



**HOPKINS CENTER**

presents

# Aspen Santa Fe Ballet

## **Post-Performance Discussion**

You are invited to remain in the theater immediately following the performance for an informal discussion with members of Aspen Santa Fe Ballet.

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This performance is made possible in part by generous support from the Melville 1960 and Leila Straus Fund and from the National Endowment for the Arts American Masterpieces Dance Initiative, administered by the New England Foundation for the Arts.

the summer  
**arts**  
festival

Part of Dartmouth's Summer Arts Festival eMotion

**Thursday, July 9, 2009 • 7 pm**

**Friday, July 10, 2009 • 8 pm**

The Moore Theater • Dartmouth College

# PROGRAM

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## ***SUE'S LEG* (1975)**

Choreography ..... Twyla Tharp  
Music ..... Thomas “Fats” Waller  
Lighting Design ..... Jennifer Tipton  
Costume Design ..... Santo Loquasto  
Staged By ..... Ron de Jesus  
Costume Construction ..... Nete Joseph

Dancers..... Eric Chase, Seth DelGrasso, Samantha Klanac, Emily Proctor

Premiere: February 21, 1975, Twyla Tharp Dance Foundation.

Aspen Santa Fe Ballet’s production of *Sue’s Leg* is made possible through the generosity of Sherry and Eddie Wachs and by the National Endowment for the Arts’ American Masterpieces Dance Initiative, administered by the New England Foundation for the Arts.

The performance of *Sue’s Leg*, a Tharp™ Ballet, is presented under license with W.A.T., Limited, and has been produced in accordance with Tharp™ Standard services. Sweet Fields, Choreography by Twyla Tharp, c19/20 [1992] Twyla Tharp.

• **INTERMISSION** •

## ***FUGAZ* (Fleeting) (2006)**

Choreography ..... Cayetano Soto  
Music ..... Traditional  
Lighting Design ..... Hans Guba and Cayetano Soto  
Costume Design ..... Cayetano Soto

Dancers..... Lauren Alzamora, William Cannon, Katie Dehler, Samantha Klanac,  
Emily Proctor, Nolan DeMarco McGahan

Premiere: February 11, 2006, Ballett Theater München, Germany.

Aspen Santa Fe Ballet’s production of *Fugaz* is made possible through the generosity of Orli and Bill Staley.

# PROGRAM CONTINUED

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## *SLINGERLAND PAS DE DEUX (2000)*

Choreography ..... William Forsythe  
Music ..... Gavin Bryars\*  
Lighting Design ..... William Forsythe  
Costume Design ..... William Forsythe  
Costume Construction ..... Nete Joseph  
Staged By ..... Jodie Gates

Dancers..... Sam Chittenden & Katherine Eberle

Premiere: April 15, 2000, Ballet Frankfurt, Frankfurt.

\*Gavin Bryars *String Quartet No. 1 "Between the National and the Bristol."* Used by arrangement with European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music Ltd., publisher and copyright owner.

Aspen Santa Fe Ballet's production of *Slingerland* is made possible through the generosity of Sherry and Eddie Wachs.

## • INTERMISSION •

## *1ST FLASH (2003)*

Choreography ..... Jorma Elo  
Music ..... Jean Sibelius\*  
Set Design..... Jorma Elo  
Lighting Design ..... Jordan Tuinman  
Costume Design ..... Joke Visser  
Assistant to the Choreographer..... Urtzi Aranburu  
Costume Construction ..... Nete Joseph

Dancers..... William Cannon (July 9), Eric Chase, Sam Chittenden (July 8),  
Katie Dehler, Seth DelGrasso, Katherine Eberle, Samantha Klanac

Premiere: September 18, 2003, Nederlands Dans Theater, Lucent Danstheater, The Hague, The Netherlands.

\**Concerto for Violin and Orchestra in D-minor, Op. 47 (1905) Movement 2, Adagio di molto 3, Allegro, ma non tanto*

Aspen Santa Fe Ballet's production of *1st Flash* is made possible through the generosity of Betty and Bob Gates and the National Endowment for the Arts.

