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BRAVO

1997
Fall Season



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September
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Fall Season



CONTENTS

MESSAGE FROM THE GENERAL DIRECTOR
- 2 -

MICHIGAN OPERA THEATRE
BOARD OF DIRECTORS AND TRUSTEES
- 5 -

ADMINISTRATION AND STAFF
- 8 -

DETROIT OPERA HOUSE CAPITAL CAMPAIGN
- 10 -

DETROIT OPERA HOUSE
CAPITAL CAMPAIGN CONTRIBUTORS
- 11 -

1997 Fall Season

AIDA
- 17 -

THE MAGIC FLUTE
- 21 -

FALL SEASON ARTIST PROFILES
- 24 -

MICHIGAN OPERA THEATRE ORCHESTRA AND CHORUS
- 31 -

COMMUNITY PROGRAMS
- 32 -

MICHIGAN OPERA THEATRE CONTRIBUTORS
- 35 -

VOLUNTEER ASSOCIATION
- 40 -

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A Message From The General Director

W elcome to Michigan Opera Theatre's twenty-seventh season, our third in our new home. I am delighted to report that last year's magnificent success, which garnered enthusiastic public and critical acclaim, resulted in the greatest overall attendance in Michigan Opera Theatre's history. We now have a record number of season subscribers. I would like to thank you for your support of Michigan Opera Theatre, the Detroit Opera House and our programs—you are the foundation of our success.

As exciting as last season was, this season, which we have lovingly dubbed *Temptation, Tragedy & Triumph*, promises to be equally spectacular. Our season begins with two operatic masterpieces, the immortal *Aida* by Verdi and Mozart's enchanting *The Magic Flute*. We are delighted to welcome the return of many of our favorite artists. They are joined by some of today's most exciting new talent, in two productions which are possible only with the expansive resources of our world-class stage. We are of course grateful to Ford Motor Company for sponsoring this fall season as well as the Eleventh Annual Opera Ball, which follows our opening night performance of *Aida*.

The main stage provides only part of the excitement this season, as Michigan Opera Theatre reaches yet another milestone. Our Department of Community Programs celebrates twenty years of outreach. Under the direction of Karen VanderKloot DiChiera, our Department of Community Programs has earned regional and national recognition for programs which have enriched the lives of hundreds of thousands throughout the Midwest. We salute Karen, the staff and artists of the Department for sharing the joy of opera and the value of arts education throughout the region. Please see page 32 for a twenty-year retrospective and for a look at this year's community outreach programs.

We have been busy over the summer, as the renovation of several areas throughout our magnificent theater has continued. I encourage you to take a few moments to enjoy the splendor of our fully restored grand lobby, which was completed through the generosity of an anonymous donor. Additionally, our artists, chorus and orchestra have returned to a fully renovated backstage, which was made possible by Ford Motor Company.

The dream of the Detroit Opera House has become a reality because of the many individuals, corporations and foundations who have demonstrated their commitment to a world-class opera house for Detroit, and recognized its role in the revitalization of our city. The restoration and financial obligations of the Detroit Opera House are on-going. There are many ways to help us meet the challenge before us (please see page 10)! Your contribution helps to ensure the completion of your opera house, a place to enjoy opera for decades to come.

Enjoy the opera!

David DiChiera



David DiChiera, General Director

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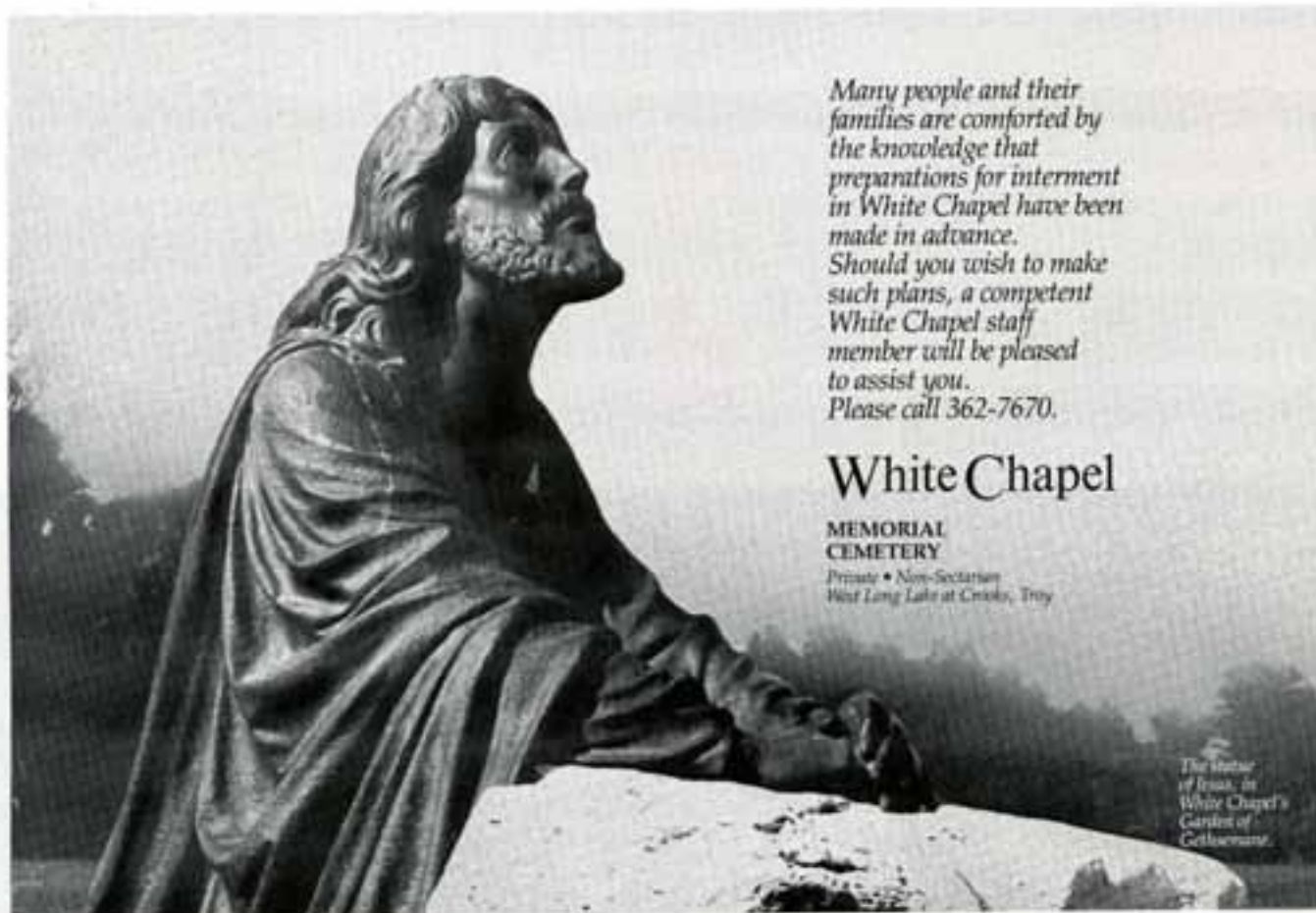
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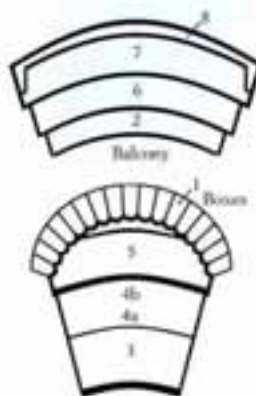
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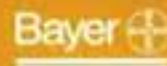
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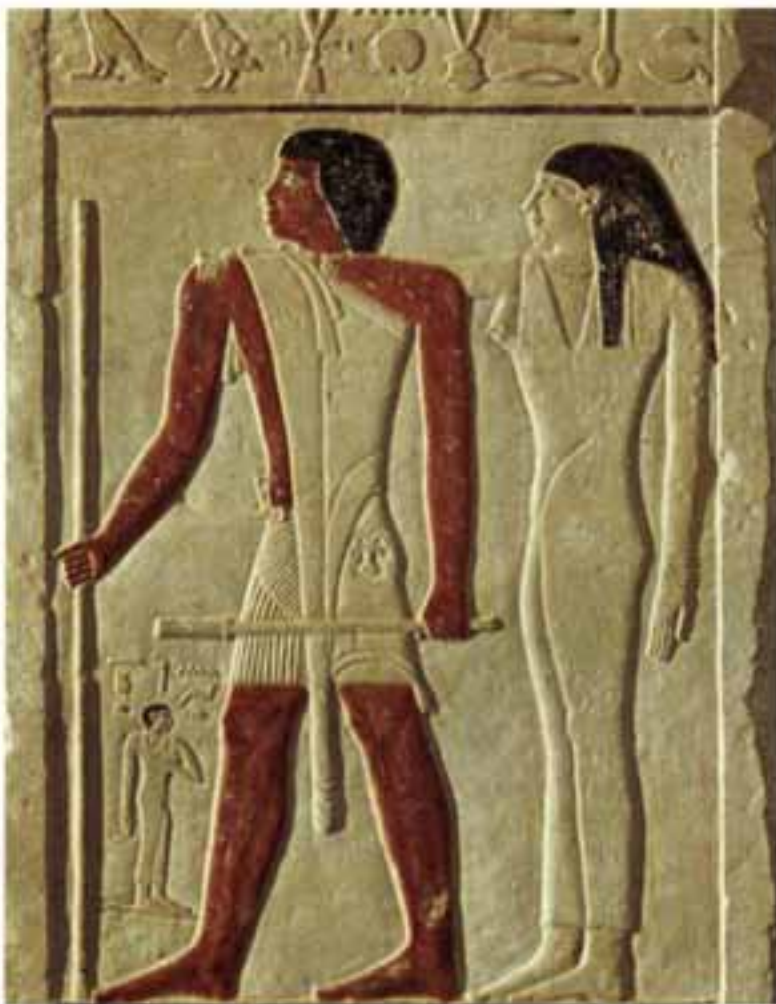
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AIDA

September 20, 24, 26, 27 & October 4 at 8 PM
September 21, 28 & October 5 at 2 PM

Opera in four acts
by Giuseppe Verdi
Libretto in Italian by Antonio Ghislanzoni
from the French scenario by Camille du Locle after
a prose sketch by the Egyptologist Auguste Mariette
First performance: Cairo, Egypt, December 24, 1871

Conducted by
STEVEN MERCURIO
Directed by
ROMAN TERLECKYJ
Set Design by
DOUGLAS SCHMIDT
Original Costume Design by
LAWRENCE CASEY
Additional Principal Costumes Designed by
THIERRY BOSQUET
Lighting Design by
JAMES FRANKLIN
Chorus Master
SUZANNE ACTON
Choreographer
BAAYORK LEE
Make-up and Hair Design by
ELSEN ASSOCIATES
Stage Manager
JOHN KENNELLY

