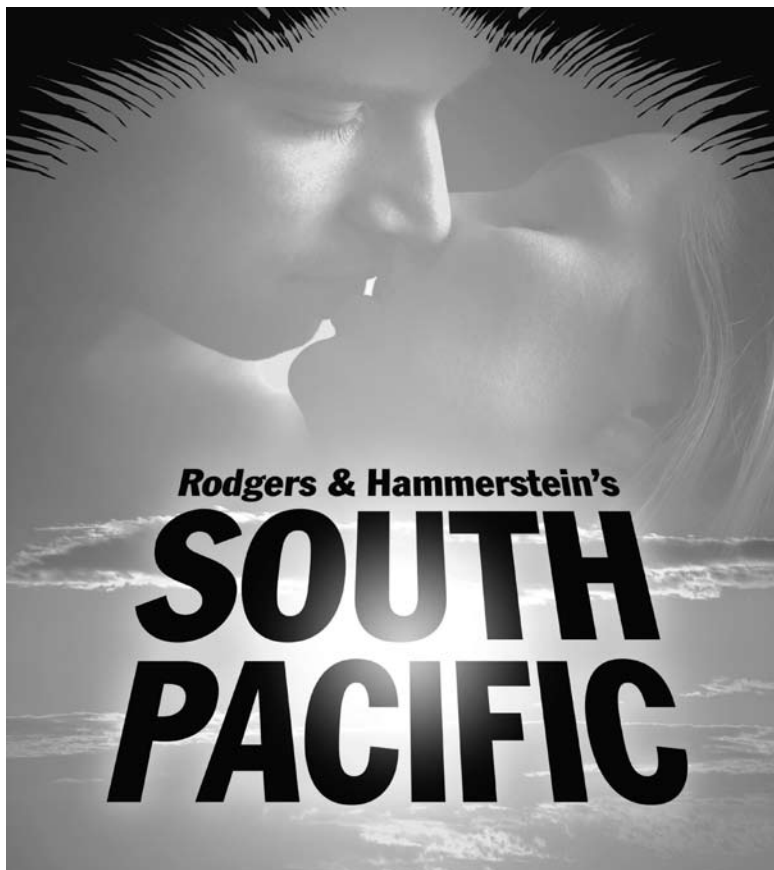


This production is supported, in part, by donations to The Producers Group. The School of Music Opera Program gratefully acknowledges these gifts, which assist performing arts students in their professional training.



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*SOUTH PACIFIC*

Music by Richard Rodgers | Lyrics by Oscar Hammerstein II

Book by Oscar Hammerstein II and Joshua Logan

Eduardo Diazmuñoz, conductor | Dawn Harris, director

University of Illinois | School of Music Opera Program

Tryon Festival Theatre

Thursday-Saturday, February 25-27, 2010, at 7:30pm

Sunday, February 28, 2010, at 3pm

Music by Richard Rodgers

Lyrics by Oscar Hammerstein II

Book by Oscar Hammerstein II and Joshua Logan

Adapted from James A. Michener's Pulitzer Prize-Winning *Tales of the South Pacific*

Eduardo Diazmuñoz, artistic director and conductor

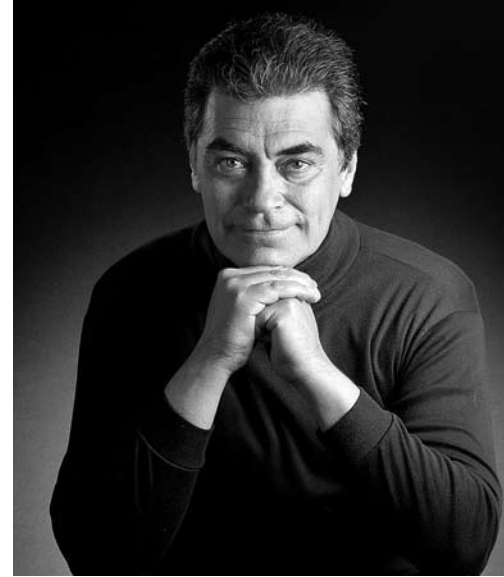
Dawn Harris, director

Act I

*20-minute intermission*

Act II

*South Pacific* is presented through special arrangement with R & H Theatricals: [www.rnhtheatricals.com](http://www.rnhtheatricals.com).



There is no doubt that *South Pacific* has conquered the world's stages as well as the hearts of film and television audiences and recording aficionados. The most successful Broadway team ever—I speak of course of Richard Rodgers (music) and Oscar Hammerstein II (book and lyrics)—revolutionized American musical theatre with this show, courageously melding musical comedy and musical drama. The music and lyrics are unforgettable, and the James Michener Pulitzer Prize-winning stories fused and adapted by Hammerstein and Joshua Logan had, and still have, timely significance. The historical context of *South Pacific* is linked to a post-World War II psyche still coming to terms with the terrible events of the war, to the heroic and important defeat of fascism in Europe, and to the desire and thirst of Japan to expand and dominate beyond its archipelago.

This show certainly represents many fine values that America stands for, has fought for, and continues to fight for. In 1949, directly confronting racial intolerance shocked the theatre-going public. I believe *South Pacific's* creative team was very brave indeed to address themes of cultural understanding and inter-racial partnerships in the black days preceding the "witch hunt" instigated by the hysterical junior senator from Wisconsin, Joseph McCarthy, which J. Edgar Hoover and others gladly supported and actively enforced, making the life of many artists, public servants, and citizens miserable. *South Pacific* questions the way in which white America gets on with its own allies; the characters in the drama are American, French, Polynesian, and Tonkinese (in other words, there are no Japanese characters).

Rodgers, Hammerstein, and Logan addressed the taboo theme of societal prejudices through the two relationships central to *South Pacific*: that of Emile De Becque and Ensign Nellie Forbush, who questions her affection for Emile because of his marriage to a Polynesian woman, and that of the Tonkinese girl Liat

and Lt. Joseph Cable, who loves Liat but ends up rejecting the idea of marrying her. In the powerful and inflammatory song "You've Got to Be Carefully Taught," Rodgers and Hammerstein may well have intuited the need to have Cable killed before Operation Alligator took place in order to end the Cable/Liat relationship. (Just some personal speculation that you may find far-fetched!) Nonetheless, they decided to keep Nellie and Emile together, thereby making a statement that Nellie was able to suppress her own prejudice by accepting Emile's two interracial children. One may speculate that the relationship between an American girl and a Frenchman was not as "offensive" as that of the younger couple. We have these two young Americans at the center of the plot—Nellie and Cable. If one young person has a prejudice, it might be a character flaw; but if two young people share that prejudice, it tells us something about the society in which they grew up.

One can trace a direct line between the social idealism that fueled Jerome Kern and Hammerstein's breakthrough with their musical *Show Boat* in 1927 to *South Pacific* 22 years later. Evidently, Rodgers was as convinced of the issues at stake as Hammerstein had been throughout his life. *South Pacific* certainly caused a turmoil: after a two-week sold-out tour of the show to Atlanta, two state legislators took offense at the relationship of the youngsters in particular and sought to ban further performances. State Representative David C. Jones and State Senator John D. Shepard shockingly stated in a *New York Times* article of March 1, 1953: "Intermarriage produces half-breeds, and half-breeds are not conducive to the higher type of society. We in the South are a proud and progressive people. Half-breeds cannot be proud. In the South we have pure bloodlines and we intend to keep it that way." Legislation was introduced outlawing entertainment that had "an underlying philosophy inspired by Moscow." Hammerstein's reply was to express surprise

that "anything kind and humane must necessarily originate in Moscow." After these exchanges, we all know what came next; the rest is history.

Musical theatre is one of the great American contributions to the stage. I see it as a distinct art form that is a logical response to Italy's opera, France's tragédie lyrique, Spain's zarzuela, and Vienna's operetta. In my mind I keep replaying conversations I shared with Leonard Bernstein about how crucial it was for him to come up with an "American lyrical form," hence his ventures into both Broadway and the opera house. (He personally was not able to come up with a satisfying name for this American form, so he ended up naming *Candide* a "Comic Operetta" and *Mass a "Theatre Piece for Singers, Players and Dancers."*)

So, dear audience, I take great pleasure in welcoming you to our second production of the 2009-10 opera season, the American classic *South Pacific*. Though 60 years old, *South Pacific* still moves us because of its perfect balance of all the elements we look for in a successful work for the stage: drama, comedy, action, suspense, and of course love, all supported by unforgettable music.

It is always a pleasure to welcome back to the Tryon Festival Theatre stage all of our talented and committed students in opera, voice, orchestra, design, production, drama, and dance. My heartfelt and most sincere thank you goes as well to their professors for their much valued and appreciated support. I also take enormous pleasure in welcoming my dear colleague Dawn Harris, an enthusiastic collaborator with substantial musical theatre experience, for her debut as stage director for our Opera Program.

Now it's time to enjoy *South Pacific*, an entertaining and engaging tale that transports us back to a crucial and decisive moment in world history but, most importantly, a tale that touches us all.

Music	Richard Rodgers
Lyrics	Oscar Hammerstein II
Book	Oscar Hammerstein II and Joshua Logan
Artistic Director and Conductor	Eduardo Diazmuñoz
Director	Dawn Harris
Choreographers	Dawn Harris Zak Jacobs Elise Moore
Chorus Master	Barrington L. Coleman
Scenic Designer	Stephanie Polhemus
Costume/Hair & Makeup Designer	René Chadwick
Lighting Designer	Carson Gross
Sound Designer	Doug Cross
Properties Master	Adriane Binky Donley
Scenic Charge	Jenna Engelmann
Technical Director	Chris Blad
Opera Technical Director	Verda Beth Martell
Musical Preparation	Gretchen Church Sarah Cushman Jennifer Garrett Thomas H. Schleis
French and Latin Diction Coach	Eduardo Diazmuñoz
Dramaturg	Rebecca Brown
Stage Manager	Kate Danziger

#### Special Thanks

We would like to thank Tyler Getter and Joe Kessenich for their military advisement and expertise. We would also like to thank Robert Ramirez for his dialect work with our principals.

The Opera Program is produced by the University of Illinois School of Music, Dr. Karl Kramer, director.

CAST

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Ngana	Renata Herrera*
	Juliana Trach†
Jerome	Mariano Herrera*
	Michael Overmann†
Henry	Samuel Dewese
Ens. Nellie Forbush	Ingrid Kammin*
	Julia Skeggs†
Emile De Becque	Ryan Milstead*
	Ricardo Sepúlveda†
Bloody Mary	Anna Rebecca Green*
	Yuan Zhou†
Marcel, Bloody Mary's Assistant	Michael Baylon
Abner	Luke Grimes
Stewpot	Joe Arko
Luther Billis	Daniel Bahr
Lt. Joseph Cable	Jeremy Ayres Fisher*
	Lee Steiner†
(Understudy)	Mike Maloney
Capt. George Brackett	Richard Schacht
Comdr. Harbison	Art Joslin
Yn. Herbert Quale	John Deal
Sgt. Kenneth Johnson	Robert McNeily
Seabee Richard West	Ben Montalbano
Seabee Morton Wise	Jeff Bakken
Seabee Tom O'Brien	Mason Gossard
Radio Operator Bob McCaffrey	Tyler Voss
Marine Cpl. Hamilton Steeves	Mike Maloney

\*Performing on February 25 and 27

†Performing on February 26 and 28

Sgt. Thomas Hassinger	Michael Greenstone
Seaman James Hayes	Sam Lopata
Lt. Buzz Adams	Ethan Gardner
Lt. Genevieve Marshall	Hillary Anderson
Ens. Dinah Murphy	Jessica Parker
Ens. Janet MacGregor	Diane Henning
Ens. Cora MacRae	Jessica Rundell
Ens. Lisa Minelli	Danielle Floberg
Ens. Sue Yaeger	Lindsey Dondanville
Ens. Connie Walewska	Karen Loda
Ens. Pamela Whitmore	Jane Duffy
Ens. Bessie Noonan	Mallory Hanley
Professor	Stephen Boyer
Nurse	Regina Overmann
Nurse	Samantha Jo Bryden
Native	Natalie Ckuj
Native	Mary Messieha
Native	Kelsey Middleton
Liat	Jessica Witkowski

## ORCHESTRA

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### **Violin I**

Robert Hopkins, Concertmaster  
Daniel Colbert  
Casey McGrath  
Brian Ostrega  
Leslie de Leeuw  
Rebecca DuVall

### **Violin II**

Gunnhildur Dadadottir  
Agnieszka Likos  
Elisabeth Owens  
Haemi Lee  
Hsuan-Ju Wang  
Yuan Wu

### **Viola**

Genevieve Knoebel  
Philip Garrett  
Emma Strohbusch  
Allison Zabelin  
Luis Bellorin

### **Cello**

Aaron Kaplan  
Thomas Fortner  
Yoonjung Lee  
Phillip Bergman  
Ko-hsin Change

### **Bass**

Tim Mills  
Devin Godzicki  
Henry Solberg

### **Flute/Piccolo**

Erin Johnson

### **Oboe/English Horn**

Natalie Lorch

### **Clarinet**

Tim Graf  
Pam Shuler

### **Bassoon**

Ashley Haney

### **Horn**

Michelle Rivera  
Rachel Rebecca Berry  
Stephen Burian

### **Trumpet**

Sidney Shuler  
Katrina Kral  
Jacob Brady

### **Trombone**

Peter Deal  
Adam Kosberg

### **Tuba**

Kevin Raschen

### **Harp**

Katherine Denler

### **Timpani and Mallets**

William Mullen

### **Drums**

Eric Somers-Urrea

## MUSICAL SYNOPSIS

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The action of the play takes place on two islands in the South Pacific during World War II. There is one week's lapse of time between the two acts.

### ACT I

#### OVERTURE

#### **Scene 1: The Terrace of Emile de Becque's Plantation Home**

*Dites-Moi*

Ngana and Jerome

*A Cockeyed Optimist*

Nellie

*Twin Soliloquies*

Nellie and Emile

*Some Enchanted Evening*

Emile

Reprise: *Dites-Moi*

Ngana and Jerome

#### **Scene 2: Another Part of the Island**

*Bloody Mary*

Sailors, Seabees, and Marines

#### **Scene 3: The Edge of a Palm Grove near the Beach**

*There Is Nothin' like a Dame*

Billis, Sailors, Seabees, and Marines

*Bali Ha'i*

Bloody Mary

#### **Scene 4: The Company Street**

#### **Scene 5: Inside the Island Commander's Office**

#### **Scene 6: The Company Street**

#### **Scene 7: The Beach**

*I'm Gonna Wash That Man Right out-a My Hair*

Nellie

Reprise: *Some Enchanted Evening*

Emile and Nellie

*A Wonderful Guy*

Nellie and Nurses

#### **Scene 8: The Company Street**

#### **Scene 9: Inside the Island Commander's Office**

#### **Scene 10: Another Part of the Island**

Reprise: *Bali Ha'i*

French and Native Girls

#### **Scene 11: Inside a Native Hut on Bali Ha'i**

*Younger than Springtime*

Cable

<b>Scene 12: Near the Beach on Bali Ha'i</b>	
<b>Scene 13: Emile's Terrace</b>	
FINALE ACT I	Emile
<b>20-minute intermission</b>	
ACT II	
ENTR'ACTE	
<b>Scene 1: A Performance of "The Thanksgiving Follies"</b>	
<i>Dance</i>	Nellie, Nurses, and GIs
<b>Scene 2: Backstage at "The Thanksgiving Follies"</b>	
<i>Happy Talk</i>	Bloody Mary and Liat
<b>Scene 3: The Performance Resumes, as in Scene 1</b>	
<i>Honey Bun</i>	Nellie, Billis, and Ensemble
<b>Scene 4: Backstage, as in Scene 2</b>	
<i>You've Got to Be Carefully Taught</i>	Cable
<i>This Nearly Was Mine</i>	Emile
<b>Scene 5: Another Part of the Island</b>	
<b>Scene 6: The Radio Shack</b>	
<b>Scene 7: Another Part of the Island</b>	
<b>Scene 8: The Radio Shack</b>	
<b>Scene 9: The Company Street</b>	
<b>Scene 10: The Beach</b>	
Reprise: <i>Some Enchanted Evening</i>	Nellie
<b>Scene 11: The Company Street</b>	
<b>Scene 12: Emile's Terrace</b>	
FINALE ULTIMO	Emile, Nellie, Ngana, and Jerome

PROGRAM NOTE by Thomas H. Schleis

In 1946, James Michener published his *Tales of the South Pacific*, hailed by *The New York Times* as "truly one of the most remarkable books to come out of the war. . . Mr. Michener is a born story-teller." His prose style was lean yet evocative. The opening lines are still arresting in 2010: "I wish I could tell you about the South Pacific. The way it actually was. The endless ocean. The infinite specks of coral we call islands. Coconut palms nodding gracefully toward the ocean. Reefs upon which waves broke into spray, and inner lagoons, lovely beyond description. I wish I could tell you about the sweating jungle, the full moon rising behind the volcanoes, and the waiting. The waiting. The timeless, repetitive waiting." The waiting for the war to happen, the encounter with the enemy, and, perhaps, the long-awaited end of it all.

Kenneth MacKenna, then the head of MGM's story department, recognized the cinematic possibilities of Michener's *Tales* and proposed that the studio acquire the material. The studio heads decided that it was not worthy of such a treatment, so MacKenna contacted his friend Joshua Logan. He thought the material would be suitable for the stage, and Logan recognized that at once. Logan, in turn, approached the Broadway producer Leland Hayward, who shared his enthusiasm. They both thought it might be material for a musical, so they turned to Broadway's most successful team, Richard Rodgers and Oscar Hammerstein II. Rodgers and Hammerstein were very taken with the idea, and the four agreed to be co-producers, with Joshua Logan serving as stage director. Hammerstein would supply the libretto and lyrics. As the writing continued, Logan made a number of contributions to the libretto and insisted on being listed as co-librettist. Rodgers and Hammerstein agreed to his request.

Conversations and discussions over a four-month period resulted in the selection of three of Michener's *Tales* for musicalization—"Fo' Dolla" (the tragic tale of

Lt. Joseph Cable's love for the Tonkinese girl Liat, the daughter of Bloody Mary); "Our Heroine" (the tale of the love of the French planter, Emile De Becque, and the Arkansas navy nurse, Nellie Forbush); and "A Boar's Tooth" (the tale of Luther Billis, in Michener's words: "Luther Billis and Tony Fry were a pair! Luther was what we call in the Navy a 'big dealer.' Ten minutes after he arrived at a station he knew where to buy illicit beer, how to finagle extra desserts, what would be playing at the movies three weeks hence, and how to avoid night duty"). Out of this richness would emerge one of the greatest hits in Broadway history, still sounding as fresh as the day it was first heard back in 1949.

Whereas Rodgers and Hammerstein's three previous shows for Broadway—*Oklahoma!*, *Carousel*, and *Allegro*—had been choreographed by Agnes de Mille, *South Pacific* would feature little dancing—some roughhousing for the men and a delightful dance with a hat for Nellie, staged by Logan himself. It would contain a large amount of incidental music, functioning much as a score in a film, lending a cohesion to the various scenes. Although originally focusing on Cable and Liat, the creators decided that the story of Emile and Nellie was stronger and would carry the show. Liat and Cable would provide a touching subplot, and, with Luther Billis and Liat's mother, Bloody Mary, mixed in the action, there would be plenty of comedy.

Mary Martin was the choice for Nellie Forbush. She was a Broadway star of the first magnitude, complete with flat feet (listen to the verse of "Wonderful Guy"), and her co-star was the great operatic bass Ezio Pinza. In response to this casting, Martin said to Rodgers and Hammerstein: "What do you want, two basses?" Although Martin had a classic "belter" voice, the part is suited, as well, to a soprano voice with a solid chest register. In addition, Nellie and Emile sing only a few phrases together in a charming reprise of "Cockeyed Optimist" at the end of the First Act.

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Hammerstein's lyrics sing, and we recall Rodgers' reaction to his first glimpse of the lyric for "Oh, What a Beautiful Morning" in *Oklahoma!*: "When Oscar handed it to me, and I read it for the first time, I was a little sick with joy because it was so lovely and so right. When you're given words like 'the corn is as high as an elephant's eye,' you've got something to say musically." Rodgers' *South Pacific* sweeps us along from the very opening notes of the overture, brilliantly scored by Robert Russell Bennett, to the touching reprise of "Dites-Moi" at the end of the Second Act. Nellie's music is a "bright canary yellow," while Emile's two arias, "Some Enchanted Evening" and "This Nearly Was Mine," are operatic in their scope and range. Lt. Cable's lyrical "Younger Than Springtime" never fails to bring a tear to the eye, and his "Carefully Taught" brings to the surface the theme of racism that courses through the drama. Bloody Mary's exotic "Bali Ha'i" and "Happy Talk" sing of a land of enchantment, where all our dreams come true. In addition, we have the wonderful songs for the men—"Bloody Mary" and "Nothin' like a Dame" for some good old-fashioned high jinks.

*South Pacific* premiered at New York's Majestic Theatre on April 7, 1949. Brooks Atkinson of *The New York Times* called it "magnificent . . . a tenderly beautiful idyll of genuine people" and "as lively, warm, fresh and beautiful as we had all hoped it would be." If awards are any indication of the success of a musical, then *South Pacific* was the most successful of the Rodgers and Hammerstein creations. It received eight Tony Awards—including Best Musical, Book, Score, and Direction—nine Donaldson Awards, and the Pulitzer Prize for Drama. *South Pacific* ran for 1,925 performances on Broadway, and, until *My Fair Lady*, held the record for the highest gross receipts (\$9,000,000) of any Broadway musical.

In effect, the team of Rodgers and Hammerstein revolutionized the musical as we know it. Their

collaboration lasted from 1943 to 1960, the year of Hammerstein's death. Cole Porter was once asked to name the most profound change in musical theatre during 40 years, and he responded, "Rodgers and Hammerstein." What they had done was take the musical comedy and make it into the musical play. They accomplished this by remaining true to their artistic goals: "We believe that writers who repeat themselves will eventually bore themselves. And this condition is a short and automatic step toward boring the public." At times, the critics would accuse them of radiating too much optimism and light in their works. Rodgers would respond: "What's wrong with sweetness and light? It's been around quite a while. Even a cliché has a right to be true. I'm not interested in cracking out at anything, and I'm certainly not interested in kicking sentiment around. I love satire but I just couldn't write it." In a similar vein Hammerstein wrote: "There's nothing wrong with sentiment because the things we are sentimental about are the fundamental things in life—the birth of a child, the death of a child, or anybody falling in love. I couldn't be anything but sentimental about these basic things. To be anything else is being a poseur."

The musical stage is infinitely richer thanks to Rodgers and Hammerstein, and their major successes will always be revived, because they speak to something in each of us.

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## DIRECTOR'S NOTE by Dawn Harris

When Maestro Diazmuñoz invited me to direct *South Pacific* over a year ago, I was more than thrilled and accepted on the spot. My reaction to his invitation was a result of my life-long passion for musical theatre. As a young girl, I used to direct my sister and cousins (and cast myself in the leading role of Maria) in a homestyle production of *West Side Story* that we performed for the adults. Since then, I have had the privilege of a life and career that has led me to this night.

After researching the history and background of *South Pacific*, I wanted our production to have an authentic feeling that one of the original productions might have had. Within this framework, I worked with my production staff to ensure we supported, what I believe to be, the show's major themes: love, prejudice, hope. Although the story, based on Michener's *Tales of the South Pacific*, is deeply rooted in the history and realities of World War II, much of the musical has little to do with the war itself. The play, beautifully crafted by Oscar Hammerstein II and Joshua Logan, highlights the relationships that develop between those who find themselves serendipitously linked together on an island in the South Pacific. The absolute brilliance of this story is the balance it achieves between the harsh realities of war and the romanticism/escapism found by these people.

Like the brave men and women who fought the war, our characters in *South Pacific* have given up their daily lives to fight for our country. They have been ordered to serve in a place that some may think to be paradise. In reality, the enemy is ever near and the living conditions are brutal, but these men and women maintain a strong sense of hope and optimism. The war had only been over a few years when the show opened in 1949. Those audiences had endured so much loss, and yet this show solidified the overwhelming feeling of hope for the future that pervaded our country at that time.

I dedicate this production to my father-in-law, Lester L. Harris, who was the radio operator on DE 264 in the South Pacific; to all of our veterans who served during WWII; and to those who have fought for our country's freedom in other conflicts and who are defending our country today.

**Military Terms**

**Bosun:** a shortening of the technical rank of boatswain. A bosun is a naval warrant officer in charge of the hull and all related equipment.

**Ensign:** the lowest-ranking commissioned officer in the Navy.

**Immelmann:** an abbreviation for an aerial maneuver named after the German fighter pilot Max Immelmann, aka "The Eagle of Lille," who fought during World War I.

**LCTS:** short for landing craft tank.

**P-40s:** a fighter jet produced by the manufacturer Curtiss. These planes saw the widest action of any aircraft model during World War II and were distinct because of the red-and-white shark emblem on the nose of each plane.

**PBY:** a twin-engine plane flown during World War II that was equipped with a flying boat hull and retractable wing-tip floats that allowed it to land on the water.

**Seabee:** a Navy construction engineer.

**Cultural References**

**Dinah Shore:** an American entertainer who earned the USO Medallion Award when she became the first entertainer to visit the forces on the front line during World War II.

**Joe DiMaggio:** an iconic Yankee baseball player who holds the record for the longest hitting streak, 56 games.

**Pepsodent:** a brand of toothpaste with a wintergreen flavor.

**Tokyo Rose:** a term used to describe English-speaking women who broadcast Japanese propaganda in an effort to demoralize the Allied forces. The American press focused on one American woman, Ikuko Toguri, who after years of pleading received a presidential pardon from Gerald Ford for treason charges.

**Miscellaneous Terms**

**Bromidic:** an adjective used to describe something as trite or lacking in originality.

**Mimeograph:** a machine from the midtwentieth century that utilizes a stencil through which ink is pressed in order to make copies.

**Piffle:** trivial nonsense.



**Hillary Anderson** (Lt. Genevieve Marshall) is originally from Ormond Beach, Florida. Anderson recently portrayed the role of the Countess in the School of Music Opera Program production of *The Marriage of Figaro*. In the spring of 2009, she covered the role of The Stepmother in *Hansel and Gretel* by Neely Bruce, and in February

2008 she made her debut with the Opera Program as Isabela in the world premiere revised edition of *Rappaccini's Daughter* by Daniel Catán. In November 2008, Anderson was seen as Dinah in Bernstein's *Trouble in Tahiti* with the UI Opera Studio and also received an honorable mention from the Casa Italia Bel Canto Scholarship Competition. Having graduated magna cum laude, she received her BM in vocal performance from Stetson University in Deland, Florida. In her undergraduate career, Anderson has performed roles such as First Lady in *Die Zauberflöte* and Donna Anna in *Don Giovanni*. In the summers of 2009 and 2006, Anderson was a member of La Scuola Italia, a summer opera program for young singers that took place in Urbania, Italy. Anderson has been the recipient of the Harold M. Giffin Scholarship Award from Stetson University as well as the Dorothea Waddell Tonneson Scholarship from the Daytona Beach Choral Society. Anderson is currently pursuing her MM in voice performance and studies with Sylvia Stone.



**Joe Arko** (Stewpot) is a junior pursuing his BM degree at the U of I. This is his first on-stage role at the U of I, and he understudied the role of Figaro in the fall production of *The Marriage of Figaro*. He will also be playing the role of the Vicar in Benjamin Britten's *Albert Herring* in the spring.



**Daniel Bahr** (Luther Billis) holds a BA degree in physics, mathematics, and vocal performance from Luther College, where he performed in various works by Handel, Britten, Monteverdi, and Gluck and was an assistant director in the production of Mozart's *Così fan tutte*. He holds an MS in physics from the U of I, where he is currently working

on his PhD. He has performed in the chorus of the School of Music Opera Program's productions of *The Fairy Queen*, *Don Giovanni*, *La Bohème*, and *Roméo et Juliette*, along with playing the Baron in *Candide*, Ottone in *The Coronation of Poppea*, and a Street Soloist in Bernstein's *Mass*. He has also performed with the Champaign Urbana Theatre Company in many productions, most notably playing the lead role of Oscar in *Sweet Charity* last spring.



**Jeffrey Bakken** (Seabee Morton Wise) received a BM from the University of Wisconsin-Stevens Point (UWSP) and is pursuing his MM in voice performance at the U of I. Previously, Jeff has performed roles such as Figaro in *The Marriage of Figaro*, Dr. Rappaccini in *Rappaccini's Daughter*, and Capulet in *Roméo et Juliette*

for the School of Music Opera Program; Falke in *Die Fledermaus* with the St. Petersburg Opera in Florida; Betto in *Gianni Schicci* with the UWSP opera workshop; and Frank in *Die Fledermaus* with the Music by the Lake Company in Lake Geneva, Wisconsin. Jeff has also performed as the bass soloist for Handel's *Messiah* with the Waupaca Symphony in Wisconsin and Schubert's *Mass in A-flat Major* with the UWSP Symphony.



**Michael Baylon** (Marcel, Bloody Mary's Assistant) is currently enrolled as a senior and is pursuing a degree in the Music Open Studies Program in musical theatre performance. Michael's other musical theatre credits include *Fiddler on the Roof*, *High School Musical*, *Sweet Charity*, and one of his favorites, *Miss Saigon*.



**Stephen Boyer** (Professor) is a freshman at the U of I. His most recent roles include Curzio in *The Marriage of Figaro*, Frederic in *The Pirates of Penzance*, and Pirelli in *Sweeney Todd*. Stephen is a statewide and nationally award-winning young tenor, with accolades including the first vocalist winner of the

DuPage Symphony Orchestra Young Artists Concerto Competition, first winner of the Tower Chorale High School Vocal Competition, finalist in the Classical Singer High School Vocal Competition in New York City, prizewinner of the Chicago Chapter National Association of Teachers of Singing Competition in two divisions, winner of the Willowbrook High School Concerto Competition, and first chair tenor in the Illinois Music Educators Association All-State Honors Chorus. He has worked with renowned performers Marlena Malas and Dan Dresson, conductors Barbara Schubert and Bruce Hanson, and the 80-voice Tower Chorale Chorus of LaGrange, Illinois. Stephen's upcoming roles include the Mayor as well as the understudy to the title role in *Albert Herring*. He is a vocal performance major under the direction of Jerold Siena.



**Samantha Jo Bryden** (Nurse) was born and raised in the heart of Illinois. She is currently a sophomore majoring in musical theatre as part of the Open Studies Program at the U of I. She has been in numerous productions while attending the U of I, including *The Marriage of Figaro*, *Don Giovanni*, and *1787: We the*

*People*, in which she had a principal role playing Molly Pitcher. She hopes to pursue a career in musical theatre after college.



**Natalie Ckuj** (Native) is currently working toward her BM in vocal performance at the U of I. She has performed in the School of Music Opera Program productions of *Roméo et Juliette*, *The Marriage of Figaro*, and *The Magic Flute*, in which she played the Third Spirit. This past November, Ckuj played the role of Zerlina in the

Act I finale of *Don Giovanni* and premiered the role of Molly Pitcher in the musical *1787: We the People* for the UI Opera Studio directed by Ricardo Herrera and Dawn Harris. Ckuj placed second at the Grandquist Music Competition in Geneva, Illinois, in 2008 and made the semifinal round of the Chicago Chapter of the National Association of Teachers of Singing Competition the same year. Ckuj also won second place at the 2009 Central Region National Association of Teachers of Singing Competition this November. Ckuj has performed with the Dupage Opera Theatre the past two summers in *Tosca* and *The Elixir of Love* and with the Wheaton Symphony for Beethoven's *Ninth Symphony*. Ckuj is a student of Ollie Watts Davis.



**John Deal** (Yn. Herbert Quale) is a senior in musical theatre at the U of I and studies under Dawn Harris. This is his first show with the School of Music Opera Program.



**Samuel Dewese** (Henry) is a junior at the U of I pursuing a BM in vocal performance under the tutelage of Cynthia Haymon-Coleman. He debuted last season as Paris in the School of Music Opera Program production of *Roméo et Juliette* and was recently seen on the Tryon Festival Theatre stage in *The Marriage of Figaro*.



**Lindsey Dondanville** (Ens. Sue Yaeger) is currently a junior pursuing her BM in vocal performance at the U of I. She made her debut as a Mama Bird and covered the role of Messenger Bird in the School of Music Opera Program production of *Hansel and Gretel*. Lindsey has performed in the Witches Ensemble from

*Macbetto*, in the Gallop Infernal from *Orpheus in the Underworld*, and as a dancer in *Gallantry* as a member of the UI Opera Studio. She was also an honorable mention finalist in the National Association of Teachers of Singing 2008 Illinois District Student Auditions. Lindsey spent this past summer in Urbania, Italy, at Il Corso Estivo per Giovani Cantati Lirici and performed scenes from *Don Giovanni* as Zerlina and from *Falstaff* as Nanetta. Lindsey is student of Sylvia Stone.



**Jane Duffy** (Ens. Pamela Whitmore) is from Oak Brook, Illinois, and is a graduate of Downers Grove North High School. While in high school, Jane participated in the IMEA District Choir for three years, the IMEA All-State Choir, the IMEA All-State Honors Choir, and various other

choirs, ensembles, and musical productions. She has won many awards through the Vocal Festival and IHSA competitions, and this past year, she had two pieces selected for the District 99 Honors Recital. She was also a choreographer and dancer in *Orchesis* and is making her university debut in *South Pacific*. Currently, Jane is pursuing a BM in vocal performance and is a student of Barrington Coleman.



**Jeremy Ayres Fisher** (Lt. Joseph Cable) is in his second year of study at the U of I, where he has received the Geraldine B. Cooke Opera Scholarship, a voice division achievement award, and a College of Fine and Applied Arts departmental talented student scholarship. He will be singing the title role in the upcoming

production of *Albert Herring*. Jeremy has been seen at Krannert Center as Hansel in *Hansel and Gretel*, Benvolio in *Roméo et Juliette*, and Donald in *Gallantry*. He has worked extensively with the Prairie Fire Theatre, singing roles including Frederick in *The Pirates of Penzance*, Ralph Rackstraw in *H.M.S. Pinafore*, and Marco in *The Gondoliers*. Jeremy previously studied at Illinois Wesleyan University, where he sang roles such as Jupiter in *Semele*, Tamino in *Die Zauberflöte*, Sam in *Susannah*, and Ferrando in *Così fan tutte*. At Illinois Wesleyan, he was awarded the Presidential Scholarship and the Henry and Ardith Charles Performance

Scholarship. He was also seen as the Ice Cream Man and Friendly Sentry in Chicago Opera Theatre's productions of *Brundibar* and *Comedy on the Bridge*. Jeremy is a student of Jerold Siena.



**Danielle Floberg** (Ens. Lisa Minelli) is currently a junior at the U of I. Danielle has performed in productions of *Suor Angelica* with the Elgin Opera and *1787: We the People* with the UI Opera Studio and has sung with the UI Wind Symphony. Danielle was a winner at the National Association of Teachers of Singing Vocal Competition in 2008,

has been a finalist multiple times in the Elgin Opera Vocal Competition, and was a recipient of the Voice Achievement Award from the Voice Department at the U of I in early 2009. Danielle studies with Dawn Harris.



**Ethan Gardner** (Lt. Buzz Adams) is a sophomore working toward his BFA in acting at the U of I. He made his Krannert Center debut as Tilden in *Buried Child* last fall. Ethan's other favorite previous roles include Billy Flynn in *Chicago*, Julian Marsh in *42nd Street*, and Zoser in *Aida*.



**Mason Gossard** (Seabee Tom O'Brien) is currently a junior enrolled in the Theatre Studies Program at the U of I while also majoring in communication. This is his acting debut at Krannert Center, but he has been performing all his life. Mason's past credits include roles such as Oliver in *Oliver!*, Tonton Julian in *Once*

on *This Island Jr.*, and Ghost of Christmas Past in *A Christmas Carol*.



**Anna Rebecca Green** (Bloody Mary) received a BA from the U of I in French studies, German, and music in 2008 and is currently pursuing certification in education. She has appeared as part of the School of Music chorale ensemble in *Armide*, *Così fan tutte*, *La Bohème*, and *La Vida Breve*, as well as being featured as a Street Soloist in Leonard Bernstein's

*Mass*. In 2007, she also performed the roles of Ida in *Die Fledermaus* and Barbarina in *Le Nozze di Figaro* with the Amadeus Opernensemble in Salzburg, Austria. In 2004, Anna also placed as superior in the Solo and Ensemble Competition for the Bay Area of Northern California and has been awarded the Bill Staples Scholarship in Music.



**Michael Greenstone** (Sgt. Thomas Hassinger) hails from Champaign and received his BME from the U of I. He is currently pursuing his MME in choral music education. He has performed in the School of Music Opera Program productions of *Madama Butterfly*, *Roméo et Juliette*, and *The Marriage of Figaro*.



**Luke Grimes** (Abner) is a sophomore pursuing a BFA in acting and is making his Krannert Center debut. His recent credits include *Moonchildren* (Bob) with the Department of Theatre, *Chess* at the Armory Free Theatre, and the Illini Union Board's productions of *West Side Story* (Jet featured dancer) and *Jekyll and Hyde* (General Lord Glossop and Poole). Notably, Luke appeared in the ensemble of Disney's *High School Musical* at the Bank of America Theatre with Broadway in Chicago in 2007.



**Mallory Hanley** (Ens. Bessie Noonan) is a junior in vocal performance at the U of I. She transferred from Parkland College, where she was under the direction of Nicole Leupp, and is now studying with Dawn Harris. In Mallory's first semester at the university, she sang in the chorus for *The Marriage of Figaro*. She also played Dolley Madison in the new musical *1787: We the People* and was a chorus member in *Don Giovanni* with the UI Opera Studio. In December 2009, Mallory sang as a chorus member in *The Nutcracker*. In April, Mallory will be performing the role of Cis in *Albert Herring*.



**Diane Henning** (Ens. Janet MacGregor) is a senior at the U of I who is currently pursuing her BM in vocal performance. She made her debut with the School of Music Opera Program as a chorus member in *Roméo et Juliette*. She has since appeared as a Bird in Neely Bruce's *Hansel and Gretel*

and as a chorus member in *The Marriage of Figaro*, for which she also understudied the role of Barbarina. In 2009, she played the role of Just Jeanette in the first act of Penhorwood's *Too Many Sopranos* with the UI Opera Studio and received the Encouragement Award at the Metropolitan Opera National Council Auditions. Diane is a student of Dawn Harris.



**Mariano Herrera** (Jerome) is currently a second grader in the Gifted Program at Dr. Howard Elementary School. He recently received the Champaign Schools Young Achiever Award. He has participated in the Champaign Urbana Ballet's production of *The Nutcracker* as a Polichinelle. Most recently, Mariano made his opera debut as a Bird in the School of Music Opera Program's production of *Hansel and Gretel* by Neely Bruce.



**Renata Herrera** (Ngana) is currently a fifth grader in the Gifted Program at Dr. Howard Elementary School. She has participated in the Champaign Urbana Ballet's production of *The Nutcracker* as a Polichinelle and as a Mouse. She was recently a soloist in her school's end-of-the-year music program in which she sang *Ci vuole un fiore* by G. Rodari and S. Endrigo. She has studied ballet, tap, and jazz and continues to study violin. Most recently, Renata made her opera debut as Storyteller Child and Bird in the School of Music Opera Program's production of *Hansel and Gretel* by Neely Bruce.



**Art Joslin** (Comdr. Harbison) is currently pursuing a Doctor of Musical Arts degree at the U of I and studies with Jerold Siena.



**Ingrid Kammin** (Ens. Nellie Forbush), soprano, is currently pursuing a Doctor of Musical Arts degree in vocal performance and literature at the U of I, where she also received a Master of Music degree. She received a BFA in vocal performance from the University of Wisconsin at Milwaukee. In 2005 and 2006, Kammin participated in Il Corso

Estivo per giovani cantiti in Urbania, Italy, and in 2001 she studied French language and culture at La Sorbonne in Paris. Her performing credits include Poppea and Amor in *L'Incoronazione di Poppea*, Lauretta/Nella in Puccini's *Gianni Schicchi*, Frasquita in *Carmen*, Papagena in *The Magic Flute*, Meg in *The Ballad of Baby Doe*, Bernstein's *Mass*, and *La Vida Breve*. She was most recently seen as Mimi in *La Bohème*, as Armide in *Armide*, and as Cherubino in *The Marriage of Figaro*. Kammin has appeared as the soprano soloist for Dvořák's *Stabat Mater* with the UI Oratorio Society and *Carmina Burana* with the Milwaukee Master Singers. Kammin has been the recipient of several awards and scholarships, including the Central Illinois Metropolitan Opera Auditions and the Illinois Opera Theatre Enthusiast Award. She is a student of Sylvia Stone.



**Karen Loda** (Ens. Connie Walewska), soprano, is currently pursuing her BM in vocal performance at the U of I. Karen was awarded the Voice Department Achievement Award for 2009. She has appeared in *Madama Butterfly*, *Così fan tutte*, *Armide*, *Roméo et Juliette*, and *Rappaccini's Daughter*. She was

also the understudy for Cherubino in *The Marriage of Figaro*. This past summer, Karen attended the Harrower Opera workshop in Atlanta, where she played Gianetta in *The Elixir of Love* and Walter in *La Wally*. Karen is a student of Cynthia Haymon-Coleman.

**Sam Lopata** (Seaman James Hayes) is currently a senior pursuing a BM in vocal performance. He has performed in the School of Music Opera Program productions of *Madama Butterfly*, *The Scarecrow*, and *Hansel and Gretel*. Last spring, Sam also danced in the Champaign Urbana Ballet's production of *Cinderella*. Sam Lopata is a student of Cynthia Haymon-Coleman.



**Michael Maloney** (Marine Cpl. Hamilton Steeves/Understudy for Lt. Joseph Cable) is a fifth-year senior majoring in percussion performance and spent the past three years performing with the acclaimed octet The Other Guys and served as musical director during his third and final year. Michael also spent the past

two summers performing with the College Light Opera Company, where he performed 16 musicals all while living in beautiful Cape Cod. His credits include *Carousel* (Enoch Snow), *Titanic* (Harold Bride), *Brigadoon* (Harry Beaton), *Show Boat* (Frank Schultz), and *Cole Porter's Can Can* (Theophile).



**Robert McNeily** (Sgt. Kenneth Johnson), tenor, is a junior in music open studies at the U of I. Robert is an active member of the UI Opera Studio, having performed such roles as John Lansing Jr. in *1787: We the People*, Gabriel in *Too Many Sopranos*, Boy 1 in *Trouble in Tahiti*, and Donald (understudy) in *Gallantry*. He most

recently appeared as a Nazi in *The Marriage of Figaro*. McNeily performed as a soloist last year at the Library of Congress in Washington, DC, for Jeffrey Magee's lecture entitled "Now It Can Be Told: The Unknown Irving Berlin." In addition to his stage work, Robert was honored as an MENC state finalist in the 2008 BMI Foundation's John Lennon Scholarship Program for his 2006 single, *In My Heart*. McNeily is also an active member of the Champaign-Urbana community, serving as a student senator for the College of Fine and Applied Arts. Robert is a student of Dawn Harris.



**Mary Messieha** (Native) is a junior studying vocal performance and choral music education at the U of I under the tutelage of Ollie Watts Davis. She has been involved in opera and musical theatre productions, including the School of Music Opera Program production of *La Bohème*, scenes from *Pirates of Penzance*,

*The Marriage of Figaro*, and *The Mikado*. She is currently preparing for her junior recital and several competitions.

**Kelsey Middleton** (Native) is a BFA candidate with Dance at Illinois. She has performed in *Float*, *Truth Game*, and *Stuodance II* for the department.



**Ryan Milstead** (Emile De Beque), a native of Okolona, Mississippi, is a new graduate vocal performance student with the U of I and a student of Ricardo Herrera. He was most recently seen in the title role of the School of Music Opera Program's production of *The Marriage of Figaro*. He received his Bachelor of Music degree,

magna cum laude, from the University of Mississippi in 2009 and performed various roles there including Bushy in Moore's *The Ballad of Baby Doe*, Poo-Bah in Gilbert and Sullivan's *The Mikado*, Frank in Strauss' *Die Fledermaus*, Escamillo in Bizet's *Carmen*, and Strephon in Gilbert and Sullivan's *Iolanthe*. He was recently a finalist in the Metropolitan National Council Auditions and has claimed first place for two consecutive years in the National Association of Teachers of Singing Southern Division.



**Ben Montalbano** (Seabee Richard West) is a freshman at the U of I studying music composition and piano performance. He recently performed in the School of Music Opera Program production of *The Marriage of Figaro* as a chorus member, and he is also a member of the UI Chorale.



**Michael Overmann** (Jerome) is 10 years old and currently attends fourth grade at South Side Elementary School in Champaign. He has previously appeared as Dolore in the School of Music Opera Program production of *Madama Butterfly*. With the Champaign Urbana Ballet, he has danced at Krannert Center in six yearly productions of Tchaikovsky's *Nutcracker*. Michael is performing regularly as a member of the Central Illinois Children's Chorus. Michael enjoys playing violin and piano, as well as various other instruments in his school's world music ensemble. He loves riding his bike, skiing, playing chess, and going on extended trips to Europe.



**Regina Overmann** (Nurse) is a native of Heidelberg, Germany. She has previously appeared in ensemble roles in the School of Music Opera Program's productions of *Madama Butterfly*, *La Bohème*, *Così fan tutte*, *Roméo et Juliette*, and *The Marriage of Figaro*. She has performed with the UI Oratorio Society and the Allerton Festival Chorus. In Europe, she has sung in the Festspielhaus in Salzburg, in the Alte Oper in Frankfurt, and in numerous choirs such as Konzertchor Darmstadt and Ensemble Modern under Wolfgang Seeliger, Christof Perick, Dennis Russell Davis, and Markus Stenz. She got her vocal training at the Hamburgische Staatsoper with Norbert Schüssler and studied with Ronald Hedlund. Regina also holds an MDPH from the University of Heidelberg.



**Jessica Parker** (Ens. Dinah Murphy) is a sophomore choral music education/flute performance major. She is in the UI Chorale and UI Symphonic Band I. Past roles include Chris Gorman in Neil Simon's *Rumors*, Marian Paroo in *The Music Man*, and Francisca/Maria understudy in the Illini Union Board production of *West Side Story*. Jessica is currently studying flute with Jonathan Keeble and voice with Barrington Coleman.



**Jessica Rundell** (Ens. Cora MacRae) is a sophomore at the U of I and is pursuing a BA in vocal performance. Jessica currently studies with Yvonne Gonzáles Redman. Jessica appeared last season for the first time at Krannert Center in *Roméo et Juliette*. Jessica has also appeared in *Trouble in Tahiti* and *Gallantry* with the UI Opera Studio. This spring, Jessica will begin vocal coaching with Julie Gunn.



**Richard Schacht** (Capt. George Brackett) is a longtime member of the UI Philosophy Department and has been involved in many School of Music Opera Program productions—first as a horn player (*Merry Widow*, *Falstaff*) and then on stage. Previous roles include Andrew Carnes in *Oklahoma!*, Pish Tush in *The Mikado*, and the Commendatore in *Don Giovanni*. As an undergraduate, he sang in the Harvard Glee Club, performing with the Boston Symphony Orchestra under Erich Leinsdorf and Carlo Maria Giulini. He subsequently sang under other

notable conductors, including Nadia Boulanger, Eugene Ormandy, and Robert Shaw. He was for many years the principal horn in the Illini Symphony and a member of the UI Chorale (Chamber Singers). He has studied voice with William Miller and Nicholas DiVirgilio and currently studies with Jerold Siena.



**Ricardo Sepúlveda** (Emile De Becque) received his MM and spent a year in the U of I's AD program; he was awarded a BM from the PR Conservatory, where he appeared in works by Hindemith, Mascagni, Humperdinck, Weill, and Mozart. He made his debut in the Caribbean premiere of *Tristan und Isolde* in a cast led by Jane Eaglen and has also performed with all major opera companies in his native island in operas by Verdi, Rossini, Salieri, and Bizet. Ricardo has participated in IVAI and New Jersey Opera Fest. At the U of I, Sepúlveda has been seen as Sharpless, Marcello, Don Alfonso, and Papageno. He is a recipient of the Stotler Fellowship Award, the G. E. Wilson Award for Excellence in Singing, and the Schlanger Opera Memorial Scholarship. Ricardo is a student of Nathan Gunn.



**Julia Skeggs** (Ens. Nellie Forbush), originally from Glenview, Illinois, is making her Krannert Center debut. She is currently a sophomore in the Acting Program at the U of I and is working on a minor in music. She was recently seen in the Illini Union Board production of *Cinderella* (Stepmother) and took part in *The Vagina Monologues* with the U of I's V-Day last winter. She was also in *Thoroughly Modern Millie* (Muzzy) and *Les Misérables* (Mme. Thenardier). She has also been a member of the UI's

Women's Glee Club and the jazz a cappella group No Strings Attached.



**Lee Steiner** (Lt. Joseph Cable) hails from Greensburg, Pennsylvania, and received his BM in voice from Susquehanna University. He is currently pursuing a master's degree at the U of I. During his undergraduate work, he performed the title role in Monteverdi's *Orfeo*, as well as scenes from Britten's *A Midsummer Night's Dream* (Lysander), Gounod's *Roméo et Juliette* (Roméo), and Weill's *Street Scene* (Henry). Lee was an Isaacs Scholar at Susquehanna University, the winner of the 2007 SU Concerto Competition, and the winner of two district National Association of Teachers of Singing competitions.



**Juliana Trach** (Ngana), a native of Champaign, is a freshman at University Laboratory High School. She has performed in several School of Music Opera Program productions, including *Hansel and Gretel*, *La Bohème*, Bernstein's *Mass*, and *Mostly Mozart*. Juliana has sung with the Champaign-Urbana Symphony Orchestra in *The Polar Express* and *The Night before Christmas* and with the Prairie Ensemble in *Noyes Flude*. Juliana is a member of the Central Illinois Children's Chorus under the direction of Andrea Solya. She was selected to perform in the American Choral Director's Regional Honors Choirs in 2006 (Chicago), 2008 (Grand Rapids), and 2010 (Cincinnati) and the Illinois Music Educators Association Honors Choir in 2008 and 2009. She received an Outstanding Achievement Award from Illinois Summer Youth Music in 2009.



**Tyler Voss** (Radio Operator Bob McCaffrey) is a sophomore pursuing a BFA in acting. Notable credits include the Department of Theatre's production of *Moonchildren* (Ralph), *Jekyll and Hyde* (Ensemble) for the Illini Union Board, and WST's *Joseph and the Amazing Technicolor Dreamcoat* (Judah).



**Jessica Witkowski** (Liat), soprano, is a recent transfer student currently pursuing a BM in vocal performance. Jessica transferred from North Park University, where she appeared in opera scenes as Sophie from Massenet's *Werther* and Susanna in Mozart's *Marriage of Figaro*. She attended the Naperville School of Performing

Arts, where she made her debut as Rosalia in *West Side Story* in 2001. She was a member and soloist of Midwest Young Artists. Jessica is currently studying with Yvonne Gonzáles Redman.



**Yuan Zhou** (Bloody Mary), mezzo-soprano, received her bachelor's degree from Central Conservatory of Music in Beijing. The highlight of her career as a college student was to be the singer of several hit theme songs for award-winning TV series and films. Since her arrival in the United States in 2005, Yuan has been seen as

L'enfant in Ravel's *L'Enfant et les Sortilèges*, Second Secretary in Adam's *Nixon in China*, and Zerlina in a scene from Mozart's *Don Giovanni*. Yuan received her master's degree from Roosevelt University in Chicago,

where she studied with David Holloway. Currently, she is pursuing her DMA at the U of I, where she is the recipient of a full scholarship and studies with Sylvia Stone.

**Chris Blad** (Technical Director) is in his third and final year of pursuing an MFA in scenic technology. His previous U of I credits include *The Hip-Hop Project: Insight into the Hip-Hop Generation*, *Rappaccini's Daughter*, and *Well*, and he is pleased to be working on his final production with *South Pacific*. He worked as the technical director for the 2008 Summer Studio Theatre Company season at Krannert Center and has spent a season working at the Texas Shakespeare Festival. Chris is also an avid photographer and enjoys the challenge of getting "that perfect shot" from all his endeavors.

**Rebecca Brown** (Dramaturg) is originally from England, although she spent many years living in Houston, Texas. She is currently a senior in the Theatre Studies Program. While attending the U of I, Rebecca has had the pleasure of assistant directing for Robert G. Anderson and J. W. Morrisette as well as directing her own projects at the Armory Free Theatre. Outside of school, Rebecca has directed both *The Medium* and *Hansel and Gretel*. This marks Rebecca's first show serving as dramaturg and her last show at Krannert Center as an undergraduate.

**René Chadwick** (Costume/Hair & Makeup Designer) joined the UI Department of Theatre faculty in the fall of 2004 to teach costume and makeup courses. At the same time, she joined the staff of Krannert Center as the director of the Wig and Makeup Studio. René received a BS from the University of Utah in organizational communication. While there, she completed an internship in makeup and wigs with the Utah Opera Company. She received an MFA in costume design from the U of I. René has designed professionally for the Nashville Ballet Company,

Nashville and Illinois Shakespeare Festivals, Celebration Theatre Company, American Negro Playwright Theatre, Epiphany Dance Company, Hope Summer Repertory Theatre, and UI-based Summer Studio Theatre Company. René's academic design credits include works for the U of I, the University of Utah, Tennessee State University, Belmont University, Tennessee's Governor's School for the Arts, and Middle Tennessee State University.

**Gretchen Church** (Musical Preparation) has more than 20 years of experience accompanying vocalists, instrumentalists, and choruses. She has been rehearsal and outreach accompanist for Opera Illinois in Peoria, the DuPage Opera Theater in Glen Ellyn, and the Sugar Creek Opera Festival in Watseka. Her choral accompanying experience includes the Philharmonic Chorales in Naples, Florida, and Peoria and the Nova Singers in Galesburg, Illinois. Gretchen lives in Bloomington, where she frequently accompanies students at Illinois State and Illinois Wesleyan Universities. She is a graduate student in the accompanying/vocal coaching program at the U of I.

**Barrington L. Coleman** (Chorus Master) has performed and recorded as a tenor soloist with such esteemed organizations as the Chicago Symphony Orchestra and Chorus, Music of the Baroque Ensemble, the Royal Opera House of Covent Garden, La Fenice (Venice), the Glyndebourne Opera, the London Philharmonic and Symphony Orchestras, and the Sunday Evening Club of WTTW-TV in Chicago. He has collaborated with such prominent composers as Coleridge Taylor Perkinson, Doug McConnell, and Richard Hundley on various premiere and standard works for voice, as well as performing as a jazz pianist with many prominent jazz artists, including Christian McBride, Lonnie Plaxico, and Sam Rivers in addition to Coleman's own jazz trio. Having served as an assistant professor of voice at his alma mater, Illinois Wesleyan University, and as a guest artist/choral conductor at the location of his master's

degree studies, Northwestern University, Coleman has served as an assistant instructor in the study of aural skills at the locale of his doctoral studies, the Juilliard School of Music, and as an associate professor of voice and conductor of the Varsity Men's Glee Club since 1996 at the U of I. In 1990, Barrington and his wife, the internationally acclaimed lyric soprano and fellow UI vocal professor Cynthia Haymon-Coleman performed in the world premiere of Richard Blackford's musical *King* as well as served as featured artists on the EMI recording and film of Gershwin's *Porgy and Bess*. A frequent guest artist, pedagogue, choral conductor/arranger, and astute clinician, Barrington has served in numerous capacities over the years with such American national organizations as the Illinois Music Educators Association, All-State Choral conferences, American Association of Choral Conductors, New York Choral Conductor's Association, International Association of Jazz Educators, and Black Sacred Music Symposium held on the campus of the U of I throughout his tenure as professor. As a guest conductor, he has also collaborated with numerous choral ensembles in England, Wales, and Austria. In addition to directing and performing, Coleman was a developer of the Marquee Artist Immersion Lecture Series, which is a significant educational and artistic component for audiences and guest artists at Krannert Center. Along with experiences in commercial television work in the United States, Barrington has served as an adjudicator for arts programs of universities, high schools, community arts organizations, churches, and an array of professional music associations in America as a classical, jazz, and gospel artist.

**Doug Cross** (Sound Designer) is a third-year student in the MFA Sound Design and Technology Program at the U of I. His past design work was mainly in musical theatre around New Jersey. His past design credits are *You're a Good Man, Charlie Brown*; *Working*; *Parade*; *Hot 'n Cole*; *Mass Appeal*; and several dance shows

at Montclair State University. His other work in theatre has included various shows as sound engineer, lighting designer, fly crew, and electrical crew.

**Sarah Cushman** (Musical Preparation) is currently a graduate student at the U of I pursuing her MM in vocal coaching and accompanying and studies with Julie Gunn. She graduated cum laude from Ohio Northern University, where she was an active accompanist in the vocal, instrumental, and musical theatre departments. Sarah was the recipient of the Dorothy Ames Piano Scholar Award and was inducted into Theta Alpha Phi, the national honorary theatre fraternity. She was also able to study abroad at the Eesti Muusikaacademia in Tallinn, Estonia. At the U of I, Sarah was awarded an opera assistantship and actively takes part in every main stage opera. Her most recent credits at the U of I include Penhorwood's *Too Many Sopranos* and Mozart's *Die Zauberflöte*. This summer, she worked as a rehearsal accompanist for the Prairie Fire Theatre's production of *The Gondoliers* by Gilbert and Sullivan.

**Kate Danziger** (Stage Manager) is a third-year MFA candidate at the U of I. For the School of Music Opera Program, Kate has served as stage manager for *Rappaccini's Daughter* and as assistant stage manager for *La Bohème* and *Così fan tutte*. Other U of I credits include *Hamlet*, *The Crucible*, and *Buried Child* for the Department of Theatre and November Dance: SFX, Festival Dance 2008, Studiodance I (2009), and Studiodance II in both 2008 and 2009 for Dance at Illinois. Prior to graduate school, she was a stage manager in the Chicago area. She holds a BA from Loyola University Chicago.

**Eduardo Diazmuñoz** (Artistic Director and Conductor) is synonymous with quality, certitude, innovation, and audacity, qualities that prompt everyone who knows him to assure that Maestro Diazmuñoz is one of the most complete and versatile musicians of his generation.

He built his conducting reputation in Mexico but has achieved recognition as a composer, pianist, percussionist, solid educator, promoter, producer, organizer, manager, and gifted lecturer in 15 countries. Celebrating his 30th anniversary as a conductor in 2005, he has enjoyed many significant honors: the "Youth Value" of 1975 granted by the president of Mexico through the National Institute for the Youth; the only four-time recipient of the coveted Mexican Union of Theatre and Music Chronicles Award (1978, 1987, 1997, 2002); a presidential appointment to conduct all official youth orchestras and choirs in Mexico (1996-97); a Testimonial Award granted by the International Biographical Centre based in Cambridge, England, as International Musician of the Year in 2003; two nominations for Best Classical Album in the Latin Grammy Awards; the first Mexican conductor to achieve Golden and Platinum recordings; and many others. Diazmuñoz is a complete musician who fuses "old school" training—forged under mentors Léon Barzin and Leonard Bernstein—with pedagogic passion, an affinity for the technical and musical needs of today's pre-professional singers and young musicians, and a musical curiosity that has led to some 100 premieres of new works or first performances of works by well-known composers, including Daniel Catán's *La Hija de Rappaccini*, Federico Ibarra's *Alicia*, the Mexican premiere of Bernstein's *Candide*, and his own works for the concert stage, movies, television, and theatre. The outstanding musicians with whom he has collaborated include Joaquín Achúcarro, Cuarteto Latinoamericano, David Geringas, Gary Graffman, Lowell Greer, Jerry Hadley, Daniel Hope, Sharon Isbin, Natasha Korsakova, Eduardo Mata, Jorge Federico Osorio, Mark Peskanov, Carlos Prieto, Edison Quintana, Jorge Risi, María Teresa Rodríguez, Ángel Romero, János Starker, Henryk Szeryng, Susan Starr, Ralph Votapek, Pieter Wispelwey, Vicente Zarzo, Zvi Zeitlin, and Eva Maria Zuk. Last January, he served as committee member, co-artistic director, and music director-conductor of

the unforgettable concert *Remembering Jerry Hadley* at Foellinger Great Hall, collaborating with star singers Elizabeth Futral, Thomas Hampson, Richard Leech, Samuel Ramey, and Frederica von Stade, with the UI Symphony Orchestra, and with all the School of Music choruses.

Diazmuñoz came to public attention with his Bellas Artes debut at 22 years of age and since then, in his native Mexico City, he has served with distinction as the general music director and conductor of the Metropolitan Philharmonic Orchestra (which he founded), the National University Philharmonic, the State of Mexico Symphony Orchestra, the Mexico City Philharmonic, the National Conservatory Symphony, the National Conservatory Philharmonic and L'Academie Tecquepegneuse (both of which he founded), and the Carlos Chavez Symphony Orchestra. The latter orchestra is a national feeder orchestra for the top instrumental ensembles throughout Mexico, akin to the Chicago Civic Orchestra and the New World Symphony. He also served as the music director and conductor of the Baja California Orchestra in Tijuana, which accompanied Luciano Pavarotti's 2003 farewell performance in Mexico. In the United States, Diazmuñoz's work with the San Diego Opera has become well known among discriminating operagoers, and he has developed a high-profile reputation in Miami and other cities where he has conducted. His pedagogic passion propelled him to establish a highly successful educational series some 34 years ago for which he conducted various orchestras. Since 1986, Juan Arturo Brennan has been his invaluable collaborator on this series. His legacy at the National Autonomous University in Mexico City, where he taught for five years, and his full-time positions at the National Conservatory in Mexico City, the New World School of the Arts in Miami, Florida, and now, at the U of I, indicate his commitment to share his musical knowledge. At the invitation of institutions in France,

the United States, Central America, South America, and Mexico, he has presented master classes, lectures, and open rehearsals. He has also served as a juror for international competitions, the most recent one being the Third Eduardo Mata International Conducting Competition in Mexico City in September 2007.

In October 2006, he added another activity to his busy schedule by accepting the offer of becoming the artistic and music director of the Bogotá Philharmonic for the 2007 season, which was a very special one since it marked the 40th anniversary of this musical institution. In his most recent pair of concerts there, he conducted the premiere in Colombia of U of I graduate Neely Bruce's tuba concerto *Songs of Zion Recycled* with U of I faculty colleague Mark E. Moore as soloist. For that weekend (October 5 and 6, 2007), Bogotá was full of Illinois! That fall, he managed to find time to compose the main theme for the Mexican film *Padre Pro*.

As in previous years, various prominent Mexican orchestras have invited him to conduct the closing program of their respective seasons, knowing that his presence on the podium guarantees full houses. He was invited last December to guest conduct the final two Christmas concerts of one of his former orchestras, the National University Philharmonic Orchestra in Mexico City. The program featured one of his own works, *Las Posadas*, for soprano solo, mixed choir, children's choir, and small symphony orchestra. In an unprecedented event, both concerts sold out four weeks before they took place. In January 2009, he was in Los Angeles recording three songs that he was commissioned to arrange for pop-rock star Elán, and this summer he went back to Mexico to conduct a special program he put together to honor the memory of Mexican virtuoso violinist Erasmo Capilla on the first anniversary of his unexpected passing.

Last May, he led the UI Symphony Orchestra in an American program with works by David Del Tredici and Ned Rorem. A CD release of these two works is planned for this spring. He went back to Los Angeles in December to record four more songs he orchestrated for Elán. For two of these four pieces, he composed the introduction and the finale. Also in the same month, he signed a contract to compose the music for the Mexican Film *Guerreros de Corazón (Warriors at Heart)*, based on true stories, which is scheduled to open nationwide in October 2010.

[http://www.hispaniaclassica.com/Artistas/Diazmunoz\\_05.htm](http://www.hispaniaclassica.com/Artistas/Diazmunoz_05.htm)

[http://www.hispaniaclassica.com/Artists\\_eng/Diazmunoz\\_eng.htm](http://www.hispaniaclassica.com/Artists_eng/Diazmunoz_eng.htm)

<http://www.music.uiuc.edu/faculty.php>

**Adriane Binky Donley** (Properties Master) is the properties director at Krannert Center as well as an assistant professor in the Department of Theatre teaching properties crafts and management. Originally from Florida, Binky was most recently an assistant professor at Ithaca College heading the areas of props and scenic art. She has also worked as a prop master at the Actors Theatre of Louisville's Humana Festival and at the University of Virginia. As a prop artisan, she has had the privilege to work at the Actors Theatre of Louisville, the Alley Theatre, the Hanger Theatre, Seaside Musical Theatre, and Virginia Shakespeare, among other venues. She has a BA from the University of South Florida and an MFA from North Carolina School of the Arts. This is her second year as a member of the Krannert Center family.

**Jenna Engelmann** (Scenic Charge) is in her final year of graduate studies at the U of I, where she has worked as a scenic designer and scenic artist. She has worked as a charge artist on many shows, including *Three Sisters* and *Anonymously* at Krannert Center; musicals including *Seven Brides for Seven Brothers* and *Man*

*of La Mancha* at the Flat Rock Playhouse; and operas such as *The Magic Flute* and *The Mikado* at the Brevard Music Center. She has also designed shows such as *The Marriage of Figaro* and *Necessary Targets* at Krannert Center and *The Rocky Horror Picture Show* at the Flat Rock Playhouse.

**Jennifer Garrett** (Musical Preparation), originally from Albuquerque, has performed extensively throughout the western and central United States as a collaborative pianist. She has appeared as a soloist with orchestras in Texas, New Mexico, and Oregon. Garrett has been on the faculty of Texas Tech University and served as staff accompanist for 16 years. Additionally, she was on the faculties of Lubbock Christian University (Texas), Linfield College, and Corban College (both in Oregon). Jennifer has performed with many international artists such as Liviu Vicol (principal oboe of the Frankfurt Philharmonic), Thomas Bacon (international horn soloist), Robert Sims (baritone and interpreter of spirituals), and Raphael Bagdasarian (clarinetist with the Moscow Conservatory and Bolshoi Ballet). At the present time, Garrett is pursuing a doctorate in accompanying at the U of I and was a recent recipient of the Nancy Wustman Memorial Award for vocal accompanying.

**Carson Gross** (Lighting Designer) is a recent graduate of the UI Master of Fine Arts program in lighting design who received his BA in theatre design and production from the University of Northern Iowa. Carson's most recent designs at Krannert Center include November Dance: *SFX* for Dance at Illinois, *Roméo et Juliette* for the School of Music Opera Program, and *Necessary Targets* for the Department of Theatre. Professionally, Carson has designed lighting for *The Fantasticks* at the Feltre School in downtown Chicago as well as *Man of La Mancha* and *Mirette* at the Princeton Festival. Other credits include *The Seagull* and the Fall 2006 Dance Concert at Northern Illinois University.

**Dawn Harris** (Director/Choreographer) is a versatile artist who has won critical acclaim for her performances of operas, concerts, and musical theatre works in a wide range of repertoire. Her credits include the title role in Massenet's *Manon* with Baton Rouge Opera and Zerlina in *Don Giovanni* with Arizona Opera, both under the stage direction of bass Giorgio Tozzi; dancing Jerome Robbins' original choreography alongside Broadway veteran Bebe Neuwirth in Cleveland Opera's production of *West Side Story*; and singing the soprano solos in Poulenc's *Gloria* with the New Orleans Symphony. In her many seasons at Ohio Light Opera, she was featured in over 30 leading soprano roles written by major operetta composers. Some of her most memorable roles include Fiametta in *Boccaccio*, Kathy in *The Student Prince*, Pepi in *Wiener Blut*, Christel in *Der Vogelhandler*, Natalie in *The Merry Widow* (opposite Paul Groves), Bessie in *Merry England*, and Gabrielle in *La Vie Parisienne*. Having distinguished herself as an expert interpreter of the Gilbert and Sullivan comic operas, she has sung nearly all of the female roles. She is most noted for her portrayal of Yum-Yum in *The Mikado*, a role she performed more than 50 times at Ohio Light Opera, as well as with Toledo Opera and at the Grant Park Music Festival. Other operatic and concert highlights include roles with the Utah Festival Opera, Eugene Opera, Opera Theatre of San Antonio, and Arkansas Opera Theatre; creating the role of Lola Lopez in the world premiere of Robert Ward's *Lady Kate* at Triangle Opera; soloist in Handel's *Messiah* with the Utah Symphony performed in the Mormon Tabernacle; and soloist in Mozart's *Requiem* with the Baton Rouge Symphony. Prior to her appointment as voice instructor and co-director of the UI Opera Studio in 2005, she served on the voice and opera faculties of DePauw and Illinois Wesleyan Universities. From 2001 to 2004, she was the artistic director of the Prairie Fire Theatre. Her vast experience as a stage director and choreographer has resulted in her directing full productions of *Die*

*Fledermaus*, *Gianni Schicchi*, *Trouble in Tahiti*, *Orpheus in the Underworld*, *Gallantry*, *The Mikado*, *The Pirates of Penzance*, *H.M.S. Pinafore*, *Iolanthe*, *Ruddigore*, *The Gondoliers*, *Man of La Mancha*, *Cox and Box*, *Babes in Toyland*, and *Oh, Coward!* Nationally, she was guest stage director for the 2000 production of *Yeomen of the Guard* at the Brevard Music Festival. As a choreographer, her credits include *Trial by Jury* for Eugene Opera, *The Gondoliers* for Ohio Light Opera, *La Perichole* for the North Carolina School of the Arts, and, most recently, *Pirates of Penzance* for Opera Cleveland and *Orpheus in the Underworld* for Bowling Green State University Opera Theatre, where she will return next fall to choreograph *Pirates of Penzance*.

**Zak Jacobs** (Choreographer), a sophomore at the U of I, is pursuing his BFA in dance. His choreography credits include *The Rocky Horror Picture Show* (Armory Free Theatre); *West Side Story* (Illini Union Board, Assembly Hall); *Urinetown*, *Cats*, and *Rent: The School Edition* (Highland Park High School); and Northbrook Theatre's Theatre Arts Summer Workshop. His recent performance credits include *Astral Convertible (Re-imagined)* (Trisha Brown) and *In the Storm of Roses* (Rebecca Nettle-Fiol) in Dance at Illinois' February Dance and *How to Succeed in Business Without Really Trying* (Featured Dancer/Office Boy/Pete).

**Elise Moore** (Choreographer) is a senior at the U of I and is pursuing a BFA in dance. She first worked with the School of Music Opera Program last spring when she was a featured dancer in the production of *Hansel and Gretel*. Elise has performed in numerous dance concerts at the U of I and has worked with choreographers Jan Erkert, Angeline Holmes, Linda Lehovec, and Rebecca Nettle-Fiol. Elise enjoys teaching dance to children and is thrilled to be choreographing Urbana Middle School's musical this spring as well. Upon graduation, Elise hopes to continue to impact the lives of others through the art of dance.

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**Sergei Pavlov** (Assistant Conductor) has master's degrees in both orchestral and choral conducting from the National Conservatory of Music in Sofia, Bulgaria. He joined its faculty in 2002 as an assistant professor for the undergraduate conducting program when he was 24 years old, becoming the youngest professor in the history of that institution. Between 2002 and 2004, Sergei was the associate conductor of the Classic FM orchestra in Sofia, an ensemble that today is among the leading youth orchestras in eastern Europe. In the fall of 2007, he was appointed principal guest conductor of that orchestra. Before moving to the United States, Pavlov received one of the highest awards of the Bulgarian government for contribution to the national culture. In Illinois, Sergei completed his MM degree in orchestral conducting under the tutelage of Donald Schleicher, and between 2004 and 2006 he was the music director of the Illini String Orchestra. In the summer of 2010, he will be the assistant conductor of the Spoleto Festival USA in Charleston, South Carolina, where he will be assisting the famous French conductor Maestro Emmanuel Villaume in the opera productions of the festival. Currently, Sergei Pavlov is the assistant conductor of the School of Music Opera Program.

**Stephanie Polhemus** (Scenic Designer) is a third-year scenic design MFA candidate. After graduating from the University of West Georgia, she spent a year exploring theatre in her hometown of Atlanta before coming to the U of I. Her Krannert Center credits include scenic design for *Armide*, *Three Sisters*, and *Hip-Hop Project: Insight into the Hip-Hop Generation*. She also has a passion for props work, which includes productions of *Roméo et Juliette* and *Henry IV, Part 1*. She spent this past summer as the prop master at the Williamstown Theatre Festival, where she managed a seven-show summer season.

**Kyle Pollio** (Assistant to the Director) is happy to be returning to the stage with the School of Music Opera Program on the other side of the proscenium arch as the assistant stage director and assistant choreographer to Dawn Harris. As a young lyric tenor and character actor, he has been on stage in comedy, drama, musical, operetta, and opera alike since age four and has turned his focus to stage direction. With the Opera Program, Kyle created the role of Giovanni in the world premiere revision of Daniel Catàn's opera *Rappaccini's Daughter*, has performed Basilio (*The Marriage of Figaro*), Renaud (*Armide*), and Ferrando (*Così fan tutte*), and was the cover for Roméo (*Roméo et Juliette*). He looks forward to singing the title role in the spring production of *Albert Herring*. A Texas native, Kyle is a summa cum laude graduate of the Butler School of Music at the University of Texas at Austin. He has been heard on both sides of the Atlantic performing throughout Italy, Germany, and in Austria with the Amadeus Opernensemble: Salzburg, for which he sang lead roles for three seasons including Tamino in *Die Zauberflöte*, Barinkay in Johann Strauss' *Der Zigeunerbaron*, and Basilio/Curzio in *Die Hochzeit des Figaro*, and he enjoys returning regularly to Austria, where he studies with Kammersängerin Grace Bumbry. Selected performance highlights include title roles in Purcell's *Dido and Æneas* and Mozart's *Idomeneo*, as well as Anatol (*Vanessa*), Camille (*Die Lustige Witwe*), Alfredo (*Die Fledermaus*), and other roles. Kyle is a candidate for the Doctor of Musical Arts degree in voice performance and literature, and he is a student of Jerold Siena.

**Thomas H. Schleis** (Musical Preparation) has been a faculty member at the UI School of Music since 1981. As the vocal coach for the School of Music Opera Program since 1987, he has been involved with vocal

direction, musical preparation, audience outreach, and educational activities and has conducted *The Threepenny Opera* from the piano. He has also been affiliated with the Department of Theatre, serving as musical consultant and teaching classes in musical theatre. His activities have taken him to Europe as well as the Lake George Opera Festival and Opera Augusta. Schleis holds degrees from Lawrence University and the University of Wisconsin at Madison. He has completed advanced study at the U of I and at the Georg-August University in Germany. His recording *The Joyce of Music* is published by the UI Press. Schleis serves as the program annotator for the School of Music Opera Program and for Sinfonia da Camera. He served as organist at St. John's Catholic Chapel in Champaign from 1975 to 2008, and he accompanied the St. John's Choir on its 1994 tour to Italy for performances at St. Peter's Basilica in Rome and the Basilica of St. Francis in Assisi. He also serves as dean of the East Central Illinois Chapter of the American Guild of Organists. In the spring of 2005, he was recognized by three different organizations for his outstanding teaching. In 2006, the U of I Alumni Association honored Schleis as Educator of the Year.

*The Opera Program acknowledges with gratitude the cooperation of the voice and accompanying faculties of the University of Illinois School of Music in supporting the talented students in its productions.*

## PRODUCTION STAFF

Assistant Conductor	Sergei Pavlov
Assistant to the Director	Kyle Pollio
Assistant Stage Managers	Katie Lichtenstein Ari Wartell
Master Electrician	Devin Carroll
Assistant Scenic Designer	Katie Snyder
Assistant Scenic Charge	Zachary Serafin
Assistant Costume Designer/ Crafts Head	Liz Jasperse
Assistant Costume Designer/ Wardrobe Head	Alice Ambrosie
Assistant Sound Designer	Robert Dagit
Assistant Technical Director	Lucy Sinogeikina
Scenery Running Crew	Josie Blough Monica Cox* Brad Culpepper* Kelly Hazel* Tanya Josek Arielle Ness-Cohen Sandy Talbott* Sean Wilson
Properties Running Crew	Rick Calk Evan Metcalfe
Wardrobe Running Crew	Ben Kabialis Hilary Osbourne Victoria Rodriguez
Projection Crew	Elena Levinson
Audio Crew	Kristen Jamerson
Light Board Operator	Mark Rosenstein
Spot Operators	Tracy Hemrich* Chris Kurtz

\*Indicates membership in IATSE, the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists, and Allied Crafts of the United States, Its Territories, and Canada



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**2009-10**  
**SEASON**

**COMEDY!**  
**Lend Me a Tenor**  
September 30, October 2, 3, 8, 9, 10 at 7:30pm  
October 11 at 3pm

**HOLIDAY CLASSIC!**  
**A Christmas Carol**  
December 4, 5, 11, 12, 17, 18, 19, at 7pm  
and December 5, 6, 12, 13, 19, 20 at 2pm

**MUSICAL COMEDY!**  
**Nunsense II: The Second Coming**  
January 27, 29, 30 February 4, 5, 6 at 7:30pm  
February 6 & 7 at 3pm

**CLASSIC COMEDY!**  
**Father of the Bride**  
March 3, 5, 6, 11, 12, 13 at 7:30pm  
March 14 at 3pm

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