A Radical, Rollicking Rumination
on the Optimism of Staying Alive



The Unexpected 3rd

Written & Performed by
Kathryn Grody

Directed by
Timothy Near

GEORGE STREET PLAYHOUSE

A Letter From the Board Chair

It is a great pleasure and privilege to begin my tenure as Chair of the Board of Trustees of George Street Playhouse at such an exciting moment in the theater's history. Having been part of the George Street family for many years, I am deeply honored to take on this new role and look forward to working with our dedicated board, staff, artists, supporters, and audiences as we begin this next chapter together.

There is much to look forward to this season. Our four-show mainstage season includes two world premieres—a reflection of George Street Playhouse's longstanding commitment to developing new work while bringing compelling, thought-provoking theater to our stage. I hope you will join us throughout the season and share in the remarkable range of stories and artists we will be presenting.

I am also delighted that our board continues to grow and strengthen. We warmly welcome five new trustees—Charles Batikha, Joseph Benincasa, Joanna Connelly, Caprice Jenerson, and Kevin Moore—each of whom brings valuable experience, enthusiasm, and a commitment to George Street Playhouse and its future. We are equally pleased to welcome back two longtime friends of the theater, Ron Bleich and Anthony Marchetta, who are returning to the board. Their renewed service, together with the energy of our new trustees and the dedication of our continuing board members, positions us well for the opportunities ahead.

Thank you for being part of the George Street Playhouse community. Your presence, enthusiasm, and support make everything we do possible. I look forward to an exciting season together.

Sharon Karmazin
Chair, Board of Trustees



Board Spotlights



Charles Batikha has been a Certified Public Accountant for more than 10 years and is a Senior Tax Manager in Withum's Theatre and Entertainment Niche. His specialties include tax structuring and planning, partnership, S-corporation, and individual taxation in a domestic and international capacity. Charles' focus includes tax planning and compliance for both inbound and outbound theatrical productions, mostly involving the United Kingdom, Canada and Australia.



Joseph Benincasa is President & CEO of the Entertainment Community Fund, the national human service organization for the performing arts community. Proud to support the George Street Playhouse which he witnessed being born while a Rutgers graduate student. In awe of all those back and front of house, and on the stage, who dedicate their lives to the arts.



Joanna Connelly is Chief Administrative Officer of Gato Systems and an accomplished executive and nonprofit leader with expertise in strategic operations, organizational development, governance, and philanthropy. Deeply committed to the arts and her community, she serves as a Trustee of Two River Theater and Impact100 Jersey Coast, as well as a member of the Executive Committee of Jazz Arts Project and several civic and nonprofit organizations.



Caprice R. Jenerson, Esq. is a veteran attorney, writer, and board director who has served on numerous nonprofit and advisory boards. She believes deeply in the power of the arts to inspire reflection, spark change, and create meaningful connections across diverse communities. She is honored to join the Board of Trustees of George Street Playhouse in support of its tradition of compelling storytelling and artistic excellence.



Anthony Marchetta is a native of New Brunswick, Rutgers grad, city planner, real estate consultant and affordable housing developer. He and his wife, Maureen, six children and 11 grandchildren. He served on the GSP Board from 1978 to 1996 and back for a second tour!



Kevin J. Moore is a Partner in Stevens & Lee's Real Estate Department with more than 35 years of experience advising clients on complex land use, redevelopment, litigation, renewable energy, commercial transactions, and residential and mixed-use property matters. Mr. Moore is a Trustee and Real Estate Section Chair of the Mercer County Bar Association and a former President of the Princeton Bar Association. He earned his J.D. from New York University School of Law and his B.A., summa cum laude, from Drew University.