*Sets, costumes and props for this production
owned by San Francisco Opera and were
constructed in the San Francisco Opera Shops*

*Supertitles for Aida are owned by the
San Francisco Opera Association*

*Supertitles translation by
Jerry Sherik and Francesca Zambello*

*There will be intermissions following
Acts II & III*

Aida is made possible by



THE CAST

IN ORDER OF VOCAL APPEARANCE

Ramfis, the High Priest
KEVIN BELL

**Radamès,
Captain of the Guards**
FABIO ARMILIATO*
(September 20, 24, 27,
October 4)

IAN DeNOLFO
(September 21m, 26, 28m,
October 5m)

**Amneris, daughter
of the King of Egypt**
IRINA MISHURA
(September 20, 24, 27,
October 4)

EUGENIE GRUNEWALD
(September 21m, 26, 28m)

KATHLEEN SEGAR
(October 5m)

Aida, her slave
CAMELLIA JOHNSON
(September 20, 24, 27,
October 4)

MARQUITA LISTER*
(September 21m, 26, 28m,
October 5m)

The King of Egypt
JAMES PATTERSON

A Messenger
SCOTT PIPER

The High Priestess
BARBARA SCHERRER

**Amonasro,
King of Ethiopia**
MARK RUCKER

*Michigan Opera Theatre debut
+3rd performance for
Young Artists Apprentice

The Detroit Institute of Arts
joins MOT in bringing
Egypt to Detroit this season:
The Splendors of Egypt Exhibition
at the DIA July 16, 1997 - January 4, 1998

THE Story

Setting: Ancient Egypt, in the cities of Memphis and Thebes

ACT I, Scene One

In the royal palace at Memphis

Radamès, a young captain of the guard, learns from the high priest, Ramfis, that Ethiopia has again attacked and invaded Egypt's southern border, and that a new army commander has been selected by the goddess, Isis. Alone, Radamès hopes he is the chosen one, envisioning a glorious victory so he can free his beloved Aida, the Ethiopian slave of Amneris, the King's daughter. Amneris, who loves Radamès herself, comes in and questions him shrewdly; her suspicion that he loves her slave increases when Aida enters. The King has urgently called his court together to hear a messenger report that the Ethiopian army, led by King Amonasro, is marching on Thebes. The Egyptian King announces Radamès' appointment as Egyptian commander and leads the assemblage in a battle hymn. "Return victorious!" cries Amneris, echoed by the people, and, alone, Aida repeats the words, appalled that her beloved is going off to battle her father, her family and her people—for Aida is in fact the princess of Ethiopia. Torn by conflicting loyalties, she begs the gods for mercy.

Scene Two

In the temple of Fthà

Radamès is dressed in the sacred armor during a solemn ceremony of consecration to the services of his country. The fate of Egypt is in his hands.

ACT II, Scene One

Radamès has beaten the Ethiopians, and on the morning of his triumphal return Amneris is groomed by her ladies-in-waiting and distracted from her romantic daydreaming by a group of court musicians and dancers. At Aida's approach she dismisses her attendants, hoping to confirm her impression that Aida loves Radamès. To test her, she claims Radamès has died in battle, then says he lives. Certain from Aida's reactions that this mere slave is her rival for Radamès' love, Amneris threatens her and leaves for the festivities as Aida follows in despair, reiterating her prayer.

Scene Two

At the gate of Thebes, the people welcome the returning army bringing captured golden idols and treasures; triumphal dances are performed. Radamès is borne in to be crowned with a wreath by Amneris. Ethiopian captives too, are led in, among them Aida's father, King Amonasro, who remains unrecognized. In an aside he warns her not to betray his

hand, then pleads for his fellow prisoners' lives. Ramfis and the priests urge death for the captives, but Radamès intercedes, supported by the pleas of the prisoners and the populace. Since the commander is the hero of the hour, the King releases all but Amonasro and Aida, then presents Radamès with the hand of Amneris, dashing Aida's and Radamès' dreams of happiness together.

ACT III

On a moonlit bank of the Nile

Ramfis leads Amneris into the temple of Isis for prenuptial prayers. Aida arrives for a secret meeting with Radamès; overcome with nostalgia, she laments her conquered homeland. Startled out of her reverie by Amonasro, she learns that her father is plotting a new attack and he proposes that Aida trick Radamès into revealing the route of the Egyptian army. Horrified at the proposal, Aida nevertheless succumbs to her father's demands. Amonasro hides as Radamès appears, ardent with promises to make Aida his bride after his coming victory in the renewed war. She suggests instead that they run off together, asking what route his army will take. No sooner has he answered than Amonasro steps out, triumphantly revealing his identity as King of Ethiopia. Amneris, leaving the temple, overhears the betrayal and denounces Radamès. Amonasro lunges at her with a dagger, but Radamès shields her and surrenders himself to Ramfis as the two Ethiopians escape.

ACT IV, Scene One

In a temple of judgment

Amneris determines to save Radamès. When he is led in, she offers to spare his life if he will renounce Aida. This he says he will never do. Enraged, Amneris sends him to his doom but immediately repents, listening in despair as the priests three times demand that he defend himself. Three times he is silent. They condemn him, and when they file past, Amneris pleads with them to let him live. When they refuse, she curses them.

Scene Two

Radamès, buried alive in a vault beneath the temple, turns his last thoughts to Aida, who, physically and emotionally spent by the ordeal of her escape and the capture and death of her father, now appears to have hidden in the crypt earlier that day to share his fate. Radamès tries vainly to dislodge the stone that locks them in. Bidding farewell to earth, the lovers greet eternity while above them in the temple the repentant Amneris prays for Radamès' soul.

— *Courtesy of San Francisco Opera*

THE CREATION OF A *Grand Opera*

*A*ida is the epitome of grand opera, a temptation to any director to flood the stage with people, animals and activity. For a 1963 La Scala production, for instance, Franco Zeffirelli re-created an ancient Egypt of gigantic columns, waving palms, sphinxes of all sizes and shapes, 300 extras to welcome Radamès back from the wars, 200 soldiers and 100 Ethiopian captives, whose arrival was announced by 10 mighty warriors on Berber stallions.

The composer himself was less inclined toward such display. During rehearsals for the premiere at La Scala in 1872 Verdi became so disgusted by the excessive "business" in the triumphal scene that he sprang onto the stage and shouted, "Away with all those ballerinas! Away with these people! There's too much going on!" For him, *Aida* was a simple, even stark, love story played against a grandiose, colorful background. Though he took enormous pains—and pestered friends, publishers, even instrument makers—to achieve an authentic effect for his Egyptian opera, the music is pure Verdi, and the drama is based on his familiar ingredients of love, jealousy, patriotism, sacrifice and death.

After the premiere of *Don Carlos*, in Paris in 1867, Verdi had fallen silent, refusing all pleas to take up his pen again, until finally the immensely wealthy Khedive of Egypt, determined to have a new Verdi work to open his new opera house in Cairo, offered Verdi a commission. The composer could virtually set his own price and name his own conditions. Others, whom Verdi liked and respected, pressed the Khedive's case: Camille de Locle (librettist of *Don Carlos*), Emanuele Muzio (the Khedive's conductor and a favorite former student of Verdi's), the Egyptologist Auguste Mariette (whose short story, "La Fiancee du Nil," became the basis of *Aida's* libretto) and the manager of the Cairo Opera, Draneht Bey. Verdi at last capitulated. Du Locle concocted with Verdi a prose libretto in French, which was then put into Italian verse by the journalist and former baritone Antonio Ghislanzoni. The composer then drafted the music with the characteristic dispatch in less than five months.

On December 24, 1871, the curtain rose on *Aida* for the first time before a glittering audience. Members of the international press were invited with all expenses paid by the Khedive. Among them, to Verdi's dismay, was the rabid Wagner enthusiast, Ernest Reyer of the *Paris Journal des Debats*, but like most of the others, Reyer admired *Aida* and was agog at the "stunning production."

For the first European performance, at La Scala, Verdi supervised every detail, controlled the selection of singers—he had a splendid *Aida* and *Amneris* in the Bohemian soprano Teresa Stolz and the Viennese mezzo Maria Waldmann—and fussed over the costumes, the sets, the props. But even without Verdi's personal attention, *Aida* would have been a sure-fire success throughout Italy and abroad. Muzio conducted the New York premiere, performed by the Strakosch Opera Company at the Academy of Music on November 26, 1873, with a cast that included young Victor Maurel as *Amonasro*.

Aida did not enter the Met's repertoire until the Company's fourth season, though it subsequently became hugely popular after it was introduced there on November 13, 1886. On that occasion it was sung in German by a Central European cast. The *Amneris* was Marianne Brandt, a famous Wagnerian mezzo-soprano, and the *Aida* was Theresa Herbert-Forster, wife of Victor Herbert, who was then a cellist in the company's orchestra, but later a world-famous composer of operetta.

The imposing Lilli Lehmann, said to be mistress of 170 roles, learned *Aida* in Italian for the 1891-1892 season, having already sung it at the Met in her native German. Her *Radamès* was Jean de Reszke, who made a practice of omitting his only aria, "Celeste *Aida*," because it came at the beginning of the opera—"before I was properly warmed up," as the elegant Polish matinee idol nonchalantly explained. During the Golden Age of Song the major roles in *Aida* were filled by the likes of Lehmann, Lillian Nordica, Felia Litvinne, Jean de Reszke, Francesco Tamagno, Maurel and Mario Ancona, and in the lesser role of *Ramfis* two basso giants, Edouard de Reszke and Pol Plancon.

The celebrated Wagnerian Birgit Nilsson starred in the 1963-1964 production, designed by Robert O'Hearn and directed by Nathaniel Merrill, with Georg Solti conducting. *Aida* continued to flourish in the Met's new home at Lincoln Center, and in 1976 the Company's music director, James Levine, led a cast that Verdi, a stickler for voices suited to his music, would surely have approved: Leontyne Price, Marilyn Horne, James McCracken and Cornell MacNeil. He would also have liked the new, nongrandiose mounting, with sets by David Reppa, costumes by Peter J. Hall and staging by John Dexter—and not a Berber stallion in sight.

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WOLFGANG AMADAEUS Mozart

Mozart was certainly not the only composer to see his music dismissed as tiresomely modern during his lifetime, or to struggle in illness and poverty for subsistence and recognition. What sets him apart, though, is that in spite of everything he produced masterpiece after masterpiece—including his twenty-two operas, of which only six or seven now remain in the world's regular repertory.

Mozart died in poverty very shortly after the triumph of *The Magic Flute*, and was buried in a pauper's coffin with little respect or ceremony. Ironically this man, who is universally celebrated for his wit and humanity, who with his *The Magic Flute* had just completed a valediction on the triumph of love over jealousy and hypocrisy, had few friends, and alienated even those he had.