# ABOUT THE ARTISTS

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**Aspen Santa Fe Ballet's** founder, Bebe Schweppe, was visionary when she made the decision in 1996 to create a company that residents in the Aspen Valley could call their own. Initially based solely in Aspen, Colorado, a second home for the company was created in 2000 in another of the southwest heartlands, Santa Fe, New Mexico. In both cities, ASFB has helped strengthen the cultural fabric of the region, in synch with the world-class artistic activities in each of these beautiful communities.

The Aspen Santa Fe Ballet company is founded on the idea of acquiring repertoire and inviting top choreographers in the field to create works for the company. With its sophisticated repertoire and broad appeal, combined with a successful blend of entertaining and engrossing contemporary dance, ASFB is one of the real success stories in American dance today. Audiences locally, nationally and internationally have embraced this vibrant company on stellar stages from The Joyce Theatre in New York to the famed Jacob's Pillow Dance Festival, from The Kennedy Center in Washington, D.C., to New York City Center's Fall for Dance Festival and in foreign venues including Canada, France and Italy.

Over the years, Aspen Santa Fe Ballet has grown to become a multi-faceted entity, both as an internationally recognized dance company and as one of the largest dance presenters in the country. As the company travels to cities far and wide, at home in Aspen and Santa Fe, it presents top level dance companies throughout the year. ASFB's umbrella extends equally to its capacity as a center for learning, with a thriving dance school and a much-celebrated Mexican folkloric dance outreach program for area children.

ASFB is appealing, with its adventurous repertoire and beautiful western landscapes, as a gathering place for the finest dancers and choreographers in the world. Never forgetting its deep roots in the creative and historic wealth of these majestic and awe-inspiring communities, the organization re-

mains deeply committed to expanding and enriching the world of dance. With its fusion of classical good sense and western ingenuity, Aspen Santa Fe Ballet blends the best of both worlds to create a dance company that is truly unique.

**Bebe Schweppe founder** grew up in Augusta, Georgia, and at the age of 7 started dancing at the Georgia Dance Theatre under Frankie Levy. She was invited by Robert Joffrey to study at his school in New York on a full scholarship at age 11. Ms. Schweppe moved to Aspen in 1975 and 15 years later founded the Aspen Ballet School. Her presence was a catalyst in the region. In 1996, she invited Jean-Philippe Malaty and Tom Mossbrucker to develop a small professional company in Aspen. Through their combined energies, the Aspen Ballet Company was born a year later. Shortly afterwards, new performing opportunities beckoned in Santa Fe, upon which the company was renamed Aspen Santa Fe Ballet. Ms. Schweppe speaks with pride when she considers the changes that have occurred over the last years to her "baby." "The Company has evolved to having earned a name of its own—ASFB. What a treat! It is recognized by other artists and respected by all. This is of course due in large part to Jean-Philippe and Tom." She cites that "their strength has been in their unique ability to perceive and design a repertoire that entertains all parts, whether it's the audience or the dancer." Tom and Jean-Philippe have "greatly succeeded" in realizing her dreams for the company, she says. "I am thankful that I had the dream and was lucky and persistent enough to convince JP and Tom to relocate from New York City. Never did I imagine that one day the company would be performing nationally and internationally, and never did I imagine that one day they would be performing works by internationally famous choreographers. Although I had the dream, I never imagined so much. I feel very lucky."

**Jean-Philippe Malaty executive director** has been instrumental in building Aspen Santa Fe Ballet from the ground up. He was born in the Basque region of

# ABOUT THE ARTISTS CONTINUED

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France, and recently became a United States citizen. After receiving his degree in dance, he accepted scholarships to train at Europe's prestigious Mudra (Maurice Béjart's school in Brussels) and John Cranko's ballet school in Stuttgart. At the invitation of David Howard, Mr. Malaty traveled to the United States to study at the David Howard Dance Center in New York City. He then performed solo roles as guest artist with various companies throughout the United States, including Joffrey II, Los Angeles Classical Ballet, Ballet Hispanico of New York and the Lyric Opera of Chicago. He is in great demand as a guest teacher and has taught at schools and universities throughout the country. Mr. Malaty is dedicated to asserting the prominence of the arts in the West, spearheading initiatives to bring dance into the community, and fostering programs that introduce children to the arts. He continues to provide invaluable creative assistance in all facets of the company's operations. Mr. Malaty is equally proud of having forged a company based on an American ideal of energy, invention, popularity, eclecticism and precision in what's been called the "all star, no star" system.

*"Dance is a celebration of the human spirit, and not a celebration of steps. Here at Aspen Santa Fe Ballet, we foster the spirit and the love of dance."*

Jean-Philippe Malaty

**Tom Mossbrucker artistic director** began his dance training at age 4 studying tap in his hometown of Tacoma, Washington. He studied ballet in New York City at the School of American Ballet and the Joffrey Ballet School. He began his career dancing with Joffrey II before joining the main company, The Joffrey Ballet, where he performed as principal dancer to great acclaim in over 70 ballets. He danced ballets by some of the world's greatest choreographers including Twyla Tharp, William Forsythe, Jiří Kylián, John Cranko, Fredrick Ashton, Agnes de Mille, José Limón, Paul Taylor and George Balanchine, and was lauded for his work in *Moor's Pavane*, in which he played Iago, and *Billboards*, a

full-length rock ballet set to music by Prince. He also danced with the Atlanta Ballet and Hubbard Street Dance Chicago. Mr. Mossbrucker serves on the Board of Dance USA. Following in the tradition of Robert Joffrey, Mr. Mossbrucker is dedicated to presenting an eclectic repertoire and committed to acquiring new works that persistently challenge, enliven and educate both audiences and the company's dancers. Building relationships with choreographers has become a hallmark of the company. "We strive for continuity and enjoy bringing choreographers back to create second and third works...to us that is success," Tom Mossbrucker says.

This is Aspen Santa Fe Ballet's first performance at the Hop.

## DANCERS

**Lauren Alzamora** danced with Eliot Feld's Ballet Tech and Battery Dance Company in New York City before joining Aspen Santa Fe Ballet five seasons ago. She trained at the North Carolina School of the Arts and also studied at the School of American Ballet, The Kirov Academy, The Rock School of Pennsylvania Ballet and American Ballet Theater. For Ms. Alzamora, dancing provides ways for her to challenge herself physically, mentally and artistically. "In a physical sense, dancing can be quite grueling," she admits. "Ultimately, it is wonderful to experience those times when all the years of training and struggle pay off—you feel invincible!" Ms. Alzamora is also a certified Pilates instructor.

**William Cannon** is ASFB's newest company member. At age 11, he entered BalletMet Dance Academy in Columbus, Ohio, and in 2001 was a scholarship student at Hubbard Street Dance Chicago's Lou Conte Dance Studio. In 2002, he was selected as a finalist in the National Foundation for the Advancement of Arts' ARTS Week initiative. Upon graduation from BalletMet's Professional Training Program in 2002, Mr. Cannon became a BalletMet company member. He has also danced with Hubbard Street 2 and Complexions. In 2005, Mr.

# ABOUT THE ARTISTS CONTINUED

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Cannon won a coveted spot in *Dance Magazine's* "25 to Watch" roster. "[Dance] is a part of who I am and I can't conceive of doing anything else," he says. "It's also an incredible way to connect to people, be it an audience or the other dancers on stage, without having to say a word."

**Eric Chase** is in his seventh year with Aspen Santa Fe Ballet. "Dancing," says the Shelton, Connecticut, native "is a release for me. I love being on stage and letting the moment take me for a ride." Mr. Chase is an alumnus of Point Park University in Pittsburgh, Pennsylvania, where he received his BFA. He then spent two seasons with Milwaukee Ballet II, followed by another two seasons with Hubbard Street 2. "Contemporary movement enables me to have such a wide range of expression," he says. "I enjoy the idea that someone in the audience will leave the show affected by my performance."

**Sam Chittenden** is in his 11th year with Aspen Santa Fe Ballet. A BFA graduate of the University of Utah Department of Ballet and Colorado State University, he enjoys the physicality of dance and the pairing of that physicality with artistic intention. "I also love the mental challenges of dance and the thrill of performing," Mr. Chittenden says. He has danced with the Utah Ballet and Canyon Concert Ballet in Fort Collins, Colorado, and has also studied at the Ballet West Conservatory and Ballet Arts Minnesota. Mr. Chittenden also does graphic design and is an avid rock climber.

**Katie Dehler's** passion for dance is palpable. "I love dancing because I love to perform on stage—you get to be somebody else for 20 minutes—or you get to just let go and see where the movement takes you. It's like a different world that dancing allows you to glimpse." Born and raised in St. Joseph, Minnesota, Ms. Dehler began her ballet training at the Stroia Dance Studio. She continued her studies on scholarship with the University of Utah's Department of

Ballet where she received her BFA with a performance emphasis. Now in her ninth season with ASFB, Ms. Dehler sees dancing as challenging, both physically and mentally. "It's so inherently individual—it's fun to see how everyone interprets the movements differently."

**Seth DelGrasso** is a founding member of Aspen Santa Fe Ballet, now beginning his 13th season with the company. "The relationship created between choreographer, dancer and audience, whether expressing a character or a choreographer's intention and feeling, is the most rewarding facet of dance," Mr. DelGrasso says. The Colorado native moved to New York City to study dance with David Howard, Nanette Charise, Simon Dow, Gelsey Kirkland and Talara Ruth. Although he has made numerous guest appearances with Complexions and other companies, Mr. DelGrasso considers "ASFB [to be] the prime influence in my career."

**Katherine Eberle** grew up in Oklahoma City and began studying dance at the school of Ballet Oklahoma under Bryan Pitts and Laura Flagg-Pitts. At the age of 15, she joined the professional company of Ballet Oklahoma. As a guest artist with the Los Angeles Ballet Ensemble she also toured extensively through Taiwan and China. Ms. Eberle, who is in her sixth season with the Aspen Santa Fe Ballet, says she expresses herself through movement. "Dancing is demanding both physically and mentally, and I love to be challenged."

**Samantha Klanac**, now in her seventh year with Aspen Santa Fe Ballet, loves testing the limits, striving for something fresh, innovative and exciting. Growing up in Orchard Park, New York, Ms. Klanac trained at the American Academy of Ballet, was later on scholarship at The Chautauqua Institute, New York State Summer School of the Arts and the School of American Ballet. Upon graduating high school, she also has the distinction of having studied

# ABOUT THE ARTISTS CONTINUED

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at SUNY Purchase, where she performed with American Ballet Theatre Studio Company. “I love the feeling of being on stage and the adrenaline of a performance.” In addition to her work with ASFB, she was a guest artist with Configurations Dance Company and recently completed her BA in the Arts, in February 2008 from State University of New York (SUNY) Empire State College, Center for Distance Learning.

**Nolan DeMarco McGahan**, a native of Dallas, Texas, trained at Dallas Ballet Center, Ballet Academy of Texas and with Fernando Bujones at the Orlando Ballet School. He also attended Booker T. Washington High School of the Performing and Visual Arts before graduating from The Juilliard School in New York, earning his BFA in Dance, and dancing works by noted choreographers. “There are many things I love about dancing. One thing I have loved about dancing from day one is the athleticism.” This is Nolan’s second season with ASFB.

**Emily Proctor**, a recent graduate from Juilliard, is thrilled to be starting her second season with the company. “I love dancing because I love meeting the people that are involved in the field. It’s fun to be a part of the small world that is dance.” A native of North Carolina, Ms. Proctor trained at the North Carolina School of the Arts and graduated in 2003 with a concentration in ballet. She has trained at the Houston Ballet, ABT New York and Montreal’s Ballet Divertimento professional summer program. Prior to joining ASFB, she had the opportunity to join Hell’s Kitchen Dance on a national and international tour last summer of Aszure Barton’s *Come In*, starring Mikhail Baryshnikov.

**Stephen Straub** began his training in Syracuse, New York with Marianne Gray and later at the Center of Ballet and Dance Arts. He went on to study at the School of American Ballet for two years under Andre Kramarevsky, Peter Boal and Jock Soto, and spent summers as a student at the Chautauqua Institution, Pacific Northwest Ballet and San

Francisco Ballet schools. Mr. Straub was a member of The Suzanne Farrell Ballet prior to joining Aspen Santa Fe Ballet, where he is now in his fourth season.

## CHOREOGRAPHERS

**Jorma Elo** has become one of the most sought-after choreographers in the United States and Europe in just a few short years. Mr. Elo, who was named Resident Choreographer of Boston Ballet in 2005, was singled out as a “talent to follow” by Anna Kisselgoff in her 2004 Year in Review for *The New York Times*. It was an astute observation. Since then Mr. Elo has created new works for New York City Ballet (*Slice to Sharp*), Boston Ballet, Aspen Santa Fe Ballet (*Pointeoff*), American Ballet Theatre (*Glow-Stop*), Hubbard Street Dance Chicago, Royal Danish Ballet, State Theatre Nuremberg and Norwegian National Ballet. Finnish-born, Mr. Elo trained with the Finnish National Ballet School and the Kirov Ballet School in Leningrad. Prior to joining the Netherlands Dance Theater in 1990, he danced with the Finnish National Ballet from 1978 through 1984 and with Cullberg Ballet from 1984 through 1990. Throughout his career as a dancer, Mr. Elo worked closely with numerous master choreographers, including Jiří Kylián, Hans van Manen, Mats Ek, Ohad Naharin, William Forsythe and Paul Lightfoot. Mr. Elo has also choreographed for Basel Ballet, Ballet Debrezen (Hungary), Alberta Ballet (*Blank Snow* and *L’Après Midi d’un Faune/Spectre de la Rose*), Norwegian National Ballet (*Cut to Drive*), Finnish National Ballet (*Happy is Happy*, *Twisted Shadow*, *Two Fast*, *Offcore*), Stockholm 59° North (*in my DREAM team*), and Netherlands Dance Theatre 1 (*1st Flash* and *Plan to A*). For the Boston Ballet, Mr. Elo has created three world premieres: *Sharp Side of Dark* (2002), *Plan to B* (2004) and *Carmen* (2006). He is also a skilled designer of costumes, lighting and video effects for his ballets. Mr. Elo was awarded the choreographic prize at the 2005 Helsinki International Ballet Competition. *Dance Magazine* recognized Mr. Elo as one of “25 to Watch” and *Pointe Magazine* named him a VIP of Dance in 2006.

# ABOUT THE ARTISTS CONTINUED

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**William Forsythe** is widely considered one of the most important dance artists of our time, on par with such giants in the dance world as George Balanchine. A revolutionary thinker and artistic provocateur, Mr. Forsythe has set new standards internationally for ballet and modern dance companies alike. His Frankfurt Ballet (known as Ballett Frankfurt abroad) has attracted the top dancers in the world, and the company's rare concerts in the U.S. have been occasions for pilgrimages by a faithful following. Mr. Forsythe is a towering figure in his field, equally acclaimed for his daring and his virtuosity, says Sherri Geldin, Wexner Center director. He is an undisputed revolutionary who has altered the formal and conceptual terrain of dance, yet he has never lost touch with the pure physical joy of dancing.

**Cayetano Soto** was born in Spain in 1975. He started his dance education in his hometown Barcelona at the Instituto del Teatro and continued his studies at the Royal Conservatorium in Den Haag. After receiving his degree, Mr. Soto danced with IT Dansa in Barcelona before joining Ballet Theater Munich a year later. There he created several successful ballets for the company. Mr. Soto has gone on to create *Cotidiano* for the Festival Internazionale di Danza in Venice, Italy, and *24FPS* for the Royal Ballet of Flanders, which won the Hapag Lloyd prize in April 2006. His first full-evening ballet was a new *A Midsummer Night's Dream*, which was premiered in July 2006 in Lübeck and in November 2006 in Schwerin. In spring 2007, he created *Dependent behaviour* for the Ballet of the Staatstheater Braunschweig and in July he was invited to create a piece at the Northwest Pacific Dance Project in Portland, Oregon. *Not yet* was so successful that it immediately entered the repertory of the company. In fall 2007, Mr. Soto's piece *M/C*, about the relationship of Marilyn Monroe and Truman Capote, was premiered with the Royal Ballet of Flanders. He created *Two at a time*, a piece about doubles, for

Stuttgart Ballet in spring 2008, and in July his new work *Canela fina* was premiered with the Ballet da Cidade in Sao Paulo. Cayetano Soto is based in Munich.

**Twyla Tharp.** In 1965, Ms. Tharp formed Twyla Tharp Dance (TTD), creating 80 pieces, including *Nine Sinatra Songs* and *In the Upper Room*. When TTD merged with American Ballet Theatre, she created more than a dozen works. She also choreographed for Paris Opera Ballet, The Royal Ballet, NYC Ballet, Boston Ballet, Hubbard Street Dance, Martha Graham Company and others. For Broadway, she created *When We were Very Young*; *The Catherine Wheel*, with David Byrne; *Singin' in the Rain*; and *Movin' Out*, with a score by Billy Joel. *Movin' Out* won Ms. Tharp a Tony Award, an Astaire Award, a Drama League Award for Sustained Achievement in Musical Theatre, a Drama Desk Award and an Outer Critics Circle Award for Outstanding Choreography. In film, she has collaborated with Milos Forman on *Hair*, *Ragtime* and *Amadeus*; with Taylor Hackford on *White Nights* and James Brooks on *I'll Do Anything*. For television, she has also created *Sue's Leg* for PBS' *Dance in America*; co-produced/directed *Making Television Dance*, the winner of the Chicago International Film Festival Award; directed *The Catherine Wheel* for BBC-TV; co-directed *Baryshnikov by Tharp*, winning two Emmy Awards and the Director's Guild of America Award for Outstanding Director Achievement. She has also written two books: *Push Comes to Shove* and *The Creative Habit: Learn it and Use it for Life*. In addition to this, Ms. Tharp has received 19 honorary doctorates, the Vietnam Veterans of America President's Award, the 2004 National Medal of Arts and numerous grants, including the John D. and Catherine T. MacArthur Fellowship. Ms. Tharp is a member of the American Academy of Arts and Sciences and an Honorary Member of the American Academy of Arts and Letters. She continues to create, write and lecture.

# CREDITS

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Founder ..... Bebe Schweppe  
Artistic Director ..... Tom Mossbrucker  
Executive Director ..... Jean-Philippe Malaty  
Dancers..... Lauren Alzamora, William Cannon, Eric Chase, Sam Chittenden,  
Katie Dehler, Seth DelGrasso, Katherine Eberle, Samantha Klanac,  
Nolan DeMarco McGahan, Emily Proctor, Stephen Straub  
Production Stage Manager..... Steve Myers  
Lighting Supervisor ..... Seah Johnson

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## CONNECTING HOP ARTISTS TO THE COMMUNITY

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*While at Dartmouth, Aspen Santa Fe Ballet’s Tom Mossbrucker, Artistic Director, teaches a master dance class on the company’s movement vocabulary, and members of the company participate in a discussion after both the Thursday and Friday night performances. In conjunction with Aspen Santa Fe Ballet’s residency, Psychology and Brain Sciences Professor Thalia Wheatley and Hop Dance Director Ford Evans discussed the intersection of movement and emotion during a pre-performance talk. For more info on Hop Outreach & Arts Education, call 603.646.2010 or visit [hop.dartmouth.edu/outreach](http://hop.dartmouth.edu/outreach).*

# COMING EVENTS

For tickets or information call the Box Office at 603.646.2422 or visit [hop.dartmouth.edu](http://hop.dartmouth.edu).

For a great summer sampling of current music from around the world, step inside the Music Box—an intimate, informal onstage setup in The Moore Theater that puts you right in the action!



QQQ

This eclectic New York quartet, “brimming with fresh ideas” (*Time Out New York*), blends bluegrass, Norwegian and avant-folk for a unique American sound ranging from wistful to jubilant.

**Tuesday, July 14 • 7 pm & 9 pm**  
 The Moore Theater • Onstage seating  
 General admission • \$15 • Dartmouth students \$10



## Post-Performance Music Box Lounge

Following the 9 pm Music Box performance, mingle with the artists and enjoy free food, drinks and music in Faculty Lounge, located on the 2nd floor of the Hop. *Open to all ticket holders. For more info, call Hop Outreach at 603.646.2010.*

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Associate Director/General Manager **Marga Rahmann**  
 Director of Hopkins Center Film **Bill Pence**  
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**Ashlee Sprague**, Design & Marketing Assistant  
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**Sydney Stowe**, Manager, Hopkins Center Film  
**Jenny Swanson**, Ceramics Instructor  
**Dudley Whitney**, Woodworking Assistant Instructor



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DARTMOUTH RECYCLES

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