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OCTOBER 18, DECEMBER 6, MARCH 3, APRIL 18
Rutgers Mingus Big Band *Led by Abraham Burton*
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Swan Lake *Set to Tchaikovsky's Iconic Score*
American Repertory Ballet

NOVEMBER 13-14
Vicki Lawrence & Mama *A Two-Woman Show*
GEORGE STREET PLAYHOUSE

NOVEMBER 28
DD Verni & the Cadillac Band *Rock n' Swing Show*

DECEMBER 1-20
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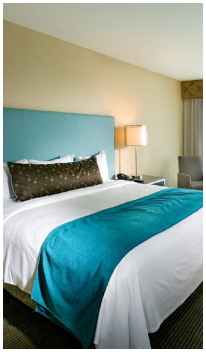
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GEORGE STREET PLAYHOUSE

Executive Director **Edgar Herrera**

Artistic Producer **Scott Goldman**

present



Written and Performed by	**Kathryn Grody***
Directed by	**Timothy Near**
Scenic Design by	**Nina Ball**
Costume Design by	**Naomi Wolff Lachter**
Lighting Design by	**Cat Tate Starmer**
Sound Design by	**Frederick Kennedy**
Production Stage Manager	**Samantha Flint***

*denotes member of Actors' Equity Association

This show does not have an intermission

The world premiere of *The Unexpected 3rd* was produced and presented at People's Light, Malvern, PA (Zak Berkman, Producing Artistic Director, Shonali Burke, Managing Director)

George Street Playhouse's key art for *The Unexpected 3rd* was inspired by the original artwork for the People's Light production by Elizabeth Hawk.

George Street Playhouse is a constituent of the League of Resident Theatres (LORT) and a member of the New Jersey Theatre Alliance. The theatre operates under an agreement between LORT and Actors' Equity Association, the union of professional actors and stage managers in the United States, and is a member of the New Brunswick Cultural Center.

The actors and stage manager employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

The stage technicians of George Street Playhouse are proud members of IATSE Local 21.

The Director is a Member of the **STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY**, a national theatrical labor union.

The Scenic, Costume, Lighting, Projection and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



Kathryn Grody (Writer/Performer) was born in Los Angeles, a cosmic error which she corrected almost 50 years ago. She found a home at The Public Theater, and mentors for life in Joe Papp and his wife, Gail Merrifield Papp, performed in 10 various productions, which included her three-character solo show, *A Mom's Life*, which was nominated for a Drama Desk Award. She's won Obies for *The Marriage of Bette and Boo* and *Top Girls*, also at The Public. Theater: *A Model Apartment* at 59E59 Theaters, *20th Century Blues* at The Signature, *The Great Moment* at Seattle Rep, Geoff Sobelle's *HOME* in Toronto and Singapore. Film: *Harry and Walter Go to New York*, *My Bodyguard*, *The Lemmon Sisters*, *Another Woman*, *Reds*, *Men with Guns*, *Limbo*. TV: *The Sunset Gang* (with Uta Hagen), *Execution of Private Slovak* (with Martin Sheen), and a favorite short, *Wolly Bolly*. Filmed a pilot for Showtime, *Seasoned*, with her husband, Mandy Patinkin. Kathryn, alongside Mandy and her son, co-hosts the podcast *Don't Listen to Us*, which won a Webby for Best Advice Show as well as People's Choice. She is on the board of Dances for a Variable Population, Downtown Women for Change, is a Usual Suspect with New York Theatre Workshop, and is an Ambassador for the International Rescue Committee…and her favorite word is RESPAIR, which means the opposite of despair and a recovery from hopelessness! Onward…

Timothy Near (Director) is an award-winning freelance director, three-time artistic director and Obie Award-winning actress. She has directed over 80 plays and musicals at theatres across the U.S. including La Jolla Playhouse, New York's Public Theater, The Guthrie, Berkeley Rep, Center REP, Repertory Theatre of St. Louis, L.A.'s Mark Taper Forum, Arizona Theatre Co., Portland Center Stage, The Intiman, ACT in Seattle, Z Below in SF and People's Light in PA. In her 21-year tenure as artistic director of San Jose Rep, she produced over 120 plays and world premieres and oversaw the design and construction of a new 600-seat theatre. In addition to an Obie Award for her performance in *Still Life* in NYC, she was a regular guest on *Sesame Street*. She recently directed *The Unexpected 3rd* at Marin Shakespeare Co. and at New York Theatre Workshop's In The Bricks Festival. www.timothynear.com

