

FROM THE DIRECTOR

Directing a Lauren Yee play is an honor. Every word matters and every thread woven into the fabric of her plays has a meaning. Lauren often talks about how every playwright has one basic story they are trying to perfect with every play they write. Her plays are about family secrets and how only when those secrets are revealed can we experience catharsis.

The Great Leap to me is a call to action, with young people teaching us that today is your day to step up and make a difference. It's about home, and what that word means for a country of immigrants. It's about living with the impact of our parents' decisions and how our perceptions of them can change completely over time. I also love what Lauren is saying about the power of state and the capacity of governments to do deep, lasting damage to their citizens. You don't get to demonize a foreign power before you deal with the sins of your own country's past.

As for basketball, I grew up in North Carolina where the tobacco road rivalries meant it was a part of my life whether I liked it or not. The state is home to Michael Jordan and 13 NCAA titles. My dad and I played basketball from the time I got off school until it was time to eat dinner. He used basketball to teach me about integrity and grace...lessons much like the ones in this play.

Sports bring people from all backgrounds together. It is one of the few subjects that you can bring up to a stranger at any bar in the world and find common ground. The event of theatre and sport are very similar. Both require physicality, fast thinking, hours of preparation, and responsiveness from the players. Both bring people together for a shared live experience. Both are influenced by the reactions and energy of their audiences. They have their heroes and villains, and on any given night you can witness something magical.

The characters in this play are brave. They have an enormous amount of heart and sacrifice for the things they love. And through this entire process they have taught me it is always your turn to take a shot.

Now, the ball is in your court.



ROB LUTFY
ASSOCIATE ARTISTIC DIRECTOR



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ROB LUTFY

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YI-CHIEN LEE

LIGHTING DESIGNER
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ACTORS AND STAGE
MANAGEMENT IN THE UNITED
STATES

THE GREAT LEAP

BY **LAUREN YEE**

ASSOCIATE PRODUCTION SPONSORS
BARBARA ZELL & BILL MCHARG, JR.

STUDENT MATINEE SPONSOR
CHRISTY WHITE

CAST

IN ALPHABETICAL ORDER

EDWARD CHEN
MANNY FERNANDES ■
KEIKO GREEN ◆
SCOTT KEIJI TAKEDA ◆

SPECIAL THANKS

SHAWNA CADENCE - THE OLD GLOBE
PAUL PICKOWICZ

THERE WILL BE ONE 15 MINUTE INTERMISSION

THE GREAT LEAP is presented by special arrangement with SAMUEL FRENCH, INC.

The Great Leap was originally developed and produced by Denver Center for the Performing Arts Theatre Company, Chris Coleman, Artistic Director.

New York Premiere Presented By Atlantic Theater Company, New York City 2018.

The Great Leap was developed with support of The Playwright's Center.

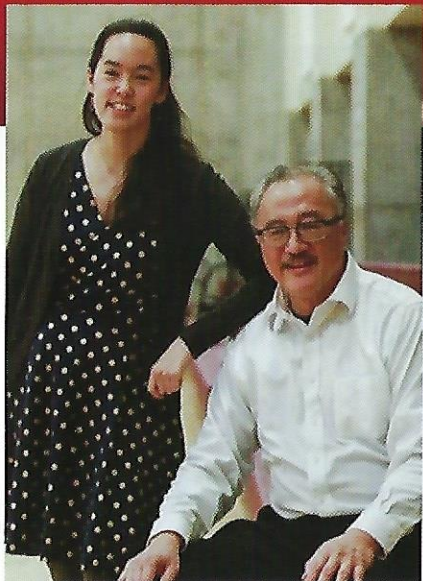
Developed in the New Strands Residency, a program of the American Conservatory Theater, Carey Perloff, Artistic Director - Peter Pastreich, Executive Director

A workshop production of *The Great Leap* was presented by New York Stage and Film & Vassar at the Powerhouse Theater, Summer 2017.

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FROM THE PLAYWRIGHT **LAUREN YEE**

growing up, my father played basketball. every day, all night, on the asphalt courts and rec center floors of san francisco chinatown. it was the only thing he was good at.

he was never good enough that he was going to play for the NBA or even

at the college level, but for a 6'1" chinatown kid from the projects, he was good. really good.

i know this because even today, people still stop him on the street and try to explain to me what a legend he was. they tell me his nickname (spider), his position (center), and his signature move (the reverse jump shot). then they will tell me about china.

my dad's first trip to china was in the '80s playing a series of exhibition games against china's top teams. at their first game, my dad and his american teammates faced off against a beijing team of three hundred-pound seven footers that demolished my dad's team. it was the first of many slaughters.

today he no longer plays, but his head is still in the game. he will walk up to tall young men at checkout counters, parking lots, and sporting events, and ask them if they've ever considered playing basketball. and no matter the answer, he proceeds to give them a master class in technique right then and there.

this play is not my father's story.

but it is a story like it.

*Photos: Gabrielle Lurie,
The San Francisco Chronicle*



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EDWARD CHEN
Wen Chang

SF Bay Area born, Edward Chen received a collegiate baseball scholarship and attended Cornell University where he discovered a passion

for the performing arts. Starring in numerous roles in TV and film, Edward's first love is theatre for its tight community, close collaboration with artists, and live intimacy with the audience. Lead roles at top theaters (Boston Court, East West Players, South Coast Rep) received praise from the LA Times, "Charismatic...a very human young man" and Backstage.com, "Holding fast to his every character, Chen takes not one false step onstage." Edward believes the theatre sparks dialogue that society cannot, giving voice to new insights, understanding, and truth. **Edward Chen is sponsored by Artist Advocates Rob & Betsy Watson.**



MANNY FERNANDES
Saul
Cygnnet Resident Artist.

Manny has appeared in over a dozen productions at Cygnnet. Favorites include:

The Last Wife (San Diego Critics Circle nomination), *Gypsy*, *True West* (SDCC nomination), *Fool for Love*, *Travesties*, *The Importance of Being Earnest*, *Assassins*, *Private Lives*, *A Christmas Carol*, *Mauritius*, *Communicating Doors*, *Escanaba in da Moonlight*. Select local credits include *Ring Round the Moon*, *Festival of Christmas*, *Chaps*, *Once*, *Camping with Henry and Tom* (Lambs); *The Secret Garden*, *Buddy: The Buddy Holly Story*, *Big River*, *To Kill a Mockingbird*, *Of Mice and Men* (SDCC Award), *Golden Boy* (SDCC Award), *Simpatico* (New Village Arts); *Outside Mullingar*, *Death of a Salesman*, *A Christmas Carol*, *Cabaret* (San Diego Rep); *Anna in the Tropics* (Moonlight); *West Side Story* (San Diego Musical Theatre); *Extraordinary Chambers* (Mo'olelo); *Jeffrey*, *Boys in the Band*, *Never*

the Sinner, *Fifth of July* (Diversionary Theatre); *Arcadia*, *Moon Over Buffalo*, *The Rivals* (North Coast Rep). Love to his wife and kids. **Manny Fernandes is sponsored by Artist Advocates Linda Lenhard & Mark Kritchevsky, Arthur & Marilyn Neumann, Rick & Ginny Wisley and Barbara Zell & Bill McHarg, Jr.**



KEIKO GREEN ♦
Connie

Keiko Green recently relocated from Seattle to begin her first year as an MFA Playwriting student at UCSD. She originated this role in the world premiere

productions at the Denver Center of Performing Arts and the Seattle Repertory Theatre. Regional Theatre: *As You Like It: Public Works*, *The Comparables* (Seattle Rep); *Stupid F#\$%ing Bird*, *Dangerous Liaisons*, *A Christmas Carol*, *Bad Apples* (ACT Theatre); *All's Well That Ends Well*, *Much Ado About Nothing*, *A Midsummer Night's Dream*, *Bring Down the House Pts. 1 & 2*, *Love's Labours Lost*, *Othello* (Seattle Shakespeare Company). TV/Film: "Grimm," "Z Nation," "C.O.G." As a playwright, she was an honorable mention on the Kilroys List, a finalist for the Many Voices and Jerome Fellowships at the Playwrights Center, winner of Outstanding New Play at Seattle's Gregory Awards, and selected for the Scratchpad Series at the Playwrights Realm. Training: BFA, NYU. keikogreen.com. **Keiko Green is sponsored by Artist Advocates Jim Price & Joan Seiber.**

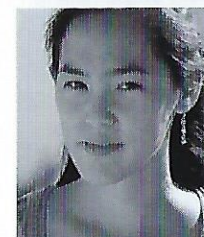


SCOTT KEIJI TAKEDA ♦
Manford

Scott is honored to be making his San Diego stage debut with this beautiful production. Previous Los Angeles theatre

credits include: Calvin/Benjirou in *Valley of the Heart* (Mark Taper Forum), Prince Bao in *The Emperor's Nightingale* (Mainstreet Theatre Company), Henry in *Next to Normal* (East West Players; Ovation

Award for Best Production of a Musical, Large Theater), Lucas (u/s) in *Laughter on the 23rd Floor* (Garry Marshall Theatre), Setsuzo Kotsuji in *Fugu* (Pico Playhouse), Upton in *Ching Chong Chinaman* (Artists at Play), and Brian in *Mysterious Skin* (East West Players). Film credits include: *Carrie Pilby*; *Alexander and the Terrible, Horrible, No Good, Very Bad Day*; *Eat with Me*, and the upcoming *Evergreen*. Scott also stars opposite Gad Elmaleh in the Netflix original series *Huge in France* streaming now. Much love to his family, friends, and Andrea for all their love and support. **Scott Keiji Takeda is sponsored by Artist Advocate Robin J. Lipman.**



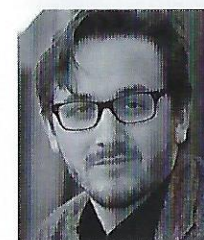
LAUREN YEE
Playwright

Born and raised in San Francisco, Lauren currently lives in New York City. *Cambodian Rock Band*, with music by Dengue Fever and others,

premiered at South Coast Rep, with subsequent productions at Oregon Shakespeare Festival, La Jolla Playhouse, Victory Gardens, City Theatre, Merrimack Rep, Signature Theatre, Portland Center Stage, and Jungle Theatre. *The Great Leap* premiered at Denver Center and Seattle Rep. *King of the Yeas* premiered at The Goodman Theatre and Center Theatre Group. Other plays include *Ching Chong Chinaman* (Pan Asian Rep, Mu Performing Arts), *The Hatmaker's Wife* (Playwrights Realm, Moxie, PlayPenn), *Hookman* (Encore, Company One), *In A Word* (Young Vic, SF Playhouse, Cleveland Public, Strawdog), *SAMSARA* (Victory Gardens), *The Song of Summer* (Trinity Rep, Mixed Blood), and *The Tiger Among Us* (Mu). She is the winner of the Doris Duke Artist Award, the Steinberg Playwright Award, the Horton Foote Prize, the Kesselring Prize, the ATCA/Steinberg Award, American Academy of Arts and Letters literature award, and the Francesca Primus Prize. She has been a finalist for the Edward M. Kennedy Prize and the Susan Smith Blackburn Prize. Her plays were the #1 and #2 plays on the 2017 Kilroys List. Lauren is a Residency

PROFILES

5 playwright at Signature Theatre, New Dramatists member (class of 2025), Ma-Yi Writers' Lab member, former Princeton University Hodder fellow, and Playwrights Realm alumni playwright. TV: *Pachinko* (Apple), *Soundtrack* (Netflix). Current commissions include Geffen Playhouse, La Jolla Playhouse, Portland Center Stage, Second Stage, South Coast Rep. BA: Yale. MFA: UCSD.



ROB LUTFY
Director

Rob is the Associate Artistic Director at Cygnnet Theatre.

Cygnnet Theatre: *The Last Five Years*, *The Virgin Trial*, *Pride and Prejudice*, *Marie and*

Rosetta, *Hir*, *Every Brilliant Thing*, *The Wind and the Breeze*, *The Last Wife*, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, *Shockheaded Peter*, *Bad Jews*, *Stupid F***ing Bird*, *When the Rain Stops Falling*, *Hay Fever*, *Sons of the Prophet*, *The Motherf**ker with the Hat*. Elsewhere: *Bodas de sangre*, *The Heir Apparent*, Grossmont College. He has worked on plays in development at The Theatre at Boston Court, Milwaukee Repertory Theater, The Kennedy Center, The O'Neill Theatre Center, Burning Coal Theatre, The Hub Theatre and The Rensing Center. He has assisted directors at Shakespeare Theatre Company, Folger Theatre, Woolly Mammoth Theatre, Arena Stage, The Kennedy Center and Marin Theatre Company. He was the 2014-2015 National New Play Network Producer-in-Residence at Marin Theatre Company, and the 2012-2013 William R. Kenan, Jr. Directing Fellow at The John F. Kennedy Center. Rob is a graduate of the directing program under Gerald Freedman at the University of North Carolina School of the Arts. **Rob Lutfy is sponsored by Artist Advocates Jeff and Judy Handler.**

HEATHER M. BROSE ♦ (Stage Manager)
Cygnnet Resident Artist. Recent PSM credits include: *Pageant*, *A Behanding in Spokane*, *Little Shop of Horrors*, *Cabaret*, *It's a Wonderful Life*, *Private Lives*, Cygnnet Theatre; *Bad Hombres/Good*

PROFILES

Wives, Sweat, Actually, Vietgone, Hand to God, Disgraced, My Manana Comes, Uncanny Valley, Steal Heaven, RED, In the Heights, The Mountaintop, Clybourne Park, Tortilla Curtain, Doubt, Water & Power, San Diego REP; Million Dollar Quartet, Noises Off, Festival of Christmas '15-'17, Big Fish, American Rhythm, West Side Story, Mixtape, Smoke on the Mountain, Lamb's Players Theatre; Alice Chan, La Jolla Playhouse; Salome and The Father, directed by Estelle Parsons for The Actors Studio starring Al Pacino and Dianne Wiest; and Stephen Sondheim's 70th Birthday Bash at the Hollywood Bowl. Proud member of Actor's Equity Association.

MELANIE CHEN COLE (Sound Designer) Melanie is delighted to work at Cygnet Theatre again! Her work with the theatre includes *Pride & Prejudice*, *King Hedley II*, *Seven Guitars*, and *The Whale*. Her recent credits include *The Humans* at San Diego Rep, *White Pearl* (U.S. premiere) at Studio Theatre, *Noura* and *Tiny Beautiful Things* at The Old Globe, the 2019 WOW Festival PDA and 2018 POP Tour *Light Years Away* at La Jolla Playhouse, *Silent Sky* at Tantrum Theatre/Ohio University, and *Buzz* (world premiere) and *Romeo & Juliet* at Alabama Shakespeare Festival. Other regional credits include Dallas Theater Center, PlayMakers Repertory Company, A Noise Within, and East West Players. Melanie holds an M.F.A. in Sound Design for Theatre & Dance from UC San Diego. www.melaniesound.com.

DANIELLE DUDLEY (Assistant Stage Manager) Danielle holds a BA in Theatre Arts from UCSD & an AA in Technical Theatre from Grossmont College. Credits include: *Diana-A New Musical* (SM Intern), La Jolla Playhouse; *33 1/3: House of Dreams* (PA), *Sweat* (ASM), *A Doll's House Part 2* (ASM), *Birthday: A Metaphysical Musical Workshop* (SM), *Fun Home* (PA), *Beachtown* (PA), *Vietgone* (ASM), *Hand to God* (ASM), San Diego Repertory Theatre; *Handbagged* (SM), *The Madres* (ASM), *Moxie*; *A Kind of Weather Reading* (SM), *Fuck la vie d'artiste Reading* (SM), *Diversions Theatre*; *Rocks in Her Pockets* (PA), *Foreground: A Dance Thesis* (ASM),

UCSD. Danielle has also stage managed many different smaller events in: Kuumba Festival (2018), The Jewish Arts Festival (2018-2019), and LatinX Festival (2018) all at San Diego Repertory Theatre.

PETER HERMAN (Wig & Makeup Designer) **Cygnnet Resident Artist.** Cygnet Theatre: Costumes and Wig/Makeup Design for *Shakespeare's R&J*, *Hedwig and the Angry Inch*. Wigs/Makeup Design for *Rock of Ages*, *Angels in America*, *Marie and Rosetta*, *Hir*, *Spamalot*, *The Last Wife*, *Shockheaded Peter*, *On the 20th Century*, *Bad Jews*, *Seven Guitars*, *King Hedley II*, *Gypsy*, *Stupid F**king Bird*, *The Rocky Horror Show*, *When the Rain Stops Falling*, *Hay Fever*, *The Vortex*, *Dogfight*, *My Fair Lady*, *Sons of the Prophet*, *Pageant*, *Fool for Love*, *True West*, *The Motherf**ker with the Hat*, *Spring Awakening*, *Maple and Vine*, *The Importance of Being Earnest*, *Travesties*, *Company*, *Assassins*, *A Christmas Carol*, *Gem of the Ocean*, *Mistakes Were Made*, *Man of La Mancha*, *Dirty Blonde*, *Parade*, *A Behanding in*

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Make sure to tag @CygnetTheatre in order for us to see it.

Tag our artists and designers to show them the love and credit they deserve - and for a better chance of getting reposted!

Yi-Chien Lee Set Design
@yichien91015

Melanie Chen Cole Sound Design
@melaniechencole

Lauren Yee Playwright
@mslaurenyee

Rob Lutfy Director
@rlutfy

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PROFILES

Spokane, The Glass Menagerie, Little Shop of Horrors, Our Town, Cabaret, The Norman Conquests, Private Lives, Sweeney Todd. Elsewhere: Peter has designed hair and wigs for over 300 productions, including the La Jolla Playhouse, San Diego Rep, San Diego Opera and Disneyland. Peter currently teaches wig and makeup design at SDSU.

MINJOO KIM (Lighting Designer) Minjoo is a lighting designer who is, such as an explorer, on a never-ending quest of understanding the perpetually fascinating facets of light. Her lighting design credits include *Sensoria* (New Renaissance Performing Art Company), *Quiet No More* (San Diego Women's Chorus), *Qulili* (The Blind Spot), *IDEAS-Cetacea* (Calit2 Theater, Atkinson Hall), *Crimson Girl* (Dongsoong Art Center), *Die or Not* (Seoul Art Space Mullae), *Mask on/off* (Shanghai Dramatic Arts Centre). She received MFA in theatrical lighting design from UCSD and a BA in Theatre and Film Design from Chung-Ang University in Seoul, Korea.

YI-CHIEN LEE (Scenic Designer) Yi-Chien is a San Diego-based set designer originally born and raised in Taiwan. Selected design credits include *Girlfriend* (Diversions), *The Winter's Tale* (The Old Globe-Globe for All), *Mission Incomplete* (Young Stars, New Vision), *Code: Cytus* (Divertimento. Media), *Truth or Dare* (MOD Short Film), *A Cigarette/How to Eat a Cow/Morning Glory* (Tainaner Ensemble), *In Search of Beckett* (Double Theatre), *You tube* (Dead-end Flower), *Representation of the Cherry Orchard* (Minister of Culture, Taiwan), *Everybody Black* (UCSD), *How to Defend Yourself*, *Mothers* (New Play Festival). She received MFA from UCSD Theatre and Dance and BA from National Taiwan University. Her work for *Moon Drunk* has been selected for Emerging Artist/Imagination Exhibit in 2019 Prague Quadrennial. yichienlee.com. **Yi-Chien Lee is sponsored by Artist Advocates Bud & Gingy Ferguson.**

BLAKE McCARTY (Projections Designer) Blake McCarty is a director and designer,



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as well as the co-founder of Blindspot Collective, a theatre company devoted to transformative new work that cultivates and celebrates emerging artists, diverse audiences, and fresh ideas. Previous Cygnet productions: *Rock of Ages*, *Angels in America*, *Spamalot*, *On the Twentieth Century*, and *The Rocky Horror Show*. Upcoming: directing the touring production of *Danny's Story*, a new play about transgender teens, and an artistic residency at the San Diego International Airport. Elsewhere as a designer: *Light Years Away* (La Jolla Playhouse); *33 1/3: House of Dreams*, *Evita*, and *Beachtown* (San Diego Rep); *This Beautiful City* (Diversions); *Shadowlands*, *American Rhythm*, and *Oz* (Lamb's Players); *Cloud Tectonics*, *Buddy*, and *Return to Forbidden Planet* (New Village Arts); and *Sunday in the Park with George* (Ion). He holds a BFA in Film Production and an MA in Educational Theatre, both from New York University.

SHIRLEY PIERSON (*Costume Designer*) **Cygnet Resident Artist.** For Cygnet: Kate Hamill's *Pride and Prejudice*, *Angels in America: Millennium Approaches* and *Perestroika*, *Hir*, *Shockheaded Peter* (San Diego Critics Circle - Craig Noel Outstanding Costume Design Award), *The Wind and the Breeze*, *Pageant*, *The Importance of Being Earnest*, *Travesties*, *Assassins*, *WCYF A Christmas Carol* ('12, '13), *Parade* (Craig Noel Outstanding Costume Design Award), *Spring Awakening*, *Mistakes Were Made*, *The Glass Menagerie*, *Little Shop of Horrors*, *Our Town*, *Cabaret*, *Sweeney Todd*, *Private Lives*, *It's a Wonderful Life* ('09, '10, '11), *The History Boys*, *A Christmas Carol* ('09). Selected Regional and San Diego Theatre: *The Fantasticks*, The Pasadena Playhouse; *Tiny Beautiful Things*, Ken Ludwig's *Baskerville*, *Rich Girl*, The Old Globe; *The Moors*, *The Boy Who Danced on Air*, *Now or Later*, *Marry Me A Little*, *The Further Adventures of Hedda Gabbler*, *When Last We Flew*, *Pippin*, *Harmony Kansas*, *Next Fall*, *Diversions Theatre*; *Seascape*, *into the Woods*, New Village Arts. Shirley received her MFA in Theatrical Design from San Diego State University. View her work at: shirleypiersondesigns.com.

NICHOL RICHARDSON (*Properties Designer*) This is Nichol's first time as a Properties Designer, however, her name is not unfamiliar at Cygnet. She is also Cygnet's Charge Artist and Scenic Painter. When she isn't painting, she works as the Creative Director and Associate Artistic Director at Inspire School of Ballet. Nichol is a self-taught artist who was formally trained by Carole Payette at The Old Globe Theatre. Some of her recent works include, *Nutcracker*, *Alice in Wonderland*, *The Wind and the Breeze*, *Pride and Prejudice*, *The Old Man and The Old Moon*, *The Tempest*, and now a Broadway headliner *Almost Famous*. When Nichol isn't busy about the theater, or chasing around her four daughters, you can find her quietly at home with her husband writing and publishing her first ballet. Oh, And Mr. Richardson... Thank You is hardly sufficient. My Love, I'd be lost without you.

BRIAN M. TING (*Assistant Director*) Brian is thrilled to be working in his first production at Cygnet Theatre! He graduated from San Diego State University as a Theatre Performance major in the Spring of 2018 and has received education both at SDSU as well as LAMDA (London Academy of Music and Dramatic Arts). He has worked on numerous films and stage productions during his time at SDSU, including: *Anon(ymous)*, *Coyote on a Fence*, *The Matsuyama Mirror*, *The Complete Works of Shakespeare Abridged*, Frank Wedekind's *Spring Awakening* and *Sorry Doesn't Cut It* which won an award for best directing at Campus Movie Fest's *Terminus Film Festival*. Brian's favorite basketball team is the Lakers and his favorite player is Kawhi Leonard.



ACTORS' EQUITY ASSOCIATION (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

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Questions? Please call **Barbara Bolt**, Cygnet Social Circle Chair, at 619-889-7121 or e-mail barbarabolt@me.com.

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