THREE SISTERS
by Anton Chekhov
Adapted by Libby Appel
November 8-18, 2012
Center Stage Theatre

MARI SOL
by José Rivera
November 1-11, 2012
Center Square Theatre

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- David R. Humphrey, Ph.D.
  Director, Performing Arts Department

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Molly Braithwaite ................................................................. Adjunct Faculty
James Donlon .............................................................. Performance Faculty
Michael Flanagan ............................................................... Adjunct Faculty
Jim Giancarlo ........................................................ Musical Theatre Faculty
Craig Hudson ............................................................... Emeritus Faculty
Amadon Jaeger ........................................................ Adjunct Faculty
Laurie Kurutz ........................................................ Costume Construction Faculty
Eric Levin ................................................................. Director of Theatre Education
Dale Luciano ............................................................... Emeritus Faculty
David McCandless .................................. Director, Center for Shakespeare Studies
Sean O’Skea ............................................................... Scenic Design Faculty
Geoff Ridden ................................................................. Adjunct Faculty
Deborah Rosenberg .............................................. Program Coordinator and Costume Design Faculty
Chris Sackett ............................................................. Sound and Lighting Design Faculty
Matthew Schneck ............................................................... Adjunct Faculty
Ezra Severin ............................................................... Technical Direction Faculty
Dennis Smith ............................................................... Emeritus Faculty
Sharon Swingle ............................................................... Adjunct Faculty
Mandy Younger ............................................................... Adjunct Faculty

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Amy Rodgers Harper .............................................. Costume Shop Assistant
Jane Hickinbotham .................................................. Staff Technical Manager
THREE SISTERS
by Anton Chekhov

A adapted by Libby Appel
Literal translation by Allison Horsley

Director.................................Scott Kaiser
Scenic Designer.........................Ryan B. Callahan
Costume Designer......................Sarah Martin
Lighting Designer......................Danielle Leigh Hicks
Sound Designer.........................Jeffrey Hayes

The Setting:
The home of the Prozorov Family

The Time:
Act I – May 1897
Act II – January 1899
Act III – Summer 1900
Act IV – September 1900

Length:
Three hours with one fifteen-minute intermission
Three Sisters Cast

Andrey ................................................................. Darek Riley
Natasha ............................................................... Stephanie Neuerburg
Olga ................................................................. Hannah Gassaway
Masha ................................................................. Chelsea Mia Acker
Irina ................................................................. Rachel Seeley
Kulygin .............................................................. Spencer Riley Hamilton
Vershinin .......................................................... Zlato Rizziolli
Tuzenbakh .......................................................... Tyler Kubat
Solyony .............................................................. Joseph Murley
Chebutykin ........................................................ Scott Key
Fedotik .............................................................. Henry Steelhammer
Roday .............................................................. Nash Hascall
Ferapont ........................................................... Ford Murawski-Brown
Anfisa ............................................................... Halli Gibson
Maid ................................................................. Laurel Livezey
Servant ............................................................. Samuel L. Wick
Understudies ...................................................... Laurel Livezey, Samuel L. Wick

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First Assistant Stage Manager ................................. Mary Meagan Smith
Second Assistant Stage Manager ................................. Joelle Hagen
Production Assistant ........................................................ Cory Jewell
Assistant Director ............................................................... Marc Oliver
Technical Director .............................................................. Colin Suemnicht
Assistant Technical Director ........................................ Rachel Stewart
Assistant Costume Designers ................................. Stephanie Ross, Callie Segotta
Assistant Lighting Designer ........................................ Kate McFarland
Assistant Sound Designer .................................................... Cullen Wright
Master Carpenter/ Welder .................................................. Alex Meyer
Carpenters ........................... Elizabeth Bellows, Beth Boulay, Giovani Castaneda,
.......................................................... Cassandra del Nero, Jacob Phillips, David Scott,
.......................................................... Jackson Shimanoff, Marc Wheeler
Sound Engineer ................................................................. Kevin Burnette
Sound Run ............................................................... Karen Fox
Prop Master .................................................................... Elliott Ehrlich
Co-Paint Charges .......................................................... Delaney Kentzell, Steven Skaletsky
Wardrobe Supervisor .................................................. Annie Lineberry
Wardrobe Crew ............................................................ Anthony Ascencio, James Leyson,
........................................................................ Madeline Numbers, Crystal Rundall
Makeup Crew ..................................................... Chandler Parrott-Thomas,
........................................................................ Robin Waisanen, Mig Windows
Master Electrician .............................................................. Kody Johnson
Lead Electrician ............................................................... Matthew Levine
Light Hang Crew .............. Spencer Bertelsen, Sarah Brizek, Ryan Costello,
........................................................... Sean Fisk, Seth Gorrin, Christian Hirtzel,
.......................................................... Katherine Landon, Edward Kornbrath, Avery Proctor,
.......................................................... Sabrina Schmit, Emily Serdahl, Payne! Smith
Run Crew ............ Austin Comfort, Gavin Douglas, Nolan Kenmonth-Barney,
.................................................. Victoria Lancaster, Lakia Solomon, Rebekah Woodhouse
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Director’s Notes — Three Sisters

More than a century after Anton Chekhov’s Three Sisters was first staged at the Moscow Art Theater, one might well ask: why do we still perform this play? How can the lives of a provincial Russian family in 1900 possibly speak with relevance to our lives in America today?

Tonight, in this theatre, we perform the play because it takes place in a town much like ours, where, everyday, people are born without much fanfare and die without leaving much of a mark, where the educated behave foolishly and the foolish are revered, where private affairs become public discourse, where vulgarity becomes culture, where rudeness trumps civility.

We perform it because it takes place in a home much like ours, where, to avoid our own thoughts, we eat too much, drink too much, talk too much, sleep too much, gossip, cheat, gamble, and generally waste time as if the minutes of our lives were limitless.

We perform it because it takes place in a family much like ours, where, despite our best intentions, siblings squabble, spouses drift apart, children stretch patience, the elderly become inconvenient, and assets slowly evaporate.

We perform it because it takes place in a heart much like ours—filled with longing, yet dulled by indifference; buoyed by hope, yet drowning in despair; inflamed with ambition, yet exhausted by trivialities.

We perform it because it takes place in a mind just like ours—ripe with shining dreams that can never be acted upon, ebbing with pleasant memories that can never be restored, hungry for meaning that can never be found.

But mostly, we perform it—as others will, no doubt, a century from now—to better understand our own confounding human nature, as revealed in the warm and gentle light of Anton Chekhov’s keen eye.

— Scott Kaiser
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About the Playwright

Anton Chekhov was born in Taganrog, Russia, on January 29, 1860. As a young boy, he helped at his father’s grocery store and sang in his church’s choir. For the first eight years of his education, Chekhov attended a grammar school in his hometown. When his father’s store went bankrupt in 1876, the family had to relocate to Moscow. Chekhov opted to stay behind in Taganrog to finish his studies. Despite being only sixteen years old at the time, he was able to afford living on his own by working as a tutor.

Chekhov enrolled at the Moscow University Medical School, where he studied to become a doctor. During his time at university, he started publishing short stories for pocket money. By 1886, Chekhov’s writing had made him popular. After graduating, he started work as a doctor. In his spare time, he wrote for a local paper and began to write for the theatre. He wrote his first full length play, Ivanov, in 1887. For this, Chekhov received the Pushkin Prize in 1888. After writing his one act play, The Bear, he was asked to join the Society of Lovers of Russian Literature. He wrote The Wood Demon in 1889, which would later become known as Uncle Vanya. The Wood Demon was a failure with both audiences and critics alike. Chekhov then stopped writing and put all of his focus back on being a doctor.

He practiced medicine until 1892. After quitting his profession as a doctor, he decided to devote the rest of his life to writing. He went on to write his four most well-known plays: The Seagull (1896), Uncle Vanya (1899), Three Sisters (1901), and The Cherry Orchard (1904). The Seagull, when first performed in 1896, was so ill received that Chekhov left the auditorium during act two and vowed never write a play again. However, Chekhov revised Seagull in 1898 for a performance at the Moscow Art Theatre, and the success of that production has made it one of the most popular plays of all time. Chekhov was wed in 1901 to actress Olga Knipper. Olga performed many roles in Chekhov’s plays when they first premiered, such as Masha in Three Sisters,arkadina in The Seagull, and Madame Ranevskaya in The Cherry Orchard.

Chekhov passed away from tuberculosis at the age of forty-four on July 15, 1904. His body is buried in Moscow at the Novodevichy Convent.

- Julia Gaskill, Playbill Dramaturg
Production Crew - Both Shows

Production Manager .............................................................. Chris Sackett
Associate Production Manager .............................................. Sean O’Skea
Assistant Production Manager .............................................. Reece Bredl
Technical Director .................................................................. Ezra Severin
Scene Shop Supervisor .................................................. Jane Hickinbotham
Costume Design Advisor .............................................. Deborah Rosenberg
Costume Shop Supervisor ..................................................... Laurie Kurutz
Costume Shop Assistant ............................................. Amy Rodgers Harper
Drapers ......................... Brandon McCowan, Heaven Reed, Nell Thompson
Lead Stitchers ............................................................. Delaney Matson, Clare Parker
Stitchers ..................... Katrine Christiansen, Rebecca Denley, Polly Gausewitz,
......................... Michael Hays, Rebecca Lenihan, Azalea Micketti, Leslie Muir,
......................... Ethan Niven, Courtney Reece, Paige Snodgrass, Devin Van Hine
Costume Crafts ...... Felix, Chani Hubbell, Rachel Moore, Francesca Solano
Costume Stock Crew ....... Sierra Brown, Elise Hampton, Cesar Perez-Rosas
Haircutter .............................. Kaylyn Kilkuskie
Make it Better Crew .................................................... Rachel Kostrna
Props Crew .................... Mackenzie Bizon, Autumn Buck, Hannah Crown,
......................... Anne Givans, Olena Hodges, Bryant Lasken,
......................... Carlos Lopez, KT Masters, Jonathan Pratt, Ben Sembler,
......................... Moira Todd, Brian Van Winkle, Devin White, Sarah Young
Props Maintenance Crew ..................... Ellen Hufft, Denise Wagner
Paint Crew ...................................... Melanie Brenton, Connor Bryant,
......................... Kieron Callahan, Evan Carbone, Eric Dion,
......................... Valerie Huntington, Alicia Kraft, Peter Lang,
......................... Kimberlee M ann, Frances Rodgers
Scene Shop Steward .................................................................. Julia Ching
Light Shop Maintenance ............... Geoffrey Brabham, Andrew Nitsche,
........................................ Natalia Regalia-Affinito
Sound Maintenance ......................... Steven Sagert II (head), Nathan Stiefel
House Manager .............................................................. Jeffery Hayes
Assistant House Manager .................................................. Colleen Slavin
Ushers ..................... Lucas Lee Caldwell, Jessica Crandall, Rebecca Curtis,
................................. Sarah Farrell, Reid Honeywell, Erica Nunnelley,
................................. Iliana Solis, Nicole Torres, Cortney Wise
Assistant Box Office Manager ................................. Brandon McCowan
Box Office Assistants ......................... Jeremy Conway, Cassie Copeland, ................................................................. Eric Dion, Mary Smith
Concessions ........................................ Brandon Mccowan, Jackie Parsley
Publicity Assistants ................. Josh Danielson, Chase Hanley, Jeffery Hayes, .................................................. Dylan Marchek, Mary Smith, Lakia Solomon
Gala Crew ......................................... Alyssa Birrer, Ian Boyd, Sarah Mitchell, ................................................................. Erin O’Connor, Anders Templeton
Lobby Display ........................... Kelsey Meyer (supervisor), Samantha Edgerton, ................................................................. Clara Painter, Hannah Swenson
Playbill Dramaturg ................................................................. Julia Gaskill
Photo Documentation ........................ Mijo Fletcher, Veronica Sherry
Video Documentation ........ Kourtney Mahan (supervisor), Shannon Benn
Archivist ................................................................. Ginger Lockhart
Acting Department Assistant ................................................ Andrew Yabroff
Key Wrangler ................................................................. Hannah Stellmacher
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Lights for Music Recital Hall ................................................................. Danielle Huggins
Special Ops Crew ........................ Sam Callahan (head), Isabel Bromley, Barin Saxton

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David earned his BFA in Theatre from Southern Oregon University and an MFA in acting from the University of Minnesota. He spent fifteen seasons as an actor and director with the Utah Shakespeare Festival and recently finished his ninth season as a resident artist at the Denver Center Theatre Company, where he has appeared in twenty-seven productions and directed The Merry Wives of Windsor. He is directing The Taming of the Shrew for the Oregon Shakespeare Festival’s 2013 season.

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MARISOL

By José Rivera

Director ........................................ Jackie A podaca
Scenic Designer .............................. Sean O’Skea
Costume Designer ......................... Hanna Wisner
Lighting Designer ............................ Chris Sackett
Sound Designer .............................. Joel Ferrier
Fight Choreographer ...................... James Donlon

The Setting:
New York City

The Time:
Today

Length:
Two hours with one fifteen-minute intermission

Produced by special arrangement with Dramatist Play Service
Marisol Cast

Marisol ................................................................. Leah Sanginiti
Man with Golf Club ................................................ Kevin Young
Angel ................................................................. Alyssa Rhoney
June ................................................................. Grace Wolcott
Man with Ice Cream ............................................ Corey Porter
Lenny ................................................................. Danny Walker
Woman with Furs ................................................ Blair Fraser
Man with Scar Tissue ........................................... Russell Yamamoto
Ensemble ............................................................. Anasazi Bhakti
Ensemble ............................................................. Jimmy Dix
Ensemble ............................................................. Sierra Faulkner
Ensemble ............................................................. Kurt Langmeyer
Understudies ..................................................... Anasazi Bhakti, Jimmy Dix,
........................................................................ Sierra Faulkner, Kurt Langmeyer

Special thanks to:
Greg Eliason, Aydin Eliason, Wyeth Eliason, James Donlon,
Sierra Faulkner

Note to Patrons:
“Marisol” includes action that may impact audience members in the
first row of seats, including water splashes and thrown paper cups.
There are also several seemingly violent fights that reach the perimeters
of the staging area. Please choose a seat based on your comfort zone.
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Marisol Production Crew

Stage Manager .................................................................Katie Kammerer
First Assistant Stage Manager .............................................Jillian Short
Second Assistant Stage Manager ........................................Emily Robinson
Production Assistant .......................................................A lissa Weber
Assistant Director ...................................................................Nicholas Altishin
Technical Director ..................................................................Brian Wagner
Assistant Technical Director ..................................................Alex Groveman
Assistant Scenic Designer ......................................................Spencer Richardson
Assistant Costume Designer ....................................................Katherine Pruyn
Assistant Lighting Designer ...................................................Steven Coney
Assistant Sound Designer .....................................................Andrew Trent
Assistant Fight Choreographer .............................................Madeleine Winward
Aerial Silks Coach ...............................................................Sierra Faulkner
Sound Engineer .................................................................Hank Korlin
Sound Run ........................................................................Sarah Schwartz
Master Carpenter ...............................................................Shay Munson-Mcgee
Carpenters ........................................................Lucas Donart, Conrad Duvekot, Ben Larson,
..........................................................................................Melody Putnam, Daniel Wafer
Prop Master ........................................................................Mario Cambern
Paint Charge ........................................................................Kelly Harper
Wardrobe/Makeup Supervisor ...........................................Leona Schrader-Dee
Wardrobe Crew .................................................................Truett Felt, Dominique Francis,
..........................................................................................Daniel Gribanovskiy, Athrylis Sather Hodgetts
Makeup Crew .................................................................Fredrika Condos, Eliza James,
..........................................................................................Zachary Marshall, Shanti Ryle
Master Electrician ...............................................................Jeremy Conway
Lead Electrician .................................................................Mitchell Weisbrod
Light Hang Crew .............................................................Matt Bidart, Mark E. Brown, Kameron Fort,
..........................................................................................Lauren Heroux, Ethan Mcguire, Berkeley M oore,
..........................................................................................Patrick Ramirez-King, Emily Sarantakis, Neal Schoonmaker,
..........................................................................................Tashina Stillmaker, Violet Szabo, Kristina Verbruggen
Run Crew ...........................................................................Steven Beatty, Carrie Eve,
..........................................................................................Chelsea Garmon, Shaelline M cCulloch
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Dr. Paul French, Music Director
Director’s Notes – Marisol

I still don’t know why this play gets to me.

Reading it, I found myself keeping my distance, judging, getting annoyed with Rivera’s text. Scene after scene, I thought to myself, “I don’t want to work on this show.” Until I turned the last page, put the script down, and wept. Why? I hadn’t really empathized with the characters or been sucked into the plot. I hadn’t thought, from an intellectual perspective, that it was particularly poignant. So, why was I crying? I hoped working on the show from the director’s perspective would help me figure that out.

Nope.

Rivera works some kind of voodoo in this play, bypassing the intellect and going straight for the underbelly. On the surface, it’s a crazy script following a young woman as she navigates an angelic revolution and the breakdown of modern society. Marisol is the everyman, beset upon from all sides, guiding the viewers through urban and heavenly warfare. Quite a plot, to be sure, but the play works best outside of literal, narrative confines. As a director, I wanted to approach Marisol freed from the construct of prior productions. I avoided pre-planning an imagined result in favor of an ensemble based, creative process. The script was there, but the cast and I discovered the play as we went.

We sorted through myriad themes—religion, power, gender, violence, revolution, fear—and found something simpler underneath, something innately sorrowful and human.

I’ll let Herman Hesse speak for me, as I find this quote succinct and eloquent: “Some of us think holding on makes us strong; but sometimes it is letting go.”

I still don’t know why this play gets to me.

I hope it gets to you.

— Jackie Apodaca
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About the Playwright

Jos Rivera was born on March 24th, 1955, in Arecibo, Puerto Rico. In 1960, when Rivera was only five, his family moved to Long Island, New York. His father worked as a taxi driver in order to support his family. While the family was poor and couldn’t afford books, Rivera grew up listening to his parents and grandparents tell him stories. This inspired him to go on to become a writer.

In college he studied acting, but in 1983 his first play, The House of Ramon Iglesia, won first place in a competition set by The Foundation of The Dramatists Guild. Rivera stopped pursuing an acting career after this and put full focus on his writing. He went on to study at the Sundance Institute in 1989, to finesse his work as a writer. While at Sundance, he was mentored by the great Gabriel García Márquez, whose work with Magical Realism would highly influence Rivera’s style of writing in the future. Sam Shepard is another playwright who influenced Rivera’s writing style, because of his methods of breaking the fourth wall.

As a playwright, Rivera has written over twenty different plays, including Each Day Dies with Sleep (1990), Giants Have Us in Their Books (1997), Cloud Tectonics (1995), References to Salvador Dal’ Make Me Hot (2000), and Boleros for the Disenchanted (2008). In 2011, he translated Manuel Puig’s novel, Kiss of the Spider Woman, for the stage, despite Allan Baker already translating the play in 1985. Marisol (1992) is his most well-known piece of theatre, which won him an Obie Award in 1993. He’s also won a Whiting Writers’ Award, a McKnight Fellowship, and a Berilla Kerr Playwriting Award.

In the eighties and early nineties, Rivera wrote for television shows such as Diff’rent Strokes, Family Matters, Eerie Indiana, and Goosebumps. He has also written eight screenplays. His most praised film, The Motorcycle Diaries (2004), was nominated for an Oscar for Best Adapted Screenplay. This marks Rivera as the first Puerto Rican screenwriter to earn an Academy Award nomination. He has since gone on to pen the screenplay of the film adaption of Jack Kerouac’s On the Road, which premiered at the Cannes Film Festival in May 2012.

Rivera is currently directing his first full length feature film, Celestina, which is loosely based on his play Cloud Tectonics.

- Julia Gaskill, Playbill Dramaturg
Guest Artist Bios

Scott Kaiser (Director – Three Sisters) is the Director of Company Development at the Oregon Shakespeare Festival, where he has been a member of the artistic staff for 22 seasons. Scott is the author of two books: Mastering Shakespeare and Shakespeare’s Wordcraft. He previously directed Anton in Show Business, Twelfth Night, Ghosts, and The Philadelphia Story at SOU.

Student Actor and Artist Bios

*Chelsea Mia Acker (Masha – Three Sisters) is a senior at SOU, originally from Eugene, Ore. Previous SOU credits include Stella Kowalski in A Streetcar Named Desire, Regan in King Lear, Storyteller in Raccoon Earns His Stripes, and showcase performances as Jeannie in Fat Pig and Red in Late A Cowboy Song. Credits from other theatres include Emily Webb in Our Town and Lucianna in Comedy of Errors.

Nick Altishin (Assistant Director - Marisol) is a senior at SOU, originally from West Linn, Ore. Previous SOU credits include Alice Through the Looking Glass Workshop. Credits from other theatres include Director for The Actor’s Nightmare and Lovers and Haters.

Anasazi Bhakti (Ensemble – Marisol) is a junior at SOU, originally from Arcata, Calif. Previous SOU credits include understudy for Mary and CB’s Sister in Dog Sees God.

Ryan Callahan (Scenic Designer - Three Sisters) is a senior at SOU, originally from Boring, Ore. Previous SOU credits include Technical Director for La Terrasse and Assistant Technical Director for A Midsummer Night’s Dream.

Jimmy Dix (Ensemble - Marisol) is a junior at SOU, originally from Arlington, Wash. Previous SOU credits include East/Down in the directing project Almost, Maine. Other theatre credits are Nathan in Brightside and the Bonfire Nights, Lloyd Dallas in Noises Off and Harry MacAfee in Bye Bye Birdie.

Sierra Faulkner (Ensemble – Marisol) is a junior transfer at SOU from Roosevelt University, originally from Santa Rosa, Calif. Previous SOU credits include Governor’s Wife in Caucasian Chalk Circle and Rhonda & Gale in the student directing project performance of Almost, Maine.

Joel Ferrier (Sound Designer – Marisol) is a junior at SOU, originally from Corvallis, Ore. Previous SOU credits include Sound Designer for Raccoon Earns His Stripes, and Sound Engineer for Lucky Stiff and You Can’t Take it With You.

*Blair Fraser (Woman with Furs - Marisol) is a senior at SOU, originally from Bothell, Wash. Previous SOU credits include Leila in the student directing project performance of Rope.

*These students have undertaken this assignment as the culminating creative project to satisfy the thesis requirement for their Bachelor of Fine Arts Degree.
*Hannah G assaway* (Olga – *Three Sisters*) is a senior at SOU, originally from Milwaukie, Ore. Previous SOU credits include Opal #1 in *The Story of Opal*, Woman from the Agency in *La Terrasse*, and Hedda Gabbler in the student directing project performance of Hedda Gabbler. Credits from other theatres include Louise in Gypsy, Ziegfeld Folly Girl in *Funny Girl*, and Alice in *I'm Getting my Act Together and Taking it out on the Road*.

**H ali G ibson** (Anfisa – *Three Sisters*) is a freshman at SOU, originally from Rogue River, Ore. Credits from other theatres include Dromio of Syracuse in A Comedy of Errors, Aida in *Death Takes a Holiday*, and Elvira in Blithe Spirit.

**Spencer Riley Hamilton** (Kulygin – *Three Sisters*) is a junior at SOU, originally from Klamath Falls, Ore. Previous SOU credits include Zackaria/Mr. Trap in *Wild Oats* and Worker in Anna in the Tropics. Credits from other theatres include Monostatos in *The Magic Flute*, Mr. Green in Clue, and Albert Peterson in *Bye Bye Birdie*.

**N ash H ascall** (Roday – *Three Sisters*) is a sophomore at SOU, originally from Portland, Ore. Previous SOU credits include Snout in *A Midsummer Night's Dream* and Sir Johnstone Kentley in the student directing project performance of Rope. Credits from other theatres include Doc Gibbs in *Our Town*.

**J effrey H ayes** (Sound Designer - *Three Sisters*) is a senior at SOU, originally from Redmond, Wash. Previous SOU credits include Assistant Sound Designer for Caucasian Chalk Circle. Additional credits include DJ and Sound Engineer for Romeo and Juliet Are Dead on Radio KSOC.

**Katie K ammerer** (Stage Manager – *Marisol*) is a senior at SOU, originally from Bend, Ore. Previous SOU credits include Assistant Stage Manager for *Lucky Stiff*, *Dog Sees God*, and *Shape Of Things*. Credits from other theatres include Stage Manager for Reservoir Dogs, Fool for Love, and Speed-the-Plow.

**Scott K ey** (Chebutykin – *Three Sisters*) is a senior transfer at SOU from The American Musical and Dramatic Academy, originally from Cedar City, Utah. Previous SOU credits include General in La Terrasse, and showcase performances as Restin in The Language Archive and Nathaniel in The Constant State of Joy. Credits from other theatres include Trinculo in *The Tempest* at Applesine Theater Co. in Bergen, Norway, Claudio in Much Ado About Nothing at Pennsylvania Shakespeare Festival, and CB in *Dog Sees God* at 5th Floor Production in New York, NY.

**Tyler K ubat** (Tuzenbakh – *Three Sisters*) is a senior at SOU, originally from Beaverton, Ore. Previous SOU credits include Vinnie in *Lucky Stiff*, Flute in A Midsummer Night's Dream, and Henderson in *You Can't Take it With You*. Credits from other theatres include Reverend Hale in *The Crucible*, Albert in *Bye Bye Birdie*, and Count Gregor in Fools.

**Kurt L angmeyer** (Ensemble – *Marisol*) is a junior at SOU, originally from Seattle, Wash. Previous SOU credits include Storyteller in *Raccoon Earns His continued on page 24

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**Student Actor and Artist Bios, cont.**

Stripes and Bellhop in Lucky Stiff.

**Danielle Leigh Hicks** (Lighting Designer – Three Sisters) is a senior at SOU, originally from Redmond, Wash. Previous SOU credits include Assistant Lighting Designer for Lucky Stiff and Caucasian Chalk Circle, Master Electrician for King Lear, and Lighting Designer for the student directing project of Rope. Credits from other theatres include Lighting Designer for Reserv’s Dogs and The Complete Works of William Shakespeare: Abridged.

**Laurel M. Livezey** (Maid/Understudy – Three Sisters) is a junior at SOU, originally from Mendocino, Calif. Previous SOU credits include Storyteller in Raccoon Earns His Stripes. Credits from other theatres include Marcy in Dog Sees God, Millie Owens in Picnic, and Sylvia in Sylvia.

**Sarah Martin** (Costume Designer – Three Sisters) is a senior at SOU, originally from Walnut Creek, Calif. Previous SOU credits include Costume Designer for La Terrasse, Assistant Costume Designer for King Lear, and Draper for A Midsummer Night’s Dream.

**Ford Murawski-Brown** (Ferapont – Three Sisters) is a freshman at SOU, originally from Nevada City, Calif. Credits from other theatres include Doc in West Side Story, Master of Ceremonies in Chicago, and Stage Manager for Haroun and the Sea of Stories, all at Ashland High School.

**Joseph Hugh-Martin Murley** (Solyony – Three Sisters) is a junior at SOU, originally from Portland, Ore. Previous SOU credits include Uncle Cecil in the showcase performance of Losing Father’s Body and One of Three Men in You Can’t Take It With You.

**Stephanie Neuerburg** (Natasha – Three Sisters) is a junior at SOU, originally from Tracy, Calif. Previous SOU credits include Laura in the showcase performance of You Can’t Trust the Male. Credits from other theatres include Rugby in Merry Wives of Windsor, Mercutio in Romeo and Juliet, and Kate in Dancing at Lughnasa.

**Molly Norris** (Stage Manager – Three Sisters) is a senior transfer at SOU with an A.A. degree from Portland Community College. She is originally from Portland, Ore. Previous SOU credits include Assistant Stage Manager for Caucasian Chalk Circle and Raccoon Earns His Stripes, and Production Assistant for Alice Through the Looking Glass. Credits from other theatres include Stage Manager for Much Ado About Nothing, All’s Well That Ends Well, and Judevine.

**Marc L. Oliver** (Assistant Director – Three Sisters) is a senior at SOU, originally from Homer, Alaska. Previous SOU credits include Assistant Director for Raccoon Earns His Stripes, and Director for the showcase performances of Thursday and Eleemosynary. Credits from other theatres include Director at Pier One Theatre for Next to Normal, Oleanna, and Dead Man’s Cell Phone.

*These students have undertaken this assignment as the culminating creative project to satisfy the thesis requirement for their Bachelor of Fine Arts Degree.*
Corey Porter (Man with Ice Cream – Marisol) is a senior at SOU, originally from Sacramento, Calif. Previous SOU credits include Beethoven in Dog Sees God, Uncle’s Body in Lucky Stiff, and Brandon in the student directing project performance of Rope. Credits from other theatres include Wolf/ Cinderella’s Prince in Into the Woods, Felix Ungar in The Odd Couple, and Benvolio in Romeo and Juliet.

*Alyssa Rhoney (Angel – Marisol) is a senior at SOU, originally from Portland, Ore. Previous SOU credits include Puck in A Midsummer Night’s Dream and Van’s Sister in Dog Sees God. Credits from other theatres include Daniel in The Complete Works of William Shakespeare: Abridged, the Cat in the Hat in Seussical the Musical, and Millie Owens in Picnic.

*Darek Riley (Andrey – Three Sisters) is a senior transfer at SOU from Yuba College, originally from Sacramento, Calif. Previous SOU credits include Theseus in A Midsummer Night’s Dream, Male Chorus in Caucasian Chalk Circle, and Mark Boxer in Taking Steps. Credits from other theatres include Duke of Bedford in Henry V and Achilles in Troilus and Cressida, both at the Oregon Shakespeare Festival, and Chauvelin in The Scarlet Pimpernel at Camelot Theatre.

Zlato Rizzolli (Vershinin – Three Sisters) is a senior transfer at SOU from Foothill Theatre Conservatory, originally from Sao Paulo, Brazil. Previous SOU credits include Astruc in La Terrasse, Storyteller in Raccoon Earns His Stripes, and Sangha in Caucasian Chalk Circle. Credits from other theatres include Prior in Angels in America – Millennium Approaches, Leontes in Winter’s Tale, John Proctor in The Crucible, and Silvio Lombardi in The Servant of Two Masters.

*Leah Sanginiti (Marisol – Marisol) is a senior transfer at SOU from Westminster College of the Arts, originally from Oakland, Calif. Previous SOU credits include Hermia in A Midsummer Night’s Dream, The Singer in The Caucasian Chalk Circle, and Reflection/ Red Pawn One/ White Horse/ Oysters/ Hare/ Mutton in Alice Through the Looking Glass. Credits from other theatres include Jess in The Complete Works of William Shakespeare: Abridged, Tybalt in Romeo and Juliet, and Shelly in Buried Child.

*Rachel Seeley (Irina – Three Sisters) is a senior at SOU, originally from Vancouver, Wash. Previous SOU credits include Essie in You Can’t Take it With You, Edith in Blithe Spirit, and Beebee in the showcase performance of Suburbia. Credits from other theatres include Logainne Schwartzandgrubenierre in 25th Annual Putnam County Spelling Bee.

Henry Steelhammer (Fedotik - Three Sisters) is a junior transfer at SOU from Cornish College of the Arts, originally from Bend, Ore. Credits from other theatres include Riff in West Side Story and Christopher Wren in Mousetrap.

Colin Suemnicht (Technical Director - Three Sisters) is a senior at SOU, originally from Santa Rosa, Calif. Previous SOU credits include Assistant Technical Director for Lucky Stiff and Dog Sees God, and Master Carpenter for A Midsummer

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*These students have undertaken this assignment as the culminating creative project to satisfy the thesis requirement for their Bachelor of Fine Arts Degree.
Student Actor and Artist Bios, cont.

Night’s Dream. Credits from other theatres include carpenter at The American Conservatory Theater in San Francisco, at California Shakespeare Theater, and at Marin Theater Company.

**Brian Wagner** (Technical Director – Marisol) is a senior transfer at SOU with an Associate’s Degree from Mount Hood Community College. He is originally from Portland, Ore. Previous SOU credits include Assistant Technical Director for La Terrasse, Draftsman for A Midsummer Night’s Dream, and Master Carpenter for Caucasian Chalk Circle.

**Danny Walker** (Lenny – Marisol) is a junior at SOU, originally from Portland, Ore. Previous SOU credits include Harry Witherspoon in Lucky Stiff, Nick Bottom in A Midsummer Night’s Dream, and Lendall/Man in the student directing project performance of Almost, Maine. Credits from other theatres include Pirelli in Sweeney Todd, Romain Tournel in A Flea in Her Ear, and Dickon in The Secret Garden.

**Samuel L. Wick** (Servant/Understudy - Three Sisters) is a senior at SOU, originally from Hermiston, Ore. Previous SOU credits include Luigi Gaudi in Lucky Stiff, Peter Quince in A Midsummer Night’s Dream, and Male Ensemble in Caucasian Chalk Circle. Credits from other theatres include Medula in Dark Deeds at Swan’s Place, Frederick in The Pirates of Penzance, and Father White in The Butler Did it Again.

**Hanna Wisner** (Costume Designer – Marisol) is a senior at SOU, originally from Seattle, Wash. Previous SOU credits include Costume Designer for Dog Sees God. Credits from other theatres include Costume Designer at Rogue Valley Opera for Elixir of Love, Costume Designer at A Contemporary Theatre for Ramayana, and Assistant Costume Designer at Intiman for Dirty Story.

**Grace Wolcott** (June – Marisol) is a junior at SOU, originally from Tehachapi, Calif. Previous SOU credits include Echo in the student directing project performance of Eleemosynary.

**Russell Yamamoto** (Man with Scar Tissue – Marisol) is a senior transfer at SOU from Bellevue College, originally from Redmond, Wash. Previous SOU credits include Grand Prince in Caucasian Chalk Circle and Charles Granillo in the student directing project performance of Rope.

**Kevin Paul Young** (Man with Golf Club – Marisol) is a senior at SOU, originally from Redmond, Ore. Previous SOU credits include Paper Boy in A Streetcar Named Desire, and Lighting Designer for La Terrasse and You Can’t Take it With You.

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