JOHNNY JOHNSON

Book and Lyrics by Paul Green
Music by Kurt Weill
February 11-28, 2010
Center Stage Theatre

The Story of Opal

by Gale Childs Daly
February 12-28, 2010
Center Square Theatre

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The Winds of Change

Change is definitely in the air. The Theatre Arts division of the Department of Performing Arts has been experiencing a lot of change recently and will be going through a lot more in the foreseeable future.

Change is always difficult, but the kind of change that we’re experiencing is good. We’re in the middle of two important faculty searches to replace our beloved SOU faculty veterans, Dale Luciano and Dennis Smith, who are retiring at the end of this academic year. So far we’ve had hundreds of people from all over the United States and Canada apply for both positions. It’s exciting to see how many highly skilled and distinguished theatre professionals are interested in joining our faculty. It speaks well of the quality of the work we do here and our excellent reputation definitely precedes us.

More change that’s in the air is that we are in the final stages of formalizing a new Music Theatre minor and are hoping to have it up and running by Fall of 2010. There’s still a lot to work out for the logistics of the program, but once we get everything sorted out and the program is operational, it’ll bring a whole new level of energy and dynamics to our department.

In the arena of Classical Theatre, Don Weingust, our new director of the Center of Shakespeare Studies is bringing his amazing talents, ideas and energy to the table and building on all the great achievements his predecessor, Alan Armstrong, made with the program over the years. So look for some great changes in Shakespeare Studies in the future.

Finally, I want to take a little time to talk about the impending change that will most affect our theatrical lives in the future, and that is the Theatre Arts Building addition that we are currently raising funds for.

As I mentioned in last quarter’s playbill message, the state of Oregon has appropriated $5.5 million for the project and we need to raise a matching amount to complete the project. I’m pleased to announce, the fund raising process has begun in earnest, architectural plans are being worked on and a great deal of excitement is being generated. We’re moving ahead toward achieving our goal and looking forward to a bright new future. If you would like to contribute, please see the following page for more information.

Enjoy the show!

– Noel Koran
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☐ Theatre Arts scholarships

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Southern Oregon University
1250 Siskiyou Blvd., Ashland, OR 97520
Department of Performing Arts/Theatre Arts

Faculty
Noel Koran ..................................... Director, Department of Performing Arts
Alan Armstrong .................................. Emeritus Faculty
Jim Giancarlo ..................................... Musical Theatre Faculty
Craig Hudson ...................................... Emeritus Faculty
David Kelly ....................................... Adjunct Faculty
Laurie Kurutz ..................................... Costume Construction Faculty
Eric Levin ......................................... Director of Theatre Education
Dale Luciano ......................................... Directing Faculty
Bill Langan ........................................ Adjunct Faculty
Maggie McClellan .............................. Voice and Movement Faculty
Sean O’Skea ....................................... Scenic Design Faculty
Deborah Rosenberg ............................. Costume Design Faculty
Chris Sackett ..................................... Sound and Lighting Design Faculty
Ezra Severin ....................................... Technical Direction Faculty
Dennis Smith ..................................... Acting Faculty
U. Jonathan Toppo ................................. Adjunct Faculty
Don Weingust .................................... Director, Center for Shakespeare Studies

Staff
Christi Courian ................................. Administrative Assistant
Lois DeBruno ................................. Performing Arts Self-Support Coordinator
Su Grossmann ................................. Administrative Assistant
Jane Hickinbotham ............................. Staff Technical Manager

THEATRE POLICIES
Please turn off your cellular phone, pager, beeper and wrist watch alarm before entering the theatre. No cameras or recorders in the theatre. No food or drink in the theatre.
Children under six years of age not admitted except to children's show.
Late seating is not guaranteed and latecomers may not be admitted to the theatre. When appropriate, latecomers will be seated in the rear of the theatre and may take their regular seats at intermission. No late seating in the Center Square Theatre.
No smoking anywhere in the Theatre Arts Building.
JOHNNY JOHNSON
THE BIOGRAPHY OF A COMMON MAN

Book and Lyrics by Paul Green
Music by Kurt Weill

Director ............................... Randall Stuart
Musical Director ........... Jennifer Schloming
Choreographer...................... Jim Giancarlo
Assistant Director .......... Elisabeth Campbell
Costume Designer ............ Kaylyn Kilkuskie
Scenic Designer ...................... Sean O’Skea
Lighting Designer .............. Chris Sackett
Sound Design ................. Robert Erickson

Act One runs one hour and 20 minutes. A fifteen-minute intermission follows. Act Two runs 45 minutes.

Special thanks to:
Greg Hayden of Get ‘n Gear Bicycle, Jakey Hicks, Craig Hudson, Kristin Mun, and Bill Quitt of Black Bird Shopping Center

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Produced by special arrangement with Samuel French, Inc.
The Orchestra

Conductor, keyboards .......................................................... Jennifer Schloming
Reeds .................................................................................... Vicki Purslow
Trombone .............................................................................. Colleen Callan
Banjo, strings ....................................................................... Bill Leonhart
Trumpet ............................................................................. Bruce Dresser, Jon Janakes, Bradley Saunders
Percussion ........................................................................... Reed Bentley

Cast - Act One

Johnny Johnson .......................................................... Chris Carwithen, Blaine Johnston, Scott Scholes
Minny Belle Tompkins .................................................. Danielle Chaves
Anguish Howington ....................................................... Shayne Lancaster
Aggie Tompkins .......................................................... Rose Blackford
Grandpa Joe ................................................................ Jimmy Garcia
The Mayor ........................................................................ Dan Gibbs
The Mayor’s Wife .......................................................... Holly Edwards
Captain Valentine ......................................................... Jorge Paniagua
Dr. McBray ........................................................................ Darek Riley
Miss Jessel ....................................................................... Danielle Pecoff
Goddess Liberty .............................................................. Elsa Bishop
The British .......... Rose Blackford, Holly Edwards, Carlos Lopez, Darek Riley
Corporal George ................................................................ Isaac Kosydar
Private Svenson .................................................................. Tim Homsley
Private Fairfax ...................................................................... Katie Torcom
Private Kearns .................................................................. Nik Horaites
Private O’Day ..................................................................... Andrew Yabroff
Private Harwood ................................................................ Clinton K. Clark
Johann Lang, the Sniper ...................................................... Tamara Burgess
Nurse Madeline ................................................................. Monique Barbee
Nurses in France ........................................................... Beatriz Abella, Holly Edwards, Leah Sanginiti
Doctor & Orderly in France ........................................... Katelyn Annis, Andrew Yabroff
Chief of Allied Arms ....................................................... Carlos Lopez
The Allied High Command .............................................. Elsa Bishop, Jimmy Garcia, Dan Gibbs,
.................................................................................. Nik Horaites, Isaac Kosydar, Tyler Kubat, Danielle Pecoff

Cast - Act Two

An Allied Captain .......................................................... Darek Riley
An Allied Lieutenant ........................................................ Grey McClure
The Priests ................................................................ Elsa Bishop, Dan Gibbs
Dr. Mahodan, a Psychiatrist ........................................... Monique Barbee
Miss Newro, his Secretary ................................................ Leah Sanginiti
Brethren in the House of Balm ....................................... Beatriz Abella, Katelyn Annis,
................................................................................... Holly Edwards, Tim Homsley, Nik Horaites,
........................................................................ Danielle Pecoff, Katie Torcom, Andrew Yabroff
Doctor and Attendant .................................................... Danielle Pecoff, Tamara Burgess
Anguish Howington Jr ....................................................... Tyler Kubat

The Ensemble also play various Villagers, Allied and German Forces in Europe, Guns, and Narrators.
**Time**
Years ago as well as now.

**Place**
Somewhere in America, somewhere in France, and somewhere in a house of balm.

**Songs**

**Act One**

**Hymn To Peace** .......................................... Brethren of the House of Balm
**Overture** ................................................................. Orchestra
**Over In Europe** ........................................................... Mayor, Villagers
**Democracy’s Call** .......................................... Minny Belle, Mayor, Villagers
**Johnny’s Song** .............................................................. Johnny
**The West Point Song** ....................................... Captain Valentine, Dr. McBray, Miss Jessel
**Aggie’s Sewing Machine Song** ......................... Aggie Tompkins
**Up Chickamauga Hill** ............................................. Grandpa Joe, Johnny
**Oh Heart of Love** .............................................. Minny Belle, Johnny, Women
**Farewell, Goodbye** ................................................ Minny Belle
**Captain Valentine’s Tango** ........................................ Captain Valentine
**Song of the Goddess** .............................................. Lady Liberty
**Song of the Wounded Frenchman** ....................... The Wounded French
**The Tea Song** ..................................................... The British
**Oh, The Rio Grande** ............................................. Private Harwood
**Oh Heart of Love (Reprise)** .................................... Minny Belle and Women
**Song of the Guns** ................................................ Guns and Ensemble
**Mon Ami** ................................................................. Nurse Madeline and the Nurses

**Act Two**

**Song of the Guns (Reprise)** ........................................ Ensemble
**In Times of Tumult and War** ................................ American Priest & German Priest
**Johnny’s Homecoming** ............................................ Orchestra & Lady Liberty
**Oh, The Rio Grande (Reprise)** ............................... Private Harwood, Americans
**Sewing Machine Song (Reprise)** ............................ Orchestra
**The Psychiatry Song** ............................................... Dr. Mahodan & Miss Newro
**How Sweetly Friendship Binds** ............................. Brethren of the House of Balm
**Johnny’s Song** .............................................................. Johnny

Time
Years ago as well as now.

Place
Somewhere in America, somewhere in France, and somewhere in a house of balm.

Songs

Act One

Hymn To Peace .......................................... Brethren of the House of Balm
Overture ................................................................. Orchestra
Over In Europe ........................................................... Mayor, Villagers
Democracy’s Call .......................................... Minny Belle, Mayor, Villagers
Johnny’s Song .............................................................. Johnny
The West Point Song ....................................... Captain Valentine, Dr. McBray, Miss Jessel
Aggie’s Sewing Machine Song ......................... Aggie Tompkins
Up Chickamauga Hill ............................................. Grandpa Joe, Johnny
Oh Heart of Love .............................................. Minny Belle, Johnny, Women
Farewell, Goodbye ................................................ Minny Belle
Captain Valentine’s Tango ........................................ Captain Valentine
Song of the Goddess .............................................. Lady Liberty
Song of the Wounded Frenchman ....................... The Wounded French
The Tea Song ..................................................... The British
Oh, The Rio Grande ............................................. Private Harwood
Oh Heart of Love (Reprise) .................................... Minny Belle and Women
Song of the Guns ................................................ Guns and Ensemble
Mon Ami ................................................................. Nurse Madeline and the Nurses

Act Two

Song of the Guns (Reprise) ........................................ Ensemble
In Times of Tumult and War ................................ American Priest & German Priest
Johnny’s Homecoming ............................................ Orchestra & Lady Liberty
Oh, The Rio Grande (Reprise) ............................... Private Harwood, Americans
Sewing Machine Song (Reprise) ............................ Orchestra
The Psychiatry Song ............................................... Dr. Mahodan & Miss Newro
How Sweetly Friendship Binds ............................. Brethren of the House of Balm
Johnny’s Song .............................................................. Johnny
Director’s Notes

Thirty-five years ago I sat in a theatre library, and flipped open the script of Johnny Johnson, and have found that this fine fellow has been staring back at me ever since, a simple and true character whose tale is both a theatrical epic and an “American Vaudeville.” Will you shake his hand and listen to his song? He’d be most obliged.

The first production was a historical moment in American Theatre when the seriously respected Group Theatre decided to commission this piece for Broadway. The first cast featured Russell Collins, Phoebe Brand, Sanford Meisner, Lee J. Cobb, Elia Krazan, Morris Carnovsky, Luther Adler and was directed by Lee Strasberg. The play was enjoyed by the critics, and named as one of the best of 1936 (and yet in those tumultuous times, was it perhaps remarkably ahead of its time?)

Johnny Johnson has seldom been produced, yet it stands tall with some of the greatest American plays of the years 1935-1937: The Petrified Forest, Three Men On A Horse, Awake & Sing, Waiting for Lefty, Winterset, Dead End, Boy Meets Girl, Paradise Lost, I Idiot’s Delight, Bury The Dead, Stage Door, Tonight at 8:30, You Can’t Take It With You, The Women, The Eternal Road, The Show-Off, Room Service, Golden Boy, Of Mice and Men, Our Town, Porgy & Bess, and The Cradle Will Rock.

Paul Green’s play, originally three acts, offers in its first world the confection of a small American village where Johnny lives; the second world of the play involves the realistic war in France; the third world of the play is an off-center, tilt-a-world “dada” America, now post-World War I and in the midst of the Depression.

The SOU Ensemble has been immersing themselves in learning about World War I and European history, as well as the playwright and composer. Opening the score was a thrill, some of it obviously in the handwritten notation form of the famed composer Weill; and hearing the first orchestra rehearsal another thrill, sensing the ghosts swirling out of the brass, soaring out of the woodwinds, vibrating in the profound rhythm of the timpani, declared on the keyboards of the organ, plunked through the strings of the banjo.

Our particular production offers a chance to bring parity to female and male casting, an important issue in our craft. The designers have outdone themselves, bringing this story to a bracing visual beauty. The idea to cast three chaps in the lead role is born of both practicality, as well as serves to honor the fact that the name “Johnny Johnson” was the name of the most
**About the Play**

Johnny Johnson (1936) is collaboration between two theatrical giants, Paul Green and Kurt Weill. The play was commissioned by the Group Theater, a progressive theater geared toward social change that Green had helped start in 1931. Greatly influenced by the theater of Bertolt Brecht, both Green and Weill wanted to use the theater in new ways, to help raise awareness of certain social issues and experiment with new forms. They created an anti-war play where the first act is a comedy, the second a tragedy, and the third a satire. Coming from very different backgrounds, they worked to create the moving and innovative piece Johnny Johnson.

Paul Eliot Green was born on March 17, 1894, outside of Lillington, N.C. He was raised on a cotton farm and went on to teach philosophy and drama at the University of North Carolina. Throughout his life, Green wrote many plays, musicals, screenplays, novels and collections of North Carolina folklore. He also created the first symphonic drama. This new theatrical form consisted of a historical play, performed at the location where it is set, with elements of music, pantomime, dance and dialogue. In 1927, he won the Pulitzer Prize for Drama for his symphonic drama In Abraham’s Bosom, depicting the plight of an African-American man in the South. This play reflected many of the common themes of all his work: racism, capital punishment, and the atrocities of war. Green traveled with UNESCO, campaigning for human rights and lecturing on drama. He died on May 4, 1981, an artist and activist all his life.

Kurt Weill was born March 2, 1900, in Dessau, Germany. He began studying music at the age of twelve and composing when he was thirteen. Weill started formally studying music in Berlin when he was fifteen and went on to study music with many of the famous composers of his time. Weill became well known and respected in Europe for his compositions. His best-known work in America is The Threepenny Opera (1928), written with Brecht; it contains the famous song “Mack the Knife.”

Because he was Jewish, Weill was forced to flee Germany and began to
About the Play, continued

produce in London and New York. In 1936, his unique, epic score for Johnny Johnson helped establish him as one of America’s leading composers. Weill won a Tony for Best Original Score for his music in the adaptation of Street Scene (1946), a play by Elmer Rice, with lyrics by Langston Hughes. Weill was granted American citizenship in 1943, and lived in New Jersey until he died from a heart attack at the age of fifty. A master composer from Germany, Weill has greatly influenced and contributed to the American musical.

– Emily Caldwell, Dramaturg

Johnny Johnson Production Crew

Stage Manager ................................................................. Kryssa Bowman
Assistant Stage Manager .......................................................... Aislyn Marshall
Technical Director .................................................................. Suny Bucy
Production Assistant ................................................................. Kacey Saffery
Assistant Costume Designer .................................................. Zachary Centers, Molly Braithwaite
Assistant Lighting Designer .............................................. Pam M erton-Hindorff
Assistant Sound Designer ....................................................... Adam Johnson
Master Carpenter/Welder ................................................... Colin Green
Assistant Master Carpenter/Welder ........................................ Alex Meyer
Assistant Master Carpenter .................................................. Stephen Purdy
Carpentry ................................................................. Gavin Douglas, Jake Haigh, Alison Hough,
...................................................................................... Beverly Poole, Rachel Stewart, Amanda Stucke
Paint Charge ........................................................................ Victoria Miller
Prop Master ........................................................................ Jamie Thomas
Hair/Makeup Supervisor ...................................................... Spencer Hamilton
Hair/Makeup ................................................................. Blair Fraser, Amanda Hatheway
Wardrobe Supervisor .......................................................... Meagan Kirby
Wardrobe ................................................................. Sarah Coset, Erika Hidalgo, Ariel Jackson,
...................................................................................... Leona Schrader-Dee, Linda Zwick
Master Electrician .................................................................... Kevin Young
Projectionist ........................................................................ Kimberly Fain
Spot Operators ................................................................. Steven Coney, Jacob Horvat
Light Crew ................. David Demuth, Tim Duryea, Danielle Hicks, Ellen Hufft,
.. Jasmine Lane, Kathryn McFarland, Neil Peterson, Jeremiah Pyland, Cat Seaton
Sound Engineer/Board Operator ........................................ Steven Sagert II
Sound Assistant ................................................................. Amazing Jaeger, Cullen Wright
Run Crew ................................................................. Katherine Adcox, Cody Ball, Josh Bowen, Amanda Daly,
...................................................................................... Ariel Dengrove, Nicole Dibala, Julia Gaskill, Peter Lang
Stage Carpenter .................................................................... Amanda Stucke
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Johnny Johnson Guest Artists

Randall Stuart is the Artistic Director of the theatre company Upon These Boards (UTB; www.UponTheseBoards.org). Recent directing credits include Eurydice and Metamorphoses at Artists Repertory Theatre, and The Wind in the Willows at Shakespeare Santa Cruz. He directed the UTB production of the Lysistrata Project in 2003 with a cast of 100 at Berkeley Rep, which received the Bay Area Critics Circle Award. Stuart is a visiting professor at various programs, including the American Conservatory Theatre’s Advanced Training Program and Pacific University. He directed Urinetown at SOU in 2008.

Jennifer Schloming has served as the musical director for shows at the Oregon Cabaret Theater, Rogue Music Theater, Camelot Theater, and South Medford, St. Mary’s, Phoenix and Ashland High Schools. She was the musical director of SOU’s production of Urinetown in 2008 and Dick Whittington and His Amazing Cat in 2009. In addition, she serves as music director for the United Methodist Church of Ashland and accompanist for the Rogue Valley Peace Choir. Previously, she worked as the professional vocal accompanist for Pomona College and with opera and symphony programs in Portland, Ore.

Jim Giancarlo is the Managing Artistic Director and a founding member of the Oregon Cabaret Theatre. He’s directed and choreographed a number of SOU productions, including Cabaret, The Three Penny Opera, A Funny Thing Happened on the Way to the Forum, and Urinetown. He has directed and/or choreographed productions at venues such as Portland Repertory Theatre, PCPA Theatrefest and Seattle Civic Light Opera. He performed in the Oregon Shakespeare Festival Green Show for six seasons. Giancarlo has taught musical theatre classes at SOU since 1990.

Johnny Johnson Student Actors and Artists

Elsa Bishop (Goddess Liberty) is a senior at SOU, originally from Holualoa, Hawaii. Credits at other theatres include Rosemary Fenton in Bullshot Crummond, Sir Malcolm Squire in Hello, Is Anybody There?, Clarisse in Murder, You Must be Kidding!, and Ensemble in La Bohéme.

Rose Blackford (Aggie) is a junior transfer at SOU, originally from Lodi, Calif. Rose has an AA in Liberal Arts and Humanities from Delta. Previous SOU credits include Make-up Supervisor for Icarus. Other theater credits include Cabaret at the Camelot Theater and an internship at the 2008 season of the Sacramento Music Circus.

Kryssa Bowman (Stage Manager) is a senior at SOU, originally from Salem, Ore. Previous SOU credits include Stage Manager for An Enemy of the People, continued on page 12
Johnny Johnson Student Bios (cont.)

Assistant Stage Manager for Urinetown, and Stage Manager for Lorca in the Green Dress. She has also worked as a Stage Management Intern at the Oregon Shakespeare Festival.

Elisabeth Campbell (Assistant Director) is a junior transfer at SOU, originally from Klamath Falls, Ore. Previous SOU credits include Props Master for Love’s Labor’s Lost, and Assistant Production Manager for winter term 2009 productions. Other theatre credits include Assistant Director for Inherit the Wind, My Fair Lady, and Amadeus.

Chris Carwithen (Johnny Johnson) is a senior at SOU, originally from Cottage Grove, Ore. Previous SOU credits include Thomas Stockman in An Enemy of the People, Orpheus/Apollo in Metamorphoses, Robbie Stockfish in Urinetown and Benvolio in Romeo and Juliet. He recently appeared as Barfée in The 25th Annual Putnam County Spelling Bee at the Oregon Cabaret Theatre.

Colin Green (Master Carpenter/Welder) is a senior at SOU, originally from Seattle, Wash. Previous SOU credits include Technical Director for An Enemy of the People, Assistant Technical Director for Metamorphoses, Master Carpenter for Dick Whittington and His Amazing Cat, and Assistant Master Carpenter for Anton in Show Business.

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Peter Altada, Producing Artistic Director
**Johnny Johnson Student Bios (cont.)**

**Blaine Johnston** (Johnny Johnson) is a junior at SOU, originally from Sparks, Nevada. Previous SOU credits include Gus/Augustus in Arcadia, Pepé in A Bicycle Country and Lorca in Bicycle Pants in Lorca in the Green Dress. Credits at other theatres include Linus Dunlop/Teen Dancer in the Oregon Shakespeare Festival production of The Music Man.

**Kaylyn Kilkuskie** (Costume Design) is a junior at SOU, originally from Kailua-Kona, Hawaii. Previous SOU credits include Draper for Anna in the Tropics, Assistant Costume Designer for Icarus and Master Electrician for Ring Round the Moon. She has also worked as a teaching assistant for the ACTS Masters Program at SOU.

**Tori Miller** (Paint Charge) is a sophomore at SOU, originally from Gresham, Ore. Previous SOU credits include Paint Charge for Anton in Show Business and Icarus, and Paint Crew for Anna in the Tropics. Other theater credits include the Nutz-n-Boltz Theatre Company and Mt. Hood Repertory Theatre.

**Scott Scholes** (Johnny Johnson) is a junior at SOU, originally from Davis, Calif. Credits at other theatres include Georg von Trapp in The Sound of Music, the Tin Man in The Wizard of Oz, Danny Zuko in Grease, the Learned Judge in Trial by Jury, and Major-General Stanley in The Pirates of Penzance.
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Associate Production Manager .................................................. Sean O’Skea
Technical Director .................................................................... Ezra Severin
Costume Shop Supervisor .......................................................... Laurie Kurutz
Costume Crafts Supervisor ...................................................... Deborah Rosenberg
Assistant Costume Shop Supervisor ........................................ Amy Mazzaferro
Draper ................................................................. Caitlin Bedford, Rachael Jones, Morgana Spake
First Hand ........................................................................ Katherine Behrens, Erik Brown,
........................................................................................................ Kiova Staley, Hannah Stellmacher
Costume Crafts ................................................................. Katherine Behrens, Katherine Nowacki,
........................................................................................................ Sereena Ojakian, Amy Rogers, Jacob Schatz, Callie Segotta,
........................................................................................................ Bunny Spady, Hannah Wagenblast, Kelsey Williams
Stitchers .............................................................. Kayla Bush, Briawna Jackson, Sarah M artin, Anna M icco,
........................................................................................................ Erin O’Connor, Corey Porter, Stephanie Ross, Crystal Rundall, Veronica Sherry,
........................................................................................................ Steven Skaletskey, Hannah Swenson, Rebekah Whittaker, Hanna Wisner
Props .............................................................. Nicholas A ltishin, Mario Cambern, Leah Forrest, Levi Goodman,
........................................................................................................ Richard Heller, Lauryn H ochberg, Jarad R euwsaat, Tara Watkins
Paint Crew .............................................................. Amelia Bransky, Erin Claxton, Susie G abumpa,
........................................................................................................ Gregg L and, Ryan N icolai, Emily Sarantakis,
........................................................................................................ Samantha Schireson, Rachel Seeley
Sound Maintenance ................................................................. Aron Postma
Light Shop Manager ............................................................. Mijo Fletcher, Kristin Lake
Automated Lighting Assistant ........................................ Graham J ones
House Managers .............................................................. Ashleigh Bragg, Justin Cowan, Jacob Feller
Ushers .............................................................. Chelsea Acker, Gabe Behrmann, Shayne H anson,
........................................................................................................ Jeffrey Hayes, Nick Johnson, Heaven Reed, Ashley Reverman,
........................................................................................................ Alyssa R honey, Gabrielle Smith, Nicholas Walker, Joseph Wegner
House Manager-Music Recital Hall ........................................ Kaitlin Humphreys
Box Office Staff .............................................................. Monique Barbee, Mario Cambern, Elisabeth Campbell,
........................................................................................................ Rob Chikar, Brandon M cCowan, Jorge Paniagua,
........................................................................................................ Josh Simpson, Irene Vipperman
Concessions .............................................................. Mario Cambern, Haley Songchild, Brandon M cCowan
Publicity Assistants ............................................................ Mario Cambern, Elisabeth Campbell, Rob Chikar,
........................................................................................................ Grey M CClure, Jeremiah Pyland, Jorge Paniagua, Josh Simpson, Irene Vipperman
Gala Crew ............................................................... Joshua Simpson (head), Erin Cunningham, Mahlea Rasmussen
Lobby Display .............................................................. Andrew Zehrung (head), Margaret Frevele,
........................................................................................................ Zachary Lathrop, Brandon M cCowan
Playbill Dramaturg .............................................................. Emily Caldwell
Archivist ................................................................................ K imberlee Reimoeller
Photo Documentation ................................................................ Mallory Wedding
Video Documentation ................................................................. Robert Hastings, Amber Templeton
Key Wrangler ........................................................................ Joanna Ortiz
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“Ivory Black Venetian w/ Cobalt Leaves,” 2006, blowing glass, 38 x 11 x 11 inches. Photo: Teresa Nouri Fishel
The Story of Opal

By Gale Childs Daly

Director ........................................ Deltra Ferguson
Assistant Director ............................ Olivia Todd
Costume Designer ..................... Teresa LaScala
Scenic Designer ............. Roxanne Miftahittin
Sound Designer .................. Daniel Haskett
Lighting Designer ........ Maria Buzard
Choreographer ...................... Tony Kupsick

Scene:
A logging camp in Western Oregon and the mystical fields and forest surrounding it, as perceived through the imagination of a prodigious, young girl.

Length:
Act One runs one hour. A fifteen-minute intermission follows.
Act Two runs 35 minutes.

Produced by special arrangement with the playwright
Cast

Opal 1 ................................................................................. Hannah Gassaway
Opal 2 ................................................................................... Elsbeth Poe
Opal 3 ......................................................................................... Maire Murphy
Opal 4 ............................................................................. Heath Koerschgen
Opal 5 ......................................................................................... Zach Myers

Special thanks to:
Terry Tessmer, wood carver at Southern Oregon Nursery
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The Story of Opal Production Crew

Stage Manager ................................................................. Catherine E. Ridenour
Assistant Stage Manager ....................................................... Cymry Reardon
Technical Director ............................................................... Christopher Cook
Production Assistant .......................................................... Katie Kammerer
Assistant Costume Designer ................................................ Irene Vipperman
Assistant Set Designer ........................................................... Natalie Scott
Assistant Sound Designer ...................................................... Shdee Vossoughi
Assistant Light Designer .................................................... Maya Michele Fein
Master Carpenter ............................................................... Corynne Haslach
Carpentry ................................................................................. Kameron Fort, Jessie Weigel
Prop Master ................................................................................. Robert Chikar
Hair/Makeup ............................................................................ Alison Hough
Wardrobe Supervisor ............................................................. Rebecca Denley
Wardrobe Crew ........................................................................ Marc Oliver
Master Electrician ...................................................................... Kyle Miller
Light Crew ................................................................................... Garrett Alden, Colleen Biller, Cory Davison,
Sound Run ..................................................................................... Samuel Fuller, Kelsey Meyer, Robyn Pucay
Run Crew ..................................................................................... Kevin Novotny, Jordan Leigh Zwick

Wild Oats by John O’Keeffe
May 13-23, 2010
Bernard Levin writes in London’s Sunday Times that “anybody who does not enjoy himself at [this play] must be dead, and indeed to a considerable extent decomposed.”

Eurydice by Sarah Ruhl
May 13-23, 2010
Sarah Ruhl sets the tragic Greek love story of Orpheus and Eurydice in the present day and tells this famous mythological tale from the perspective of Eurydice.

PLAYS
Box Office: 541-552-6348
sou.edu/theatre

MUSIC CONCERTS
Box Office: 541-552-6102
sou.edu/music

Monday, February 15, 8 pm
Faculty Recital: Sound Choices, compositions by Mark Jacobs ($10)

Thursday, February 18, 8 pm
Guest Artist: Pianist and SOU alumnus Vernon Snyder ($15)

Friday, February 19, 8 pm
Siskiyou Saxophone Orchestra ($5)

Monday, February 22, 8 pm
SOU Guitar Ensemble ($5)

Wednesday, February 24, 8 pm
Jefferson State Choral Coalition ($5)
Director’s Notes

Picasso said that our genius lies in our five-year-old selves. Beginning in her sixth year of life, Opal W hiteley began “making prints;” a diary or story of her growing up three miles outside of the mill town of Cottage Grove, Oregon, between 1903 and 1904. Playwright G ale Ch ilds D aly has expertly and lovingly composed The Story of Opal, piecing together excerpts from the lyrical writing of this six-year-old genius.

The Story of Opal shifts and sways between birth and death as Opal learns about life and moves hopefully into her world and future. The web of life that supports her in this journey is found in all living things from plants to animals, including the human beings that inhabit her world. She is also supported by her dreamscape world where she shares long walks in the forêt de Ch antilly with A ngel M other and Father, and a royal F rench lineage of continuity and grace.

Daily existence and imagination are woven seamlessly together to form the blue calico fabric of Opal’s world. Fairies bring wished for gifts – the crayons that give Opal the power to “make prints,” to tell the story of her “explores” and the “wonderful world” that she discovers each day. Ribbons, ruffles and bells adorn her animal friends in preparation for entry into sacred cathedrals of life. The wind beckons her to come outside and explore, “Come, come, petite F rancois!,” and the singing creek makes a gentle sound that fills her with “inspirations.”

Opal’s world is full of good and she knows gratitude that reaches far beyond so much of human appreciation. W hile there is birth and great joy in Opal’s world, there is also tragedy and death. The “wonderful world” can be hard, lonely and cruel. But the great circle of life always promises hope through renewal. And the adventure of life never ends.

– D eltra F erguson
About the Play

Welcome to the wonderful world of Opal Whiteley! The real Opal was born on December 11, 1897; if she were alive today she would be 113 years old. Opal lived in a logging community outside of Cottage Grove, Oregon, just two and a half hours north of here.

When she was six years old, she started writing a diary, describing her world in the woods of Oregon. She wrote her journal with crayons and colored pencils using pages of butcher paper, grocery bags, and old envelopes. Opal loved being outside and she was enchanted by the magical world of plants and animals around her. Because she loved them so much, many of the little forest and farm animals became her dear friends.

So you can know them a little better in the story, here’s a list of Opal’s friends:

- Lars Porsena of Clusium – a crow
- Michael Angelo Sanzio Raphael – a tall fir tree
- Peter Paul Rubens – a pig
- Brave Horatius – a dog
- Thomas Chatterton Jupiter Zeus – a wood-rat
- Felix Mendelssohn – a mouse
- Elizabeth Barrett Browning – a cow
- William Shakespeare – a horse
- Lucian Horace Ovid Virgil – a toad
- Hugh Capet, Saint Louis, Good King Edward I, Charlemagne, William Wordsworth, Byron, Keats, Shelly – the talking fir trees
- Plato and Pliny – bats
- Sparky Cat – a cat
- Menander Euripides Theocritus Thucydides – a lamb

Many of these names are the names of famous writers, musicians, artists, and scientists Opal learned about in school or from the people around her.

When she was little, Opal had a dream to write stories and books for children so they could learn about the magic of nature just like she had. Her diary was published when she grew up; the play you’re about to see was taken from that diary. She achieved her dream! What do you dream of doing when you grow up?

Opal’s diary was first published ninety years ago; it still enchants children and adults alike. Today, the city of Cottage Grove has events
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About the Play, continued

celebrating Opal and her diary. There is a children’s story, and a book of poetry, as well as new printings of her diary, written so long ago. And of course, there is also the play, The Story of Opal, that you are about to see. Have fun exploring the world of the story along with Opal and her friends!
- Emily Caldwell, Dramaturg

The Story of Opal Guest Director

Deltra Ferguson is the Coordinator for the Women’s Resource Center at Southern Oregon University. She directed “Big Love” for SOU in 2005 and has been involved with the Ashland New Plays Festival. Dr. Ferguson taught theatre and women’s studies for both the University of Oregon and Oregon State University. Her graduate training in Performance Studies at Northwestern profoundly expanded her thinking about the boundaries of what may be regarded as theatre, and she entered into the Ph.D. program at the University of Oregon with a fascination for story telling. She received her Ph.D. from the University of Oregon in 1992.

The Story of Opal Student Actors and Artists

Maria Buzard (Lighting Designer) is a senior transfer at SOU, originally from Seattle, Wash. Previous SOU credits include Assistant Lighting Designer for Anton in Show Business, Icarus, and An Enemy of the People, and Master Electrician for Urinetown. Other theatre credits include Lighting Designer for Human Borders and Hold Please.

Christopher Cook (Technical Director) is a junior at SOU, originally from Los Angeles, Calif. Previous SOU credits include Technical Director of Anna in the Tropics and Hunting Cockroaches. Credits at other theatres include serving in a large variety of roles at The Fountain Theatre in Los Angeles, and crewing for several short films.

Hannah Gassaway (Opal 1) is a freshman at SOU, originally from Milwaukie, Ore. Credits at other theatres include Dolly Levi in Hello Dolly, Baroness Schraeder in The Sound of Music, Smitty/Dovis the Maid in Play On, and Puck in A Midsummer Night’s Dream.

Corynne Haslach (Master Carpenter) is a sophomore at SOU, originally from Hillsboro, Ore. Previous SOU credits include Master Carpenter for Blithe Spirit, Assistant Master Carpenter for Dick Whittington and His Amazing
Cat and Love’s Labor’s Lost. Credits at other theatres include Assistant Stage Manager for Blithe Spirit at Glencoe High School and an internship at Mt. Hood Repertory Theatre.

**Heath Koerschgen** (Opal 4) is a junior transfer at SOU, originally from Grants Pass, Ore. Previous SOU credits include Rafe Carrol in Windshook. Other theater roles include Lennie in Of Mice and Men, Moon in The Real Inspector Hound, Max in Lend Me A Tenor, Charlie Brown in You’re a Good Man Charlie Brown, and Captain Hook in Peter Pan.

**Tony Kupsick** (Choreographer) is a senior at SOU, originally from Gresham, Ore. He played Primitivo in the SOU production of Icarus. Credits at other theatres include Assistant Choreographer for the Oregon Cabaret Theatre’s production of What’s Goin’ On: Songs of the 70’s.

**Teresa LaScala** (Costume Designer) is a senior at SOU, originally from Seattle, Wash. Previous SOU credits include Assistant Costume Designer for Dick Whittington and His Amazing Cat and Paint Crew for Blithe Spirit. Credits at other theatres include Stage Manager for Pants on Fire, Ensemble in My Life as a Greek Tragedy, and Assistant Stage Manager for Lost at the Center School.

**Roxanne Miftahittin** (Scenic Designer) is a junior at SOU, originally from Ashland, Ore. Previous SOU credits include Assistant Scenic Designer for Anton in Show Business and Paint Charge for Love’s Labor’s Lost and Dick Whittington and His Amazing Cat.

**Maire Murphy** (Opal 3) is a junior at SOU, originally from Salem, Ore. Previous SOU credits include Don Blount in Anton in Show Business, Miss Nathaniel in Love’s Labor’s Lost, and Nancy/Slavegirl in Dick Whittington and His Amazing Cat. Credits at other theatres include Rosalind in As You Like It, Hamlet in Hamlet, and Rebecca in The Crucible at South Salem High School.

**Zach Myers** (Opal 5) is a senior transfer at SOU, originally from Lake Bluff, Ill. Previous SOU credits include Jeff in Suburbia, Ariel in Pillowman, Worker in Anna in the Tropics, and Forester in Love’s Labor’s Lost. He is interning this season at the Oregon Shakespeare Festival as an understudy in Hamlet and Twelfth Night and as ensemble in The Merchant of Venice. Other theatre credits include Tiresias in Oedipus the King.
Thank You!
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