With the exception of *The Magic Flute*, Mozart's operas enjoyed scant praise during his lifetime (and even that was ephemeral), but they did not vanish entirely from the stage with his death. The dawn of the nineteenth century, and the passing of the so-called Age of Enlightenment, saw them rebuilt in a new image; musical and dramatic changes that would be considered heretical today were made to suit current fashion. Even the sacred score of *The Marriage of Figaro* suffered inflated orchestration and interpolated numbers "specially composed" by Sir Henry Bishop. The tyranny of singers who demanded special cadenzas, extra arias, and selfish alterations are well-known to Mozart, and endured until a different style of singing—with more volume and stamina, and less finesse—was dictated by the rise of German Romantic music in the nineteenth century. The art of graced singing and the agile run virtually disappeared, and Mozart's operas suffered a heavy Brahmsian treatment by large and wobbly Wagnerian sopranos. It was only in our own century, through the influence of Beecham, Mahler, and Richard Strauss, that legato line, graced singing, and expressive musical enunciation of text were restored at last. Whatever the operas had to endure, however, we can only be thankful that they did not disappear altogether.

It was not their musical value alone that made the operas such remarkably durable works. Mozart's letters show that he was at pains to perfect dramatic context and detail, and to present living beings on the stage, not merely the pasteboard gods and monarchs of the opera seria. (The genius of *Idomeneo*, his great work in that vein, lies in the presentation of the classical figures as three-dimensional tragic mortals.) It is his then-revolutionary attitude to the dramatic values of the works, extended by his musical genius, that keeps the operas at the top of the popularity polls today.

His orchestration, too, was revolutionary; he was one of the first composers to exploit the use of wind instruments both as virtuosi and as part of the general orchestral texture, and one of the first to write seriously for the much-despised clarinet. Vocal-ensembles, even duets, had been practically unknown. The effect of some of his great trios (*Così*) and quartets (*Idomeneo*) must have been extraordinary, and he extended these possibilities in the long "symphonic" finales. Note the witty impertinence of the wonderful Act II Finale to *Figaro*, where he adds one more voice to each section, building from the opening duet through to the final septet.

The invitation to write a popular German opera came fortuitously from his old friend Emanuel Schikaneder at the lowest ebb of Mozart's health and morale, and out of the invitation grew the miracle of *The Magic Flute*. The invention, spirituality and wit of the music transcends an uneven and unconventional text, and carries, in its own language, the abiding message of the story directly to the emotions of the audience.

The Magic Flute is often described as a Masonic opera, and it certainly contains much Masonic belief and detail, but it blazons its beliefs to the world with much louder trumpets than those of the private world of Masonry. Universal brotherhood, the restoration of peace on earth by the abolition of hatred and vengeance, the victory of self-discovery over ignorance and deceit, the futility of social barriers in the face of basic truths, are all certainly Masonic precepts, but they are also, for instance, preached in the New Testament. Beyond all this, Mozart introduced another idea, one which shocked his Masonic friends but which he possibly regarded as paramount—the equality of Man with Woman united through love and adversity. There is a kind of rough justice in the fact that the most deeply felt of all Mozart's operas should have been given in a boulevard theatre—a theatre of the people rather than the court—and in their own language. For part fairy-tale, part religious experience, part music-hall, it is an opera for all times and all peoples.

— Courtesy of Colin Graham,
Opera Theatre of St. Louis





The MAGIC FLUTE

October 18, 22, 24 & 25 at 8 PM
October 19 & 26 at 2 PM

Opera in two acts
by Wolfgang Amadeus Mozart
Libretto by Emanuel Schikaneder and
Carl Ludwig Giesecke
First performance: Vienna, Austria,
September 30, 1791

Conducted by
KLAUS DONATH
Directed by
DOROTHY DANNER
Set & Costume Design by
MAURICE SENDAK
Set Realized by
NEIL PETER JAMPOLIS
Lighting Design by
KENDALL SMITH
Chorus Master
SUZANNE ACTON
Make-up and Hair Design by
ELSEN ASSOCIATES
Stage Manager
JOHN KENNELLY

*This production is owned by the Florida Grand Opera
and Palm Beach Opera companies*

*Supertitles for the Magic Flute
are owned by the Portland Opera*

English translation by Andrew Porter

*There will be an intermission
following Act I*

The Magic Flute is made possible by



*The Magic Flute is co-sponsored by
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THE CAST

IN ORDER OF VOCAL APPEARANCE

Tamino
JOSEPH WOLVERTON

**Three Ladies, attendants
of the Queen of the Night**
EMILY BENNER**
BARBARA SCHERRER
JULIE DEVAERE*

Papageno
FRANK HERNANDEZ

The Queen of the Night
ELIZABETH CARTER*

**Monostatos, a Moor
in the service of Sarastro**
JOHN C. PIERCE*

**Pamina, daughter of
the Queen of the Night**
THERESA SANTIAGO*

The Three Spirits
RACHAEL UNITE
CAROL AMBROGIO**
TBA

The Speaker of the Temple
JAMES PATTERSON

**Sarastro,
High Priest of the Sun**
KEVIN BELL

A Priest
SCOTT PIPER

Papagena
SAMIA BAHU

**Michigan Opera Theatre debut
+Michigan Opera Theatre
Young Artist Apprentice*

The Detroit Institute of Arts
joins MOT in bringing
Egypt to Detroit this season:
The Splendors of Egypt Exhibition
at the DIA July 16, 1997 - January 4, 1998

THE Story

Setting: The realm of the Queen of the Night; later, the gardens and halls of the Temple of the Sun.

ACT I

Three Ladies, attendants of the Queen of the Night, save the fainting Prince Tamino from a huge serpent. After they have killed the beast, the Ladies linger to admire the unconscious youth. Deciding to leave together rather than allow any one of them the treat of staying to protect him, they exit to inform the Queen of his arrival. The bird-catcher Papageno bounces in and introduces himself, pining for a pretty wife, then boasts to the waking Tamino that he himself slew the monster. The Ladies return to give Tamino a portrait of the Queen's daughter Pamina, who they say is enslaved by the evil Sarastro, and they padlock Papageno's mouth for lying. Tamino falls in love at first sight. The Queen appears in a burst of thunder and, lamenting the loss of her daughter, charges Tamino with Pamina's rescue. Papageno is delighted when the Three Ladies unclasp his mouth but not so pleased when they order him to accompany Tamino on his dangerous mission. The Ladies hand a magic flute to Tamino and magic silver bells to Papageno to ensure their safety, appointing Three Spirits to guide them on their way.

Sarastro's Moorish slave Monostatos pursues and catches Pamina but is frightened away by the outlandish, feather-covered Papageno, who tells Pamina that Tamino loves her and intends to save her. The two join voices in praise of love.

Led by the Spirits to the Temple of Sarastro, Tamino tries three gates before a High Priest appears and advises them that it is the Queen, not Sarastro, who is evil. When voices within proclaim Pamina safe, Tamino charms the animals with his flute, then runs off toward the sound of Papageno's pipe. No sooner is he gone than Pamina and Papageno rush in, chased by Monostatos and his retainers, who are rendered helpless by

Papageno's magic bells. Sarastro, entering in ceremony, promises Pamina eventual freedom but warns against her proud mother. When Monostatos enters with the captured Tamino, he is punished rather than rewarded by Sarastro, who upbraids him for molesting Pamina. The latter is enchanted by a glimpse of Tamino, who is led into the temple with Papageno.

ACT II

The priests file in to hear Sarastro announce Tamino's candidacy for initiation; he prays that the gods may bless the youth. Warned of the trials ahead and sworn to silence, Tamino is impervious to the temptations of the Three Ladies, who have no trouble denailing the cheerful Papageno from his course of virtue.

Monostatos, finding Pamina asleep in the temple garden, tries to steal a kiss but is dismissed by the wrathful Queen of the Night, who gives her daughter a dagger with which to murder Sarastro. Monostatos returns when the Queen vanishes, but Pamina is rescued by Sarastro, who consoles her.

The gourmand Papageno is quick to break a new oath of fasting, and he jokes with an old lady who vanishes when asked her name. The Spirits reassure the two novices and bring them food, but Tamino remains steadfast, breaking Pamina's heart: she cannot understand his silence. When she leaves, the prince drags off the gluttonous Papageno.

The priests laud Tamino's virtue and inform him that he has only two more trials to complete his initiation. Pamina is relieved when Tamino speaks to her but upset when she hears of his further ordeals; Sarastro says the lovers will meet again and separates them.

Papageno is eliminated from initiation still wishing for a pretty girl, but he settles for the old lady, who turns into Papagena when the resigned Papageno promises to be faithful. However, a priest tells the birdman he is still not worthy of a wife.

Pamina, on the verge of suicide, is saved by the Spirits and led to Tamino. Later, at the caverns of fire and water, two armored Guards proclaim that Tamino must pass the test of the elements. Pamina walks with him through fire and water, protected by the magic flute.

Papageno is also saved from attempted suicide (by hanging) by the Spirits, who remind him to use his magic bells, which summon Papagena. The two plan for the future and move into a bird's nest.

The Queen of the Night, her Three Ladies and Monostatos attack the temple but are defeated as the throng hails Sarastro, Pamina and Tamino.

— *Courtesy of Opera News*

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THE CREATION OF *The Magic Flute*

Oh, to have a magic flute—to tame the wild animals, turn men's thoughts to love, and bring peace and contentment to the whole world. Or, how about a set of silver bells to turn foes into friends.

Two hundred years ago, Mozart brought his fairy tale with lofty ideals to life. *The Magic Flute* has been enchanting adults and children ever since.

The P.T. Barnum of 1791, theatrical impresario Emanuel Schikaneder knew what his light-hearted and light-headed Viennese audiences wanted when he engaged his friend Mozart to compose "*singspiel*." They wanted magic comedy and lots of "machine effects."

Without electricity or computers, the Theatre auf der Wieden was equipped with a system of pulleys and ropes to produce Schikaneder's Phantom of the Opera effects. They could dazzle the audiences with the trials of water and fire, and quickly lower the three spirits down from the ceiling. The system changed scenes as fast as today's stage equipment.

Whether it was written by Schikaneder or the budding mineralogist and later Greenland explorer, Johann Georg Metzler (Giesecke), the hodge-podge libretto was given to Mozart in scenes. There seems to be evidence of a plot change made while Mozart was composing the music between May and July of 1791. Tamino is described as Japanese, but the opera takes place in Egypt. The Queen of the Night begins as a good fairy giving Tamino his magic flute and Papageno his "glockenspiel." Then, the plot changes. The Queen becomes evil and Sarastro, the High Priest of the Sun, becomes the symbol of virtue, truth and goodness.

Mozart and Giesecke were Freemasons, members of Vienna's lodges named "Zur Wohltätigkeit" (Benevolence) and "Zur gekrönten Hoffnung" (Crowned Hope). The Freemasons were out of favor with the Austrian monarchy and the Catholic Church, leading historians and biographers to turn the opera's plot inside out to correlate the symbolism with the Masonic Order.