Nina Ball (Scenic Designer) is a Scenic Designer, visual artist and educator. Theaters include: American Conservatory Theatre, Oregon Shakespeare Festival, New York Theatre Workshop, Vineyard Theatre, Seattle Repertory, The Repertory Theatre of St. Louis, Theatreworks, California Shakespeare Theatre, People's Light, Shotgun Players, San Francisco Playhouse, among many others. Notable recent productions include *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean* at Theatreworks (winner SFBATCC Best Scenic Design for a Musical) and headed to Classic Stage Company, the West Coast premiere of *Natasha, Pierre and the Great Comet of 1812* at Shotgun Players (nominated for a SFBATCC Award), *Romeo and Juliet* and *How I Learned What I Learned* at OSF. Other awards include TBA awards for *Blasted* at Shotgun Players and *The Nether* at SF Playhouse. Affiliations include: Scenic Design Faculty, Stanford University; Company Member, Shotgun Players; Artistic Associate, Marin Shakespeare Company; United Scenic Artists Local 829.

Naomi Wolff Lachter (Costume Designer) (she/her) Theater: *The Unexpected 3rd* at People's Light and NYTW. Off-Off Broadway plays and musicals across NYC; assisted on Broadway (*Lone Star Love*, *On Golden Pond*). Naomi won the Ruth Morley Prize for Excellence in Costume Design and was nominated for a New York Innovative Theatre Award (West Moon Street). Film: a diverse and eclectic body of work ranging from period dramas (*The Featherweight*, *Voodoo Macbeth*, & *McVeigh*) to edgy Hulu horrors (*Appendage* and *Mr. Crocket*) to queer romantic comedies (*Things Like This*). Naomi hails from Flushing, Queens.

MFA in Costume Design from Brandeis University; BA from CUNY Queens College. naomicostumes.com

Cat Tate Starmer (Lighting Designer) Cat's designs have been seen off-Broadway at Classic Stage Company, WP Theater, Epic Theater Ensemble, and EST. Her work has spanned the country at leading regional theater companies including Alley Theatre, Guthrie Theater, The Old Globe, Two River Theater Company, PlayMakers Rep, and Kansas City Rep. In addition to theater, Cat designed the architectural lighting for Plaza 33 at Penn Station, NYC. She is the recipient of two Lumen Awards, a LIT award, and an Excellence Award from Live Design. Cat is the Head of Lighting Design at Rutgers University, Mason Gross School of the Arts. MFA Yale School of Drama. Proud member of Local 829.

Frederick Kennedy (Sound Designer) (he/him) is a Canadian-American sound designer, musician, and composer. Recent projects of interest include *Othello*, *Malvolio*, and *Twelfth Night* (Classical Theatre of Harlem), *Seared* (Alley Theatre). *Primary Trust* (Signature Theatre), *It's a Wonderful Life, a Live Radio Play* (Hartford Stage), *The Power of the Dog* (Juilliard), *The Folks at Home* (Baltimore Center Stage), *The Forbidden City* (audio play for Lincoln Center Theatre), and *Native Son* (The Acting Company). In addition to theatrical design, he worked for more than two decades as a jazz drummer, touring throughout North America and Europe. Faculty, University of Minnesota, Theatre Arts & Dance; member United Scenic Artists, Local 829; MFA, Yale School of Drama. www.fredkennedy.org

Samantha Flint (Production Stage Manager) (she/her) This marks the beginning of Samantha's ninth season working with George Street Playhouse, which has included four world premieres (*The Club*, *Tales from the Guttenberg Bible*, *Conscience*, *Midwives*). Recent GSP favorites include *My Lord, What a Night*, *What Became of Us*, *...Big Jersey Christmas Show*, *King James*, *Gene & Gilda*, *tick, tick...BOOM!*. Broadway: *Venus in Fur* (MTC). Off-Broadway: *Gene & Gilda* (Penguin Rep at 59E59); *Final Follies*, *HIM* (Primary Stages); *Measure for Measure*, *In the Wake*, *The Winter's Tale*, *The Brother/Sister Plays* (The Public). Selected Regional: *Franklin's Key* (Pig Iron, World Premiere); *Murder on the Orient Express* (World Premiere), *Disgraced*, *The Winter's Tale*, *The Brother/Sister Plays*, *Herringbone* (McCarter Theatre Center); *Murder on the Orient Express*, *Somewhere* (Hartford Stage); *Camelot* (Two River Theater); *June Moon*, *The Visit* (Williamstown); *Kinky Boots*, *...Spelling Bee*, *Barefoot in the Park* (Bucks County Playhouse); *Tales from the Guttenberg Bible* (Bay Street Theater); *Chicken & Biscuits* (Crossroads Theatre Company); *And a Nightingale Sang* (Westport Country Playhouse). Education: The Theatre School at DePaul University.

Scott Goldman (Artistic Producer) Scott Goldman was appointed General Manager in 2019 and has been with George Street Playhouse for 21 seasons, beginning his career as Company Manager. His time at George Street Playhouse has allowed him to work with legendary artists spanning nearly 100 productions and the NY transfers of world premiere productions of *The Toxic Avenger*, *It Shoulda Been You*, *Gettin' The Band Back Together*, *Clever Little Lies*, *Curvy Widow* and *Little Girl Blue*. Since 2012, he has served as Foundation Manager for the Laurents / Hatcher Foundation, named after legendary playwright Arthur Laurents and his partner Tom Hatcher, distributing over $20 million in grants to support new work at theaters across the country. Goldman is a graduate of Ithaca College with degrees in Speech Communication and Drama, and a Master of Science in Communications.

Edgar Herrera (Executive Director) is an arts leader and entrepreneur with more than two decades of experience across the U.S. and Mexico. Since 2023, he has served as Executive Director of George Street Playhouse in New Brunswick, NJ, where he sets strategy, forges partnerships,

expands audiences, drives strategic growth, and deepens community engagement. He has also led several symphony orchestras, bringing vision and innovation to major performing arts institutions. Alongside his leadership in the performing arts, Edgar built and sold an IT startup, led an export-import company, and launched an accelerator for small businesses, ventures that shaped his entrepreneurial mindset and focus on innovation. He also directed a foundation dedicated to measuring social impact. Passionate about the arts and a pianist at heart, Edgar champions Latin American classical music through The Ponce Project Music Foundation, where he volunteers to promote and resuscitate the music of great composers of the past.

SPECIAL THANKS

Thank you to all the various midwives who helped *3rd* come to life: Madeline Oldham at Groundfloor, Berkeley Rep— Ann Citron at Rosendale Theatre—Michael David and Lauren Mitchell of the Dodgers—Michael Barakiva of Cleveland Play House—MJ Bruder at Martha's Vineyard Playhouse—Jon Tracy and Marin Shakes—Andrea Kulchevska, Heather Moosnick, Jane Schiff and Deborah Jackson—and of course, Zak Berkman, who invited us to the Kiln to begin baking and here we are, cooking away at George Street...and of course to my patient collaborator of 50! years, Timothy Near, for her never-ending, always inspiring script development and inventive direction...and to my son Gideon, for story ideas, essential and brave critical feedback, editing, fierce encouragement, sharing it all so much further and wider than I ever imagined, and lovingly insisting that his mom could and should dance ever onward, I'm eternally moved and grateful.

— Kathryn Grody



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We are grateful to our new and renewing annual fund donors listed here for their gifts received between July 1, 2025 and September 25, 2026. If you notice an error here, please do not hesitate to contact us at development@georgestplayhouse.org so that we may correct it as soon as possible.

Staff

Edgar Herrera, Executive Director

ARTISTIC

Artistic Producer	Scott Goldman

FINANCE & ADMINISTRATION

Director of Finance	Ganapathi Kamath
Administrative Manager / Board Liaison	Megan Cherry
Business Assistant	Lynne Holton

DEVELOPMENT

Director of Advancement	Todd Rosen
Development Manager	Alicia Whavers

MARKETING & PATRON SERVICES

Marketing Manager	Marcus Montgomery
Sales and Audience Development Manager	Karen Alvarado
Community Engagement and Programs Associate	Megan Gray Lederman
Data Services Manager	Vanessa Hamilton
Patron Services Manager	Rose Curran
Assistant Patron Services Manager	Gary Frangione
Patron Services Associates	Susan Blumert
	Marlene Zyontz

EDUCATION

Acting Studio Teaching Artists	Chad Colacurcio
	Antu Yacob

PRODUCTION

Assistant Production & Operations Manager	Billy Goheen
Company & Assistant Production Manager	Shannon Lankford

SETS

Technical Director	Mohamed Haddara
Scenic Charge	Jim Hancocks

PROPERTIES

Properties Director	Robert Lavagno

COSTUMES

Costume Shop Manager	Becky Erlitz
Head Draper & Assistant to Costume Shop Manager	Kaden Adrian Woodward
Wardrobe Supervisor	Christina Gillespie

FOR THIS PRODUCTION

Associate Scenic Designer	Sophie Smrcka
Rutgers Lighting Assistant	Abby Serrao
Assistant Stage Manager	Annie Jandoli
Production Assistant	Sophia TenClay
Lighting Supervisor	Jack Creegan
Sound Supervisor	Chiara DeSantis
Key Art	Corinne Antonelli

NEW BRUNSWICK PERFORMING ARTS CENTER

Executive Director	Merissa Buczny
Managing Director	Mark Sharp
Production Manager	Lauren Guastella
Director of Patron Services	Victoria Muscio
Senior House Manager	Jessica Jasionowski
House Manager	Sadiera Esannason
Assistant Patron Services Manager	Gwen Streitman
Marketing Director	Eric Greenberg
Deck Supervisor	Jerry Pacheco
Audio and Video Supervisor	Joey Copsetta
Assistant Sound Supervisor & A1	Prince Bawuah
A2	Emily Delellis
Lighting Supervisor & LX Programmer	Matt Binkowitz
LX Board Operator	Brittany Ponce
Deck	Chris Nielsen

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Accessibility

George Street Playhouse is located at the New Brunswick Performing Arts Center
11 Livingston Avenue, New Brunswick, NJ 08901

GeorgeStreetPlayhouse.org • Patron Services: 732-246-7717

AUDIO-DESCRIBED PERFORMANCES

We offer audio-described performances for patrons with visual impairment.

Please call Patron Services, 732-246-7717, for further information. Large print and Braille programs are available upon request. Audio-described performances are made possible by support from Fund for the New Jersey Blind, Inc.

CAPTIONED PERFORMANCES

We offer captioned performances for patrons with hearing impairment. George Street Playhouse's accessible programming is made possible in part by Fund for the New Jersey Blind, Inc.

ASSISTIVE LISTENING SYSTEM

For patrons who have a hearing impairment, lightweight, comfortable receivers are available from the NBPAC Concierge desk. If any individual requires special assistance or assistive technology, please contact the Patron Services Manager at 732-246-7717 as far in advance of the program as possible.

FIRE NOTICE

The exit indicated by the red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of a fire or other emergency, please do not run, WALK TO THE EXIT.

INCLEMENT WEATHER

George Street Playhouse maintains a policy of not canceling performances due to inclement weather. Please call Patron Services, 732-246-7717, if you have any questions.

LATE SEATING POLICY

The theatre is open to the public one half-hour prior to the performance. In consideration of all patrons, latecomers will be seated at the discretion of House Management.

RECORDING EQUIPMENT

Due to copyright and union regulations and restrictions, still cameras, video cameras or any type of recording equipment are not permitted at any time in the theatre and will be confiscated.

SMOKING

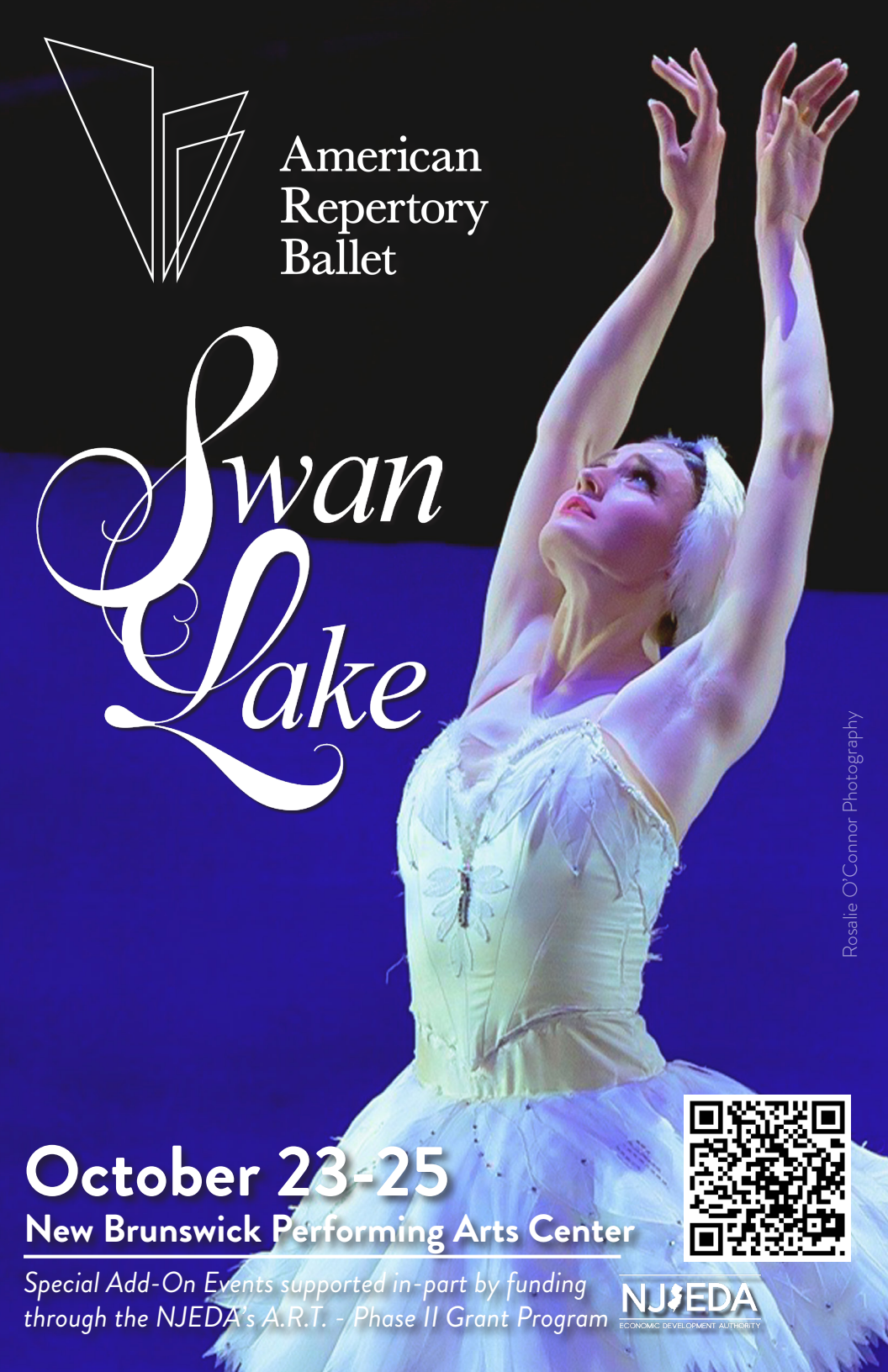
NBPAC is a smoke-free environment. There is no smoking or vaping in the building.





American Repertory Ballet

Swan Lake



Rosalie O'Connor Photography

October 23-25

New Brunswick Performing Arts Center

Special Add-On Events supported in-part by funding through the NJEDA's A.R.T. - Phase II Grant Program

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NOV 13-14



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