good? *Cats*, *Sweeney Todd*, *Assassins*, and *Urinetown*. Yet they became critical and, in many cases, box-office hits.

Cats, with the utterly absurd plot (based on poetry, no less) of junkyard strays introducing themselves one by one, had $6.2 million in advance ticket sales for the 1982 Broadway run, eventually grossing $380 million on Broadway and $3 billion worldwide. By 1989, its seventh year on Broadway, *Cats* had generated over $44 million in net North American profits, making it at that time the most profitable theatrical production in history. Truly an international phenomenon, the original production remains the fifth-longest-running show on Broadway.

Sweeney Todd tells the depraved and grotesque story of a serial killer who slits the throats of his victims and bakes them into meat pies, to be devoured by the unsuspecting public – not really the plot that one would expect alongside Rodgers and Hammerstein classics. Sondheim's tenth Broadway musical, *Sweeney Todd* is considered by many his masterpiece, precisely because of its sharp turn away from musical theatre norms. Its brilliance lies not in conventional musical-comedy levity but rather in its Grand Guignol operatic horror fused with stark Brechtian anti-industrialism. Who would have guessed that such a macabre commentary

on a dehumanized society could be so popular? The original Broadway run dominated the Tony Awards, winning eight out of nine nominations and sweeping all of the major categories. Subsequent revivals walked away with a total of four additional Tonys. Initially a financial flop in spite of running for 557 performances, over time the show has proven itself a cash cow, with the 2023 revival breaking box-office records and grossing over $2 million weekly, while regional productions and music royalties continue to generate revenue.

Assassins, with music and lyrics by Stephen Sondheim, has a plot that could have been written by a middle-school history club on their Halloween campout. Framed within a surreal, nightmarish carnival shooting gallery, guns are handed out to the historical figures who assassinated, or tried to assassinate, American presidents. Throughout the show, the ghoulish chorus line – Lee Harvey Oswald, John Wilkes Booth, John Hinckley Jr., Squeaky Fromme and others – sings out twisted justifications for violence. First staged Off-Broadway in 1991, the show finally made it to Broadway in 2004. Although some perceived *Assassins* as glorifying gun violence and perversely romanticizing murderers, critical acclaim for the Broadway run was strong. *Assassins* nearly swept the Tonys, winning five of its seven nominations, including Best Revival of a Musical, Best Direction and Best Featured Actor, securing its legacy as an intellectually ambitious work beyond what is usually seen in musical theatre.

And how about a rousing musical about public urination and water conservation? This unlikely premise somehow defied the odds: *Urinetown* became a critical and financial hit, and its subversive themes firmly secured its cult status. Nominated for an eye-popping ten Tony Awards, the show walked away with three major Tonys for writing, directing and musical score. Similar to *Sweeney Todd*, the show paid homage to Brechtian theatrical traditions and Agitprop theatre's socio-political satire, and framed them within a dystopian wasteland. Quite unlike *Sweeney Todd*, however, *Urinetown* was chock-full of toe-tapping, rousing, folk- and gospel-infused songs that invigorated audiences on a visceral level. It was an unabashed money-maker, grossing over $34 million on Broadway, and has continued to rake in the dough through tours and regional productions. That the show continues to line pockets is somewhat ironic given its defiant populist themes, but somehow feels true to the "wink-wink" quality of this meta-musical.

So, back to Deb and Bud and their unlikely idea for a Broadway musical. Broadway history proves that Deb and Bud aren't so off the mark, after all, for believing that the life of Johannes Gutenberg could be musical-theatre gold. If singing cats, murderous barbers, presidential assassins and pay toilets can become classic American musicals, why not the inventor of movable type?

The real-life history of *Gutenberg! The Musical!* almost eerily duplicates its own plot. Originally nothing more than an abandoned joke about a terrible idea for a musical, the authors later developed it into a 45-minute comedy piece at the alternative improv/sketch comedy theatre Upright Citizens Brigade. It ran in that abbreviated form for nearly two years, gaining acclaim and fans, before eventually being developed into a full two-act musical for an Off-West End run in London. Returning to New York, its momentum continued to build, culminating in an Off-Broadway run. Twenty years after its debut at Upright Citizens Brigade, the show finally made it to Broadway, was a genuine financial success and was nominated for a Tony. A Broadway musical about Johannes Gutenberg? To dream the impossible dream, indeed.

WE INVITE YOU

To Invest in Your Future and the Future of Hillbarn Theatre by Contributing to the Annual Fund Campaign

TAKE A SEAT CAMPAIGN

Why not create a legacy for a family member or loved one, applaud a friend or mentor, acknowledge an anniversary, or celebrate your own passion for theatre? Now's the time to make your love for and dedication to Hillbarn Theatre known by joining our seat naming campaign. For just $300 secure your commemorative gold plate plaque with the message you would like to convey on the armrest of your chosen seat, $1000 guarantees your exclusive armrest plaque!

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Book by Walton Jones
Music by various composers

Directed by Jeffrey Bracco
Music direction by Katie Coleman

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SCHOOL of ROCK

Music by **Andrew Lloyd Webber**
Lyrics by **Glenn Slater**
Book by **Julian Fellowes**
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JULIET HELLER

PHIL WONG

What role will you be playing in *SCHOOL OF ROCK*, and how do you connect to the role?
JULIET HELLER: I'm thrilled to be playing Rosalie Mullins, headmistress of Horace Green. I really connect to this role because in my case, art imitates life. I stepped away from theatre for a number of years to focus in another area of my life and put my artistic side on hold. In the show, Rosalie discovers that under her serious, professional demeanor, she is still someone who is passionate about music and the arts and who learns that it's ok to be both at once. Rediscovering my love for theatre and how it feeds my artistic purpose makes me realize that both my professional and artistic side can coexist in a happy medium and makes me a stronger professional and performer because of it.
PHIL WONG: I will be playing legendary rock n' roll slacker Dewey Finn! Growing up a chubby, music-loving, theatre kid, I always aspired to match the energy and charisma that Jack Black brought to that role (and everything he does). The original Tenacious D album was also on heavy CD rotation in high school. You could still put that album on right now and I would know the words to every song and skit.

What are you currently working on (or most recent project)?
JH: I recently wrapped a very full summer at Woodminster Summer Musicals, performing in *Jekyll & Hyde*, *Carousel*, *The Full Monty*, and *Rumors*. After my recent theatre hiatus, it was a great opportunity to experience four completely different shows and characters. A very exciting challenge indeed!
PW: I'm currently in the acting company at the Oregon Shakespeare Festival understudying the roles of DHH and HYH in the play *Yellow Face* by David Henry Hwang.

How did you first encounter this story?
JH: I remember seeing the original move and loved the themes of overcoming expectations and taking risks outside your comfort zone. The musical builds on this great script and is sharp, funny, and has a lot of heart.
PW: I actually auditioned for Mike White and Richard Linklater's original film version of *School of Rock* when I was 12 years old! They were looking for Asian kids about my age who could play piano and my agent

thought I had a pretty good chance. I remember getting the sides for Lawrence (who was then called Yuki, I believe) and it was the scene where Dewey and Lawrence connect for the first time when he teaches him the little secret handshake ("let's rock, let's rock, today!"). I was pretty bummed when I didn't get it, but I remember seeing the movie a few years later and just loving it so much we regularly rented it from the video store. When that video store closed down we actually bought that copy of the movie during their liquidation sale! I think my mom still has it tucked away somewhere...

What is it about *SCHOOL OF ROCK* that excites you most as a performer?
JH: That no matter your age or experience, there is a rock diva in all of us, and it's important to embrace the freedom to be yourself no matter what people might think.
PW: I think what excites me most is working with talented young adults! I've been a teaching artist for many years, so I work with kids a lot, but I don't always get to perform with them. I feel so lucky that this show will have me working closely with budding young multi-hyphenate artists, and I look forward to mentoring and learning from them much like Dewey does in the musical. I'm also excited that I get to learn a new instrument because, surprise, I'm not a guitar player! I've been a musician my whole life, but my primary instrument is the piano. Guitar was always a little intimidating to me. I started picking up the electric guitar when I found out I got the part and I was surprised at how intuitive it was and how much fun I was having. Once I started learning power chords and how to put my amp into overdrive I felt like an unstoppable rock machine.

What aspect of this story are you most looking forward to sharing with Hillbarn audiences?
JH: I'm really looking forward to sharing Rosalie's (re)discovery of her passion for music and performing, since it so closely mirrors my own recent journey. And her love for Stevie Nicks (which I share too)!

PW: There are forces in the world right now that are trying to stifle and conform us to a certain way of living/being/expression and the only way to fight back against that is to break the rules and cause some ruckus. I hope that audiences leave the theater filled with the anarchic spirit of rock n roll. As a wise person once said: "Stick it to the man."

When have you felt most connected to a community through theatre?
JH: I've had a couple of experiences where the show went on under very challenging circumstances. In those instances, I knew I could rely on my fellow cast members and immediate theatre community to support each other through it, and it highlighted the importance of our ensemble as "many working as one" for the collective good.
PW: I was a replacement near the end of the national tour of Lauren Yee's *Cambodian Rock Band* a few years ago and it really changed the way I engage with and define a theatregoing community. The play is about survivors of the Cambodian genocide and features a cast of Asian actor-musicians. The music in the show is played live and includes tunes by contemporary Cambodian-American Rock Band Dengue Fever as well as real rock songs from the era that were smuggled out of Cambodia as the Khmer Rouge was erasing culture and executing musicians. The production, directed by Chay Yew, was so deliberate about engaging with the Cambodian community everywhere the play toured. They held Khmer community nights and events, we met and heard stories from the mouths of actual survivors, and we got to know their families and their culture all while we were performing a show bringing awareness to a horrible moment in their history and celebrating their music. As long as I live and make art, I will constantly be trying to engage my community with that level of radical care, empathy, and reverence.

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Your generous support is more than a gift to Hillbarn Theatre—it's an investment in the shared joy, connection, and creativity that live theatre brings to our community. Because of you, our artists take the stage, our students find their voice, and our stories come to life night after night. In a world that often rushes past meaningful moments, your support helps create a place where we can slow down, laugh and cry together, and feel something real. Thank you for being part of this magic—not just as patrons, but as partners in every standing ovation.

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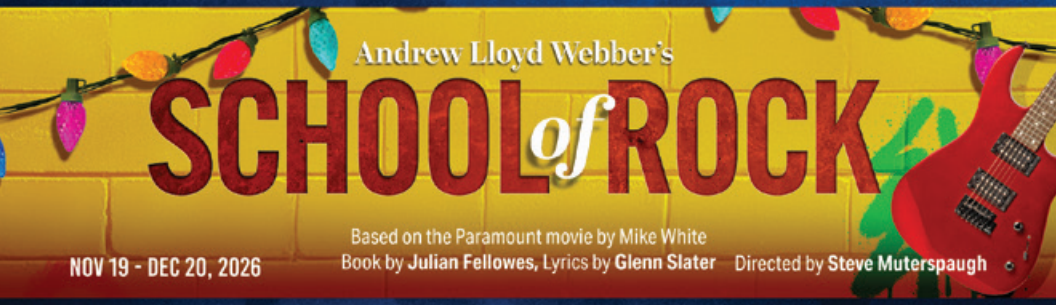

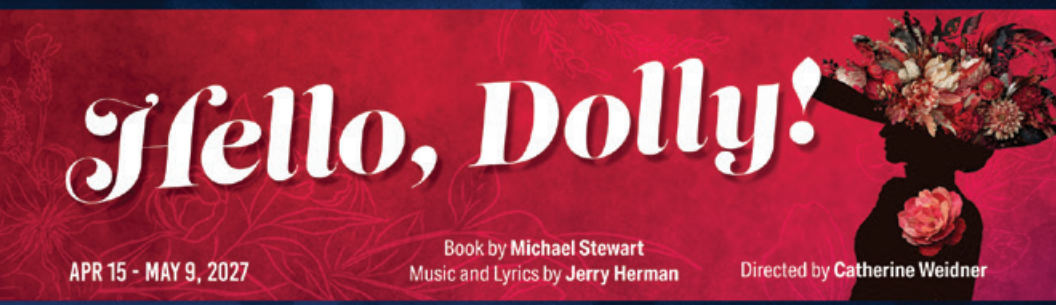

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