Some speculate the Queen of the Night is Empress Maria Theresa who disliked Masons. Sarastro has been likened to Ignaz von Born, an eminent Austrian scientist. Tamino is said to represent the Emperor Joseph II, who favored the Masons, while Pamina is the Austrian people. The wicked Monostatos is the clergy.

The symbolism in the opera is intriguing, particularly the use of the number three. The opera begins with three chords, the overture is composed in E-flat major and there are three ladies, three spirits, three temples and three trails.

Poetic words of wisdom are given in threes. Scientists quickly point out the relationship to the existence of matter. Theologians relate the symbolism to Godhead and Christianity while philosophers go to great lengths to explain the opera's relationship to philosophies of that day. Others think it is more reflective of Masonic symbolism.

If the opera is politically motivated, it is out of character for the kindly, fun-loving Mozart. Nonetheless, intrigue continues with speculation that Mozart was poisoned by members of the lodge for revealing their secrets. He died just three months after the opening.

When we hear *The Magic Flute*, all the controversies fade. Instead, like the great 20th century theologian Karl Barth, we are "thrilled through and through" by Mozart's music.

—Mary Jane Doerr is a Detroit based free-lance writer specializing in opera and musical theater.



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..... 1997 Fall Season Artist Profiles

SUZANNE ACTON

Suzanne Acton (Chorus Master, *Aida* and *The Magic Flute*) has been MOT's Assistant Music Director and Chorus Master since the 1981/82 season. She has conducted several productions during her tenure, including *The Barber of Seville* and *The Daughter of the Regiment*. For Dayton Opera, she has conducted *West Side Story*, *My Fair Lady* and *The Pirates of Penzance*. Ms. Acton has served as coach and accompanist for the opera companies of St. Louis and San Diego, and is now Music Director of the Rackham Symphony Choir.



EMILY BENNER

Born in St. Joseph, Michigan, soprano Emily Benner (*First Lady*, *The Magic Flute*) appears with MOT for the first time. At the University of Michigan, Ms. Benner sang Nella in Puccini's *Gianni Schicchi*, Carolina in *The Secret Marriage*, Sister Constance in *Dialogues des Carmélites*, and Susanna in *The Marriage of Figaro*, among others. Recently she performed the role of Lucy in *The Telephone* with the Charlevoix Opera Guild.

CAROL AMBROGIO

Michigan soprano Carol Ambrogio (*Second Spirit*, *The Magic Flute*) has been chosen to participate in this fall's Young Artist Apprenticeship Program at MOT. She joined the MOT chorus in 1996 and appeared in *The Flying Dutchman* and *Carmen*. Ms. Ambrogio is a past winner of the Charlotte Ruppel Memorial Vocal Scholarship, the Wayne State University Concerto Competition, and the 1997 Meistersinger Competition in Graz, Austria.



ELIZABETH CARTER

Metropolitan Opera soprano Elizabeth Carter (*Queen of the Night*, *The Magic Flute*) has thrilled audiences at the Queen at Covent Garden, the Vienna Staatsoper, the Metropolitan Opera (broadcast live) and in Salzburg, Munich, Turin, Toulouse, Chile, Barcelona and Japan (also televised). She has also portrayed Constance in *The Abduction from the Seraglio*, Musetta in *La Bohème*, Olympia in *The Tales of Hoffman*, Adina in *The Elixir of Love* and the title role in Carlisle Floyd's *Sassaparilla*, among many others. The artist has numerous commercial recordings to her credit.

FABIO ARMILIATO

Sought by the world's leading theaters, Italian tenor Fabio Armiliato (*Radames*, *Aida*) makes his MOT debut at only 36. During the past three seasons, he has sung several times with the Metropolitan Opera, and has appeared with La Scala, San Francisco Opera, Deutsche Oper Berlin and the opera companies of Colon, Bonn and Vlaamse. His repertoire includes *Rodolfo* in *La Bohème*, *Faust* in Boito's *Mefistofele* and the title role in *Don Carlos*. Mr. Armiliato is also well known to European television audiences as an interpreter of popular songs.



DOROTHY DANNER

St. Louis native Dorothy Danner (Director, *The Magic Flute*) turned to stage directing in 1979 after appearing in numerous Broadway productions as a dancer and actress. She has since staged nearly 200 productions of operas, operettas and musicals, which have been seen throughout North America and on national television. She has directed at Opera Pacific, Glimmerglass Opera, and the opera companies in Atlanta, Portland, Orlando and others. Recent successes include *Sister Angelica* with Mobile Opera and *The Barber of Seville* with Orlando Opera. The director last visited MOT to stage *The Daughter of the Regiment*.

SAMIA BAHU

Jerusalem-born soprano Samia Bahu (*Papagena*, *The Magic Flute*) returns to MOT one year after her successful debut as Frasquita in *Carmen*. While at the Juilliard School, she appeared as *The Beggar* in *The Beggar's Opera*, *Cherubino* in *The Marriage of Figaro*, and *Infernera* in *Sister Angelica*. At the Peabody Theater in Baltimore, she sang roles in *The Magic Flute*, *The Medusa* and others. Ms. Bahu's repertoire also includes roles in *La Bohème*, *Turandot* and *I Pagliacci*.



IAN DE NOLFO

Tenor Ian De Nolfo (*Radames*, *Aida*), from Hawaii, is winner of the 1996 Lauritz Melchior Heldenrenner Award, and was recipient of the 1992 Opera Index Award and the Luciano Pavarotti International Voice Competition Award. Since completing his Studies at the Curtis Institute in 1993, he has been in demand throughout Europe and North America. Highlights of his career thus far include *Macbeth* with Deutsche Oper Berlin, *La Bohème* with the Dresden Opera and Erik in MOT's *The Flying Dutchman*. Next season he will sing *Tosca* with Opera Pacific.

KEVIN BELL

Bass Kevin Bell (*Sarastro*, *The Magic Flute*; *Ramfis*, *Aida*) recently portrayed *Fasolt* in *Der Rheingold* and *Hagen* in *Götterdämmerung* in the Lyric Opera of Chicago's *Ring Cycle*. He also performed *Ute Ballo* in *Matteo* for both the Washington Opera and the Florida Grand Opera, and appeared in New York City Opera's *Rigoletto*, Opera Pacific's *The Magic Flute* and Portland Opera's *The Love for Three Oranges*. Past successes also include *Samson and Delilah*, and the world premier of *King Roger*, with MOT.



JULIE DE VAERE

Mezzo-soprano Julie De Vaere (*Third Lady*, *The Magic Flute*), from Southern California, has completed two seasons as an Apprentice Artist with Opera Pacific, performing Sally in *Die Fledermaus*, and Giovanna and the Page in *Rigoletto*. Her repertoire also includes Nicklausse in *Les Contes d'Hoffmann*, Mother in *Amahl and the Night Visitors*, and Zita in *Gianni Schicchi*. Ms. DeVaere's awards include the NATS Apprentice Artist Award, the Young Musicians' Scholarship, and the National Federation of Music Clubs' scholarship to attend Opera in the Ozarks.

KLAUS DONATH

Mozart specialist Klaus Donath (Conductor, *The Magic Flute*) was named Music Director of the Bath City Orchestra and the Bath & Wessex Opera in 1991, and is Permanent Guest Conductor of Romania's Banatul Philharmonic. Born in Hannover, Germany, Maestro Donath made his MOT debut (*Don Giovanni*, 1990) during his first professional visit to the U.S.; the performance prompted invitations from several other North American opera companies, including Opera Pacific, Portland Opera and Opera Colorado. He returned to MOT last spring to conduct *The Marriage of Figaro*.



STEVEN MERCURIO

New York born Steven Mercurio (Conductor, *Aida*) is Music Director of the Spoleto Festival in Italy, and the former Principal Conductor for the Opera Company of Philadelphia. This marks the Maestro's third visit to MOT—he also conducted *Tosca* in 1994, and *Rigoletto* last spring. Recent travels have taken him to San Francisco Opera for *The Tales of Hoffman*, to Rome Opera for Zernitsky's *Boris Godunov*, to Monte Carlo Opera for Mercati's *Amelia al Ballo*, and to the Bonn Seaside Opera for *La Traviata*. Recent productions in Philadelphia included Dvorak's *Rusalka* and Rossini's *La Gazza Ladra*. Mr. Mercurio is also prolific as a composer of songs, chamber works and pieces for large orchestra.

EUGENIE GRUNEWALD

American mezzo-soprano Eugenie Grunewald (*Amneris, Aida*) recently made her debut with the Lyric Opera of Chicago as Frugola in *Il Tabarro*, and her San Francisco Opera debut as Amneris. Ms. Grunewald's successes include *La Forza del Destino* with the Gran Teatre del Liceu in Barcelona, *Aida* with Opera Bergen in Norway and Opera Pacific, *Cavalleria Rusticana* with Washington Opera, and her 1995 portrayal of Amneris with MOT. The former Enrico Caruso International Voice Competition winner was invited by Luciano Pavarotti to appear in his nationally televised "Pavarotti Plus" concert in 1994.



IRINA MISHURA

For several years the leading mezzo-soprano of the Moldavian State Opera in Russia, Irina Mishura (*Amneris, Aida*) moved to the U.S. in 1992 and quickly caught the attention of the opera world here with her portrayal of Suzuki in MOT's *Madama Butterfly*. Performances with Opera Pacific, Florida Grand Opera and the opera companies of Baltimore, Dallas and Sacramento soon followed. Ms. Mishura returned to MOT with a sensational *Carmen* in 1996, and makes her San Francisco Opera debut this fall. The rising star, who now calls Detroit home, has recently released her second CD, a collection of Russian songs on VIA Audio.

FRANK HERNANDEZ

Baritone Frank Hernandez (*Papageno, The Magic Flute*) makes the second MOT appearance of his young career—he also sang Marcello in MOT's recent *La Bohème*. The 1995 winner of the Luciano Pavarotti International Voice Competition and the George London Award has quickly gained the attention of American opera companies. The current season also will see Mr. Hernandez at the Houston Grand Opera as Sharpless in *Madama Butterfly*, at Washington Opera as Masetto in *Don Giovanni*, and in *Boris Godunov* as Marcello. Next season he will sing Germont in *La Traviata* at Houston Grand Opera.



JAMES PATTERSON

Since beginning his career as an Adler Fellow with the San Francisco Opera in 1983, bass James Patterson (*King of Egypt, Aida; Speaker, The Magic Flute*) has given over 150 performances with that company including Sparafucile in *Rigoletto* and Falter in the company's widely acclaimed *Ring Cycle*. He has also sung with Chicago Lyric Opera (*Tosca* and *La Forza del Destino*, among others), and extensively in Canada. This is Mr. Patterson's fifth appearance with MOT—he most recently appeared in *Rigoletto*.

CAMELLIA JOHNSON

The career of American soprano Camellia Johnson (title role, *Aida*) blossomed after her portrayal of Aida with MOT in 1993. She has since distinguished herself in a variety of roles with the Metropolitan Opera, San Francisco Opera, Glyndebourne Festival Opera and Opera Pacific. Past successes also include performances of *Aida* with the opera companies of Mobile and Atlanta. Among Ms. Johnson's other career highlights are a First Prize in the Opera Index Awards for 1989, and an EMI label recording of *Porgy and Bess*, conducted by Simon Rattle.



JOHN C. PIERCE

MOT welcomes lyric tenor John C. Pierce (*Monostatos, The Magic Flute*) for the first time. Born and raised in Springfield, Massachusetts, he recently completed two seasons in the Florida Grand Opera's Young Artist Program, giving memorable performances as Beppe in *Pagliacci*, Arturo in *Lucia di Lammermoor*, Valletto in *L'Innamorazione di Figaro*, Don Curzio in *The Marriage of Figaro*, Brighella in *Ariadne auf Naxos* and other roles. Upcoming engagements include performances of Korngold's *Die tote Stadt* in Spoleto, Italy; *Madame Butterfly* at Opera International and *Tosca* at Florida Grand Opera.

MARQUITA LISTER

Soprano Marquita Lister (title role, *Aida*) makes her MOT debut. The Washington, D.C., native has garnered critical and popular acclaim in Milan, Paris, Berlin, Tokyo and Mexico City. In the U.S., she has appeared with the San Francisco Opera, the Houston Grand Opera and the opera companies of Portland, Baltimore, Pittsburgh and Utah, performing such roles as Micaela in *Carmen*, Liu in *Tosca*, Elisabetta in *Don Carlos* and Fiordiligi in *Così fan tutte*. Her recent recording for Telarc, with conductor Erich Kunzel, features excerpts from *Porgy and Bess*.



SCOTT PIPER

Tenor Scott Piper (*Messenger, Aida; A Priest, The Magic Flute*) makes the seventh and eighth MOT appearance of his young career. The native Costa Rican has begun to demonstrate his versatility in opera, operetta and musical theater. Performances during the past two seasons include MOT's *Rigoletto*, *The Flying Dutchman*, *La Traviata* and *Salome*; Opera Pacific's *Otello* and *Regina*; and the National Opera Company's *The Merry Wives of Windsor*. In 1995, Mr. Piper sang *Gypsy Love*, Rossini's *The Desert Song*, and *The Merry Wives* with Ohio Light Opera.

MARK RUCKER

Since winning the Pavarotti Competition in 1986, baritone Mark Rucker (*Amosasco, Aida*) has performed to high praise in North America, Europe and Asia. A true Verdi baritone, the Chicago native is well known for his interpretation of the title role in *Rigoletto*, which he brought to MOT in 1990, and to many other companies throughout Europe and North America. He was also commended for his recent *Amosasco* with the Atlanta Opera and San Diego Opera, his Enrico in *Lucia di Lammermoor* with Opera Columbus, his Wolfram in *Tannhäuser* with Austin Lyric Opera and his Alfo in *Cavalleria Rusticana* with the Vienna State Opera.

**MAURICE SENDAK**

For more than forty years, Brooklyn-born Maurice Sendak (Costume and Set Designer, *The Magic Flute*) has written and illustrated children's books. His most famous title, *Where the Wild Things Are*, won the Caldecott Medal in 1964. Since 1980, he has designed the sets and costumes for several highly regarded opera and ballet productions, including *Idomeneo*, *The Love for Three Oranges*, *The Nutcracker*, and Janacek's *The Cunning Little Vixen*. In 1990, Sendak co-founded The Night Kitchen, a national children's theater. He was the first American illustrator to win the Hans Christian Andersen Award.

THERESA SANTIAGO

Emerging soprano Theresa Santiago (Pamina, *The Magic Flute*) is welcomed to MOT for the first time. The native New Yorker has just completed a season of debuts elsewhere: at Opera Omaha, as Mimi in *La Bohème*; at the Opera Theater of St. Louis, singing several roles in Monteverdi's *La Favola di Orfeo*; and at Connecticut Grand Opera, as Maria in *West Side Story*. The 1994 Naumburg Competition winner's current season will also be marked by her first two appearances with the Washington Opera—as Pamina, and as Magda in *La Rondine*.

**ROMAN TERLECKYJ**

Roman Terleckyj (Stage Director, *Aida*), born in Bradford, England, was the Director of Production of The Washington Opera from 1982 through 1996, and was appointed Director of the Millennium Festival at Kennedy Center in June of this year. The former directing assistant to Gian Carlo Menotti has recently directed *Porgy and Bess* for the Charleston Symphony, *Eugene Onegin* for L'Opéra de Québec, Rimsky-Korsakov's *The Tsar's Bride* for Opera Company of Philadelphia, and *Turandot* for Opera Pacific. Mr. Terleckyj has a long association with MOT; most recently he staged the company's *The Flying Dutchman*.

BARBARA SCHERRER

Mezzo-soprano Barbara Scherrer (Priestess, *Aida*; Second Lady, *The Magic Flute*) was winner of MOT's Young Artists Apprentice Awards in both 1996 and 1997. This is her third season with MOT, where she has sung Annina in *La Traviata*, Mercedes in *Carmen*, and Countess Ceprano and Giovanna in *Rigoletto*. The three-time winner of Oakland University's Concerto Competition also has several musical theater credits, including the part of Nelly in *South Pacific*, Naughty Nancy in *Little Mary Sunshine*, Hope in *Anything Goes*, and Gretel in *The Sound of Music*.

**RACHAEL UNITE**

Michigan soprano Rachael Unite (First Spirit, *The Magic Flute*) spent the spring season at MOT, making her debut with the company as the Page in *Rigoletto*, and singing Barbarina in *The Marriage of Figaro*. She also has appeared in Britten's *Albert Herring* with Opera/Lenoxville. While at the University of Michigan and the University of Houston, Ms. Unite appeared in such operas as *The Consul*, Ravel's *L'Enfant et les Sortilèges*, Donizetti's *Il Campanello*, and *The Marriage of Figaro*.

DOUGLAS SCHMIDT

Douglas Schmidt (Set Designer, *Aida*) has won numerous awards for set design, including two Drama Desk Awards, a Distinguished Design Award and an Obie. For the San Francisco Opera, he designed the sets for Hans Werner Henze's *Elegy for Young Lovers*, Imbrie's *Angle of Repose*, and *Samson et Dalila*. He also created the sets for Cleveland Opera's world premiere of Stewart Copeland's *Holy Blood and Crescent Moon* and Radio City Music Hall's *Porgy and Bess*. Mr. Schmidt designed the original production of *Genet*.

**JOSEPH WOLVERTON**

Gifted tenor Joseph Wolverton (Tamino, *The Magic Flute*) returns to MOT, site of his acclaimed *Faust*. The young Chicagoan's growing repertoire already encompasses Mozart, French Romanticism, the Italian school and operetta. Highlights of Mr. Wolverton's 1995-96 season included the role of Paul in the U.S. premiere of Krása's *Verlobung im Traub* with Washington Opera, Alfredo in *La Traviata* with Palm Beach Opera, Ferrando in *Così fan tutte* with Chattanooga Opera and Riccardo in *Un Ballo in Maschera* with Kennesaw Opera. A recent Elysium Records release features him in the title role of Mascagni's *Silvano*.

KATHLEEN SEGAR

Mezzo-soprano Kathleen Segar (Amneris, *Aida*) has sung more than a dozen roles with MOT, notably Smetana to Joan Sutherland's *Anna Bolena*. The versatile Ms. Segar has also appeared with the Metropolitan Opera, Washington Opera, Opera Company of Philadelphia, and New York City Opera's National Company. Her wide and varied repertoire includes *The Magic Flute*, *Lucia di Lammermoor*, *Rigoletto*, *The Tales of Hoffman*, *Carmen*, *Eugene Onegin*, *Madama Butterfly*, *Die Walküre*, *Ariadne auf Naxos* and *The Ballad of Baby Doe*.

**DENNIS BERGEYIN AND JEFFREY FRANK**


(Make-up and hair design, *Aida* and *The Magic Flute*), co-directors of Elsey Associates Inc., have been resident designers with MOT since 1988. They also design make-up and hair for the opera companies of Washington, Pittsburgh, Detroit, Denver, San Juan, Milwaukee, Sarasota and Cincinnati. The company has participated in the festivals of Edinburgh, Jerusalem and Spoleto; their designs have been in productions at L.A.'s Mark Taper Forum and London's Royal Court Theatre. On Broadway, their work has been seen in *The Merchant of Venice*, *Two Trains Running*, *Jelly's Last Jam* and *Angels in America*.

JAMES P. FRANKLIN

James P. Franklin (Lighting Designer, *Aida*) makes his MOT debut. Previous productions of *Aida* also marked his debut with the Connecticut Opera Association and Opera Omaha. Upcoming projects include *Lucia di Lammermoor*, *Don Pasquale* and *Otello* for Connecticut Opera, and *Carmen* for Pittsburgh Opera. Mr. Franklin has designed lights for opera companies throughout the U.S.

KENDALL SMITH

Michigan native Kendall Smith (Lighting Designer, *The Magic Flute*) has been Lighting Consultant to MOT since 1989. During the span, he has designed many productions for the company, most recently last spring's *The Flying Dutchman*. Mr. Smith has also designed lighting for Opera Pacific, Dayton Opera, American Stage Festival, and Attic Theater, among others.



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FALL 1997 SEASON

Orchestra and Chorus

ORCHESTRA

VIOLIN I

*Charlotte Merkerson
Concertmaster
*Velda Kelly
*Randolph Margitza
Kathy Ferris
James Kujawski
Michael McGillivray
Jennifer Ross
Elizabeth Rowin
Theodore Schwartz
Kathryn Stepulla
Mary Stolberg
Melody Wooton

VIOLIN II

*Victoria Haltom
Principal
*Brooke Hoplamazian
*Anna Weller
Sasha Margolis
Constance Markwick
Marie Parcels
Sharon Reum
Elizabeth Rowin
Marla Smith
Eugenia Song

VIOLA

*John Madison
Principal
*Scott Stefanko
*Barbara Zmich
Jeanine Braudbury
Kathleen Grimes
Tracey Riggs
Barbara Stolberg

VIOLONCELLO

*Nadine Deleury
Principal
*Diane Bredesen
*Minka Christoff
Robert Clemens
Sarah Cleveland
John Iatko

CONTRABASS

*Derek Weller
Principal
*Peter Guild
Jean Marie Posekany
Jennifer Bilbie
Keith Orr

FLUTE

*Pamela Hill
Principal
*Laura Larson
Wendy Hohmeyer

OBOE

*Rebecca Hammond
Principal
*Ann Augustin

CLARINET

*Brian Bowman
Principal
*Jane Carl

BASSOON

*Kirkland D. Ferris
Principal
*Scott Armstrong

HORN

*Susan Mutter
Principal
*Carrie Banfield

TRUMPET

*Brian Rood
Principal
Charles Daval
Acting Principal
*Gordon Simmons
Carolyn Bybee
Mark Flegg
Chris Hart
David Kuehn
Charles Larkins
Derek Lockhart
Scott Schroeder

TROMBONE

*Maury Okun
Principal
*Greg Near
Paul Eachus

CIMBASSO

Fritz Kaenzig

TIMPANI

*Gregory White
Principal

PERCUSSION

*John F. Dorsey
Principal
Keith Claeys

HARP

*Patricia Terry-Ross
Principal
Kerstin Allvin

Diane Bredesen
Personnel Manager

Detroit Federation of Musicians, Local #5, American Federation of Musicians.

*=member, Michigan Opera Theatre Orchestra

CHORUS

Dan Aggan
Russell Amerson
Chris Bauder
Barbara Becker
Victoria Bigelow
Kevin Lee Branshaw
K. Wayne Brooks
Alaina J. Brown
Michelle Rae Brown
Kristen A. Bryant
Fred Buchalter
Patrick Jay Clampitt
Alvis Duncan
Ken Ehaugh

Vanessa Ferricole
Louise A. Fisher
Yvonne M. Friday
Rachelle Gillett-Behrens
Rosalin Contrera Guastella
Brad Herbst
Terrence Horn
Donald Thomas Jackson
Clarence E. Jones
Tom Kabala
Harvey Krage
Jeff Krueger
Tamara Lebew
Corbett Leibler

Ray Litt
Tony Lynch
Joel Mapes
Jennifer Taylor McClure
Cynthia Merritt
Kim L. Millard
Jeanine Head Miller
James Mackey Moore
Anthony C. Noto
Fred Okins
Jennifer L. Oliver
Darren Orta
Peggy O'Shaughnessy
Michael S. Parr

Jan R. Phillips
Patricia Pierobon
Trish Reid
Monique Ricard
Amy Lynn Rice
Jolante Rode
Katie Schmidt
John Schmidt
Robert H. Schramm
Kathryn Schumacher
Kenneth R. Shepherd
Stephen Stewart
Judith Saefti
Jim Talpos

Dean Unick
Steven Vedder
Justin Watson
James R. Wells
Ernest D. Willoughby
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Linda VanBuren

Robyn Van Maanen
Robert W. Savage Jr.
William Yeates

Suzanne Acton,
Music Director
Donald Kukier,
Assistant Music Director

Department of Community Programs

KAREN VANDERKLOOT DICHIERA, DIRECTOR

Time Out For Opera Wins National Award.

Do you suffer from Opera Withdrawal between MOT seasons? No need for therapy!—Just tune in to Time Out for Opera! It airs year-around on Bloomfield Community Television Mondays 10:30 AM, Thursdays 10:00 AM and Fridays 9:00 PM and on Flint WFUM on Sundays at 4:00 PM.

The award-winning series placed in the top three arts programs nationally in the Home Town Video Festival.

Time Out for Opera is co-produced and co-hosted by Jonathan Swift and Karen DiChiera and directed by James Gills. Nadine Maynard, BCTV's Station Manager is Executive Producer.

Celebrate Twenty Years And Much More With The Department of Community Programs

During the 1977 - 78 season, Michigan Opera Theatre's Education Department was founded with a two year opera education project in Detroit's Ludington Magnet Middle School.

In the 1978 - 79 season, the Department began its touring programs with an educational musical for elementary school students and a musical revue for adults.

Of course, Michigan Opera Theatre had been involved in outreach programs before 1977. The beginnings of the opera company was *Overture to Opera*, an educational program promoting the Metropolitan Opera Company of New York's annual tour to Detroit.

Overture to Opera was inherited by David DiChiera when he moved to Detroit from University of California, Los Angeles to accept a position at the brand new Oakland University.

Overture to Opera toured scenes from the Met's season throughout Southeast Michigan.

When Michigan Opera Theatre was founded in 1971, education and outreach took on a slightly different spin. Full operas such as *The Magic Flute*, *The Barber of Seville*, *Lucia di Lammermoor* and *Porgy and Bess* were presented as far away as Traverse City, Alpena and Kalamazoo in a format called *Opera in Residence*. The performers, sets and costumes were the same as the main stage presentations in Detroit's Music Hall. Student matinees of the MOT season were also offered to schools in Southeastern Michigan.

Karen DiChiera had been working in all areas of the opera company and Music Hall during their early development, but her real

interest was in education. After a two year appointment as Composer-in-Residence for the Birmingham Public Schools through the Michigan Council for the Arts, Karen founded the Education Department of Michigan Opera Theatre.

In a few years of rapid growth, the Department took over the Opera in Residence tour and added school programs to the week-long residency in each participating community. The Department also toured one-act revues and children's operas which dealt with social issues or the school curriculum. The Broadway revue format was developed for adult audiences in a way that presents new selections each year. In addition, the Department offered *Create Opera!*, as well as programs for persons with disabilities, and a radio show *Careers in the Arts* on station WDTR. Karen was chosen by Opera America to be co-author of *Working Ideas*—a book on how to develop education programs in opera companies.

The name of the department was changed to Community Programs—an umbrella term reflecting education and entertainment for all ages and situations. "To foster creators, performers, consumers, and supporters of the arts" became the Department's motto.

By 1990, programs were being offered throughout both peninsulas of Michigan as well as in Ohio, Indiana, Wisconsin, and Ontario, Canada. The Department had received numerous honors and Karen was awarded the Governors' Arts Award in Education from Concerned Citizens for the Arts in Michigan. The Community Programs audience size equaled the main stage audience



Photo: Tom Krasner



Opera in Residence's L. Kim Minasian Hawes, soprano and Michael Hendricks, tenor (top right) in *All About Our Voices*, written by Karen DiChiera and Joan Hill from a format by Henry Holt; Gary Gable as the Captain (middle) in John Philip Sousa's operetta *El Capitan*; Soprano Kathleen Battle and Baritone Ron Raines (left) in MOT's 1976 production and tour of *The Magic Flute*.

Photo: Tom Sawyer

Photo: Tom Sawyer

and the Department of Community Programs was one of the top five opera outreach programs in Opera America.

The renovation of the Capitol Theater to become the Detroit Opera House offered new possibilities to the Department of Community Programs. Without its own home since the Music Hall years, the Department could only offer its programs through other institutions in their buildings.

With the Detroit Opera House as a permanent home, Community Programs offered programs in four historic Churches around Grand Circus Park and the Opera House (*Sunday Afternoons Around the Park with MOT*), a week of Jazz, Dance, Choirs and family entertainment in November of 1996 (*Community Week*) and finally during July 1997, a menu of educational offerings for all ages at *Learning at the Opera House*.

Celebrate twenty years with us! How have you been involved with MOT's Department of Community Programs? Were you in a Create Opera! course or a school program? Do you remember the Overture to Opera years? Have you ever performed or been part of a backstage crew in our touring operas? Did you, a friend or a relative take advantage of our main-stage American Sign Language performances? Have you watched our award-winning television series, *Time Out for Opera*? Have you composed or written anything for us?

Please contact us so we can publish some memories in the spring 1998 program book.

The "Community" in Community Programs is you!Plus your family, your friends and friends you could meet with us.

Help us reminisce while planning for the future. Help us to develop into a reflection of what you the community want us to become.

We are your department.

Create Opera!

Thanks to funding from the Young Womens' Home Association, Karen DiChiera will be teaching Create Opera! at the Lamphere Center for the Mentally Impaired this school year. The grant will concentrate on emotions and how they are portrayed. Mirrors will be used to learn how we show that we feel happy or sad, frightened or enthusiastic, tired or awake. The students, who range in age from 14-26 will also learn how to recognize these emotions in other people and when situations seem safe or dangerous.



Students enjoying Create Opera! sponsored by Orchards Childrens Services.

Photo: Christina DiChiera

Flint Institute of Music students created an opera on Rosa Parks while youngsters in Learning at the Opera House presented their new masterpiece *The Knight The Princess, The Dragon, The Pebble, The Merchant, The Townspeople, The Forest and the Evil, Awful Spell*.

Arts Centered Education (A.C.E.)

A photographic display of the Historic Woodbridge District in the display case of the Detroit Public Library Main Branch has been a favorite attraction of library patrons and attests to the success of the Our Town Project in the A.C.E. program. Arts and cultural partners are Michigan Opera Theatre, The Center for Creative Studies, the Detroit Public Library, Your Heritage House Museum and Preservation Wayne along with school partners Murray Wright High School, Edmonson Elementary School and the Detroit Day School for the Deaf.

The partnership has been further helped by a Michigan Council for the Arts and cultural affairs grant to the Detroit Public Library.

Pelham Middle School will join the program which will repeat the study of Detroit and its history (Our Town) for fifth and ninth graders and add the study of Markets to the curriculum.

1997-98 Tour Season

Celebrate 20 Years With the 1997 - 98 Season of The Department of Community Programs

For elementary schools, the Department of Community Programs will be presenting *Jack and the Beanstalk*—by John Davies with music by Sir Arthur Sullivan.

No! we didn't commission Sir Arthur to write the music for us, but writer John Davis decided to use music from Gilbert and Sullivan operettas to create a delightful re-telling of the fairy-tale while at the same time exposing elementary school children to works of the famed English composer. *The Night Harry Stopped Smoking* has a libretto also written by John Davis with music by Ross Dabrusin. We have toured this timely musical for many years



Photo: Tom Nadeau

L to R top Artists of Community Programs Mark Vondrak, Karl Schmidt, Betsy Bronson and Maria Cinarelli.

and hope we have made an impact on tobacco use and substance abuse.

Nanabush with music by Karen VanderKloot DiChiera to a libretto by William Kirk, has been held over by popular request. Based on stories about the Great Lakes Indian Hero, Nanabush, the mostly humorous, sometimes serious opera teaches life values.

Nanabush was written with the help of Native American Indians from Michigan, Wisconsin, Minnesota and Ontario, Canada.

Adults can once again delight to our Broadway revue *Broadway Babies and Phantoms*. And in celebration of the 100th birthday of Ira in 1997 and the 100th birthday of George in 1998 we are offering an additional treat *Great Gershwain!* featuring songs by the famed brothers.

To book these or other programs, or to help you plan entertainment for a special event, please call Community Programs' Marketing Manager Dolores Tobis at (313)874-7894.

Learning At the Opera House

Classes, lectures, workshops and performances for all ages kept the Detroit Opera House buzzing during July.

From jazz to opera; Create Opera! to Motown song writing; architectural scavenger hunts to decorative plaster workshops; from comedy to the history of literature, architecture, music publishing, and dance in Detroit to name a few, people were thrilled to learn at the Opera House. Over 500 registrants were enrolled in 29 activities taking place from backstage to the Madison Lounge and lobby to the elevator towers in the opera house.

Typical of the scores of ecstatic responses are:

"I think it's a wonderful concept! My expectations were exceeded! Thank you! Thank you! Thank you!" Jane Reveley, Eastpointe.

"...information, inspiration and connection were all realized. Powerful!" Ellen Stevens, Detroit.

"Excited by what you are doing. The community is starved for this vision put in reality. Congratulations! You should feel good about what you are doing." David Bruegel, Birmingham.

"We learned much and were inspired to learn more." Harold and Janis Morrison, Dearborn.

"This is a jewel that should open opera education to Detroit citizens." Glenn Ross, Detroit.

"The instructor was very patient and explained things very well. It's inspiring to see someone who really loves his work!" Dorothy D. Maboney, Windsor, Ontario.

A big thank you to the Henry Ford Health System for seed money for the program. The Fanclub Foundation for the Arts is providing some funding for next year's Learning at the Opera House. The Fanclub's annual fund-raiser is taking place November 20. The theme will be "Swing". For information on how to support this worthwhile cause please call John Bloom at (248) 559-9479.



Plastering for Fun workshop with Christopher Richards, plaster restoration supervisor for the Detroit Opera House.

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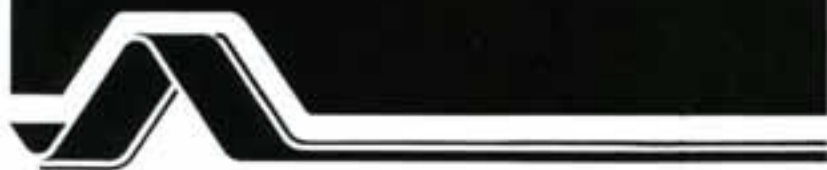
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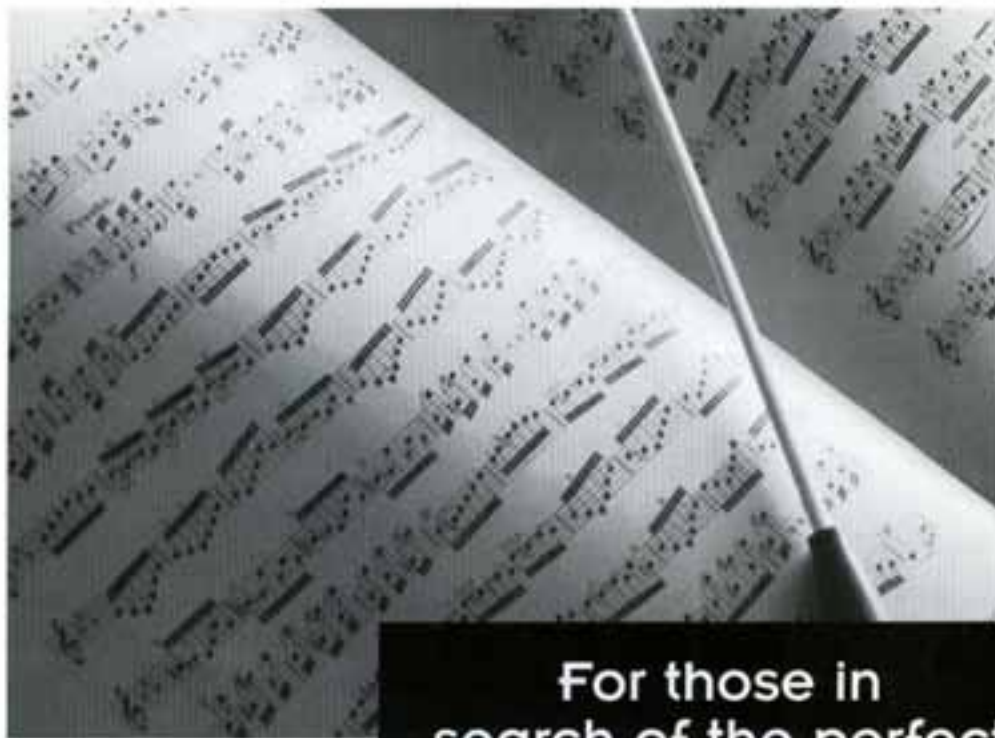
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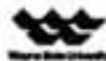
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Minyon Pratt
Denise Ward
Staci White



SUPERNUMERARIES

Jim Balow	Joseph Gareffa	Gary Moy
Bernard Bateman	Margaret Garry	Kenneth Nelson
Donald Belcher	Joe Goralczyk	David Odenbach
Robert Blaszkowski	David Grubbs	Richard Prosper
Emelina Brincat	Pete Gumina	Jan Renard
Courtney Cagnon	Aaron Haviaras	Lamar Richardson
Brandon Cagnon	Richard Hill	Dewey Ross
Bob Carlson	Adrian Holley	Matt Ruhlig
Timothy Carter	Ray James	Alan Sorscher
James Clancy Clarahan	Jeff Kirsch	Lee Stafford
Giani Clarkson	Frank Kong	Rose Stolk
Matthew Cobbs	Robert Kolpacke	Chris Thoms
Michael Cobbs	Steve LaGrassa	Rick Urbis
Jarah Coronado	Pam LaGrassa	Edward VanDusen
Ramsay Coronado	Fred Lebowitz	Raymond Watson
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Bruce Davis	Ryan Littlejohn	Alfred Wilson
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Jordan Fox	Ron Mills	Patrick Woollcott
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The September 20 performance of *Aida* will be broadcast live on WQRS-FM 105.1

MICHIGAN OPERA THEATRE
presents

The MAGIC FLUTE

by W. A. Mozart



October 18 - 26, 1997

1997 Fall Season made possible by



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The Saturday, Oct. 25 performance is sponsored by
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The MAGIC FLUTE

ADDITIONAL CAST

Jeff Morrissey, making his MOT debut, will sing the part of Papageno in all performances. Last season the American baritone made successful debuts at Chautauqua Opera, as Marcello in *La Bohème*; and in Lisbon, as Harlequin in a new production of *Ariadne auf Naxos*. Mr. Morrissey also recently sang Ping in a new production of *Turandot* with Portland Opera, and made a successful debut as Papageno with Madison Opera. Other recent engagements included *The Marriage of Figaro* with Opera Memphis, and Heinze's *Elegy for Young Lovers* with the Long Beach Opera. This season he will also appear with Connecticut Opera, and make his New York City Opera debut.

Frank Hernandez, originally scheduled to sing Papageno, was forced to withdraw from the production due to a serious illness. We are pleased to report that he is well on his way to a speedy recovery.

Kimerica Ottogalli, Michigan Opera Theatre Young Artist Apprentice, will sing the part of the Third Spirit in all performances. This is her MOT debut.

SUPERNUMERARIES

Clancy Clarahan, Joseph Gareffa, Ashton Hopkins, Carolyn Moss, Mandie Woolcott

ADDITIONAL PRODUCTION CREDITS

Brent Boucher, *Production Electrician*
Daniel Dene, *Recording Engineer*
Rudy Lauerman, *Assistant Recording Engineer*
Lori Schoenenberger, *Production Assistant*
Gary Moy, *Production Administrative Assistant*
Therese Shmina, *Wig & Make-up Coordinator*

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Vicki Barnett, Terry Bellows, Corrine Fine, Michael Gravame
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Malani Patel, Margaret Roy, Marta Sawczuk
Elsa Shartsis, Melissa Tracy, Marta Stefaniuk
Mira Stefaniuk, Deldon Treece, Sharmila Vakhariya
Susan Vernich

This production uses strobe lighting.

The October 18 performance of *The Magic Flute* will be
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Detroit Opera House

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Pittsburgh Ballet Theatre
DRACULA

CONTENTS

MESSAGE FROM THE GENERAL DIRECTOR

- 2 -

DANCE PATRON CIRCLE

- 4 -

DANCE PATRON CIRCLE DONORS

- 5 -

Program Notes

- 6 -

DETROIT OPERA HOUSE
CAPITAL CAMPAIGN

- 14 -

DETROIT OPERA HOUSE
CAPITAL CAMPAIGN CONTRIBUTORS

- 15 -

ADMINISTRATION AND STAFF

- 19 -

GENERAL INFORMATION

- 20 -

CREDITS

MICHIGAN OPERA THEATRE

Laura R. Wyss
Editor

Mitchell Garner
Contributing Editor

KATTS COMMUNICATIONS

Kimberley A. Dyke
Tina Jones
Design Director

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The Chrysler Dance Series is presented in cooperation with WQRS.

The 1997-98 Dance Series is sponsored by



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FOR THE
ARTS

A Message From The General Director

It is indeed my pleasure to welcome you to Michigan Opera Theatre's second season of dance at the Detroit Opera House.

The extraordinary public and critical response to our inaugural dance season has proven that there is truly a renewed interest in dance programming in Detroit. My deepest gratitude to all of our supporters whose generosity continues to make dance at the Detroit Opera House a wonderful reality.

Appropriately dubbed a season of *Vampires, Virgins & Variations*, the 1997-98 season showcases the genres of both traditional and contemporary dance, performed by some of today's most coveted dancers. This year we present Pittsburgh Ballet Theatre's beautiful new full-length production of Bram Stoker's *Dracula*; American Ballet Theatre's critically acclaimed *Giselle*; and one of today's great modern dance companies, Alvin Ailey.

I am delighted that you could join us for this Midwest premiere of Pittsburgh Ballet Theatre's *Dracula*. We are among the very first to experience this romantic new work. Choreographed by Ben Stevenson to the music of Franz Liszt, Pittsburgh Ballet Theatre's *Dracula* is part of a new and exciting collaboration with Houston Ballet.

World-class dance programming at the Detroit Opera House is not possible without your financial support—ticket sales cover less than 50% of performance costs. In order to assure that dance remains a vital part of Detroit Opera House programming, I invite you to become part of the Dance Patron's Circle (see page 4).

Enjoy the performance!

David D'Chiera



David D'Chiera, General Director

*Helping you create
the music—to soothe
your savage beast . . .*



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MICHIGAN OPERA THEATRE

Dance Patron Circle

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- Pre-public notice of special events with priority ticket information

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Pittsburgh Ballet Theatre DRACULA

Artistic Director
TERRENCE S. ORR

Choreography
BEN STEVENSON

Staged by
TRINADAD VIVES AND DORIO PEREZ

Music
FRANZ LISZT

in an arrangement by John Lanchbery

Orchestra conducted by
Pittsburgh Ballet Theatre Music
Director and Principal Conductor
AKIRA ENDO

Scenery Design
THOMAS BOYD

Costume Design
JUDANNA LYNN

Lighting Design
TIMOTHY HUNTER
Re-Created by Christina Giannelli

Flying by Foy

DRACULA is a Co-Production of
Pittsburgh Ballet Theatre and
Houston Ballet.

The Artists participating in this performance are
members of the American Guild of Musical Artists
AFL-CIO, the labor union representing dancers,
singers, and stage personnel in the U.S.A.

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The taking of pictures and the use of recording
devices in the theater is strictly prohibited.

THE COMPANY

Principal Dancers

Laura Desirée	Lindsay LaFrankie
Ying Li	Elizabeth Mackin Karas
Steven Annegarn	Desirée Mastriano
Stanko Milov	Kelly Ocharzak
Jiabin Pan	Cassandra Seeger
Willy Shives	Andrew Blight
	Ganzorig Buyantogtokh

Soloist Dancers

Laurie Miller	Robert Eberly
Mabel Modrono	Gregory Hughes
Maribel Modrono	Terence Marling
Kristen Wenrick	Steven Piper
Alexander Nagiba	Jacob Rice
Kip Sturm	Tad Snider
	Ian Thatcher

Corps De Ballet

Shawna Akin	Apprentices
Lesley Bories	Kerry Cox
Lisa Carroll	Rachel Foster
Sara DiMaio	Kara Jehle
Erin Halloran	Amy Sills
	Blythe Tuner

The 1997-98 Dance Series is sponsored by:



The Cast Dracula

	October 9 at 8pm October 11 at 8pm	October 10 at 8pm October 12 at 2pm	October 11 at 2pm
Dracula	Steven Annegarn	Stanko Milov	Kip Sturm
Renfield	Willy Shives	Jiabin Pan	Alexander Nagiba
Flora	Laura Desirée	Kristen Wenrick	Mabel Modrono
Pas de Trois	Kristen Wenrick Lesley Bories	Laurie Miller Mabel Modrono	Maribel Modrono Erin Halloran
Pas de Six	Shawna Akin, Lisa Carroll, Sara DiMaio or Kelly Ocharzak, Cassandra Seeger, Lindsay LaFrankie, Desirée Mastriano		
Two Horses	Justin Segura or Alan Obazor Kiyon Gaines	Alan Obazor or Justin Segura Kiyon Gaines	Justin Segura Kiyon Gaines
Svetlana	Ying Li	Maribel Modrono	Laura Desirée
Frederick	Jiabin Pan	Alexander Nagiba	Willy Shives
Innkeeper	Roberto Munoz	David Holladay or Roberto Munoz	David Holladay
His Wife	Cassandra Seeger	Erin Halloran	Erin Halloran
Old Man	Kip Sturm	Steven Annegarn	Robert Eberly
Old Woman	Dana Aray	Dana Aray	Dana Aray
Priest	Andrew Blight	Ian Thatcher	Ian Thatcher
Bar Maids	Amy Sills Kerry Cox	Amy Sills Kerry Cox	Amy Sills Kerry Cox
Brides	Kristen Wenrick or Sara DiMaio, Lesley Bories, Laurie Miller or Maribel Modrono, Erin Halloran, Shawna Akin, Lisa Carroll, Sara DiMaio or Mabel Modrono, Cassandra Seeger, Lindsay LaFrankie, Brittany Friderstine, Desirée Mastriano, Kelly Ocharzak, Blythe Tuner, Kara Jehle, Amy Sills, Rachel Foster, Kerry Cox, Laura Darysh and Inge Tomlin, Mary Ellen Gebhardt		
Villagers (Act II)	Shawna Akin, Lesley Bories or Blythe Tuner, Lisa Carroll or Amy Sills, Sara DiMaio or Rachel Foster, Erin Halloran or Cassandra Seeger, Lindsay LaFrankie, Desirée Mastriano or Kara Jehle, Kelly Ocharzak		
Villagers (Act III)	Gem Catbas or Andrew Blight, Robert Eberly or Andrew Blight, Gregory Hughes, Terence Marling, Steven Piper, Jacob Rice, Tad Snider, Ganzorig Buyantogtokh		
Villagers (Act III)	Jacob Rice, Tad Snider, Robert Eberly or Terence Marling		

ACT I: The Crypt of Dracula's Castle

In the evening, Count Dracula and his wives awaken from their coffins in the crypt of his castle. In order to satisfy the lust of the Count, Renfield, Dracula's trusted henchman, arrives in a coach with Flora, a lovely young girl from the village.

Intermission

ACT II: The Village

The innkeeper and his wife are celebrating with the villagers the eighteenth birthday of their daughter, Svetlana. Fredrick, a young man from the village, is in love with her, and

asks the innkeeper for her hand in marriage. At the height of the festivities, Count Dracula, who has been informed of the beauty of Svetlana, arrives to abduct her.

Intermission

ACT III: The Bedroom of Count Dracula

Flora and the other brides await the return of Count Dracula. He enters with Svetlana, who is to become his next bride. At the climax of her initiation, Fredrick, accompanied by the priest and the innkeeper, storms into the Count's Bedroom in an attempt to save her.

Profiles Dracula

TERRENCE S. ORR, Artistic Director, has been a dynamic figure in the most esteemed levels of the dance world for more than 30 years. His accomplished background includes dancing, teaching and staging productions for many of the world's celebrated ballet companies. A native of Berkeley, California, Mr. Orr trained at the San Francisco Ballet School before he joined San Francisco Ballet as a principal dancer for three years. Leaving San Francisco to dance for American Ballet Theatre in 1965, he was quickly promoted to soloist in 1967, then principal dancer in 1972. Named ballet master at ABT in 1978, Orr's repertoire features a wide range of styles including *Swan Lake*, *Giselle*, *Coppelia*, *La Sylphide*, *Petrushka*, *Fancy Free*, *Etudes*, *Graduation Ball* and *Billy the Kid*. He has worked with such noted choreographers as Agnes de Mille, Jerome Robbins, Mikhail Baryshnikov, George Balanchine, Choo San Goh, Eliot Feld and Erik Bruhn. Mr. Orr also serves as director of the Agnes de Mille Dance Theatre Foundation and previously served as artistic director of Stars of American Ballet. World renowned as a guest répétiteur, Mr. Orr has staged a plethora of performances both domestically and internationally. In addition to staging *Miss Julie* and Agnes de Mille's *Rodeo* and *Fall River Legend* for Pittsburgh Ballet Theatre, he has also mounted productions for the Royal Winnipeg Ballet, National Ballet of Mexico, Teatro la Scala in Milan, National Ballet de Nancy in France, Teatro de Colon in Buenos Aires, Boston Ballet, Ballet West, Dance Theatre of Harlem, New York City Ballet, Cleveland/San Jose Ballet, San Francisco Ballet, Ballet Arizona, Royal Sadler's Wells and Paris Opera. Mr. Orr is married to Marianna Tcherkassky, a former principal dancer with American Ballet Theatre.

STEVEN B. LIBMAN, Managing Director, joined Pittsburgh Ballet Theatre as Development Director in 1987. He was appointed Managing Director in July, 1991 and is responsible for long-range planning

and institutional development, as well as overseeing the financial management, marketing, development, labor relations and touring functions. Mr. Libman is a member of the Advisory Committee of the Master of Arts Management Program and teaches Human Resource Management at Carnegie Mellon University. He was Co-chair of the Managers' Council and a member of the Board of Trustees of Dance/USA. He has been a panelist for the Pennsylvania Council on the Arts and, most recently, he served as a Dance Discipline Panelist for the National Endowment for the Arts. Mr. Libman has also served as the Managing Director for the Fulton Opera house in Lancaster, PA and held administrative positions with the Trinity Repertory Company in Providence, RI.

AKIRA ENDO, Music Director and Principal Conductor, Akira Endo joined PBT in 1991 at the invitation of Patricia Wilde. His ballet conducting career began in 1969 with American Ballet Theatre, at the recommendation of Leonard Bernstein, after he became one of the top prize winners at the coveted Dimitri Mitropoulos International Competition for Conductors held at Carnegie Hall. Since then, he has conducted for almost all major dancers in the world, including Terrence Orr, new Artistic Director of PBT, his wife Marianna Tcherkassky and for the Western Debuts of both Natalia Makarova and Mikhail Baryshnikov. Maestro Endo has appeared as guest conductor with many major orchestras in the U.S. including the Dallas, Detroit, Houston, Milwaukee, Utah and New Orleans symphonies, the New York Philharmonic and the Philadelphia Orchestra. His conducting has taken him to Europe and to South and Central America, appearing often as guest conductor in Denmark, England, Mexico and Venezuela. Until June of 1996, he was the music director of the Hamilton Philharmonic in Canada and for the past ten years, he has held the same position with the Mid-Texas Symphony. He has conducted several major

PBS, including two "Live from Lincoln Center" series with the American Ballet Theatre and a live telecast from the Wolf Trap Farm Park for the Performing Arts with Baryshnikov, Tcherkassky and others. He has enjoyed a successful recording career, recording extensively with the Louisville Orchestra, and receiving a Grammy nomination for his album of 20th-century double-reed music with the Los Angeles Philharmonic. His background in education and his ability to feel at ease with young musicians have kept him in demand as a guest professor at several major universities, including Stanford University and most recently, the University of Miami.

MICHAEL MORICZ, Resident Composer. Now in his tenth season as Company Pianist, Mr. Moricz became PBT's first Resident Composer in 1991. His many original ballet scores for the company include *Amazing Grace*, *The Mighty Casey* and *Hunter's Moon* and Bruce Wells' new production of *The Great Gatsby*. He has written original music for productions on the Disney, Showtime, PBS, Discovery and Fox networks and recently succeeded the late Johnny Costa as music director for *Mister Rodgers Neighborhood*. His arrangements have been performed by numerous orchestras and he was one of five composers chosen to create *Mosaika*, a new work honoring Mariss Jansons, premiering this spring at the Pittsburgh Symphony. He is the long-time musical director for CLO's annual Gene Kelly Awards, and in addition to numerous PBT performances, Mr. Moricz has also conducted the Virginia Symphony, Buffalo Harmonic, Pennsylvania Ballet Orchestra, North Carolina Symphony, Pittsburgh Festival Orchestra and at Wolf Trap.

DANA AREY, Ballet Mistress, joined Pittsburgh Ballet Theatre as Ballet Mistress in 1984, and directed the Pittsburgh Ballet Theatre School during the 1988-89 season. Ms. Arey began her career dancing in Eliot Feld's American Ballet Company, and later

became a principal dancer with the Pennsylvania Ballet. As Ballet Mistress, Ms. Arey lends her wide and varied experience to the staging and rehearsing of the eclectic Pittsburgh Ballet Theatre repertoire.

MARIANNA TCHERKASSKY, Ballet Mistress. Reviewed as one of the greatest *Giselles* America has ever produced by Anna Kisselgoff of The New York Times, Miss Tcherkassky, one of the world's leading ballerinas, brings to PBT a wealth of artistry and experience. She made her first professional appearance at 15 with the Andre Eglevsky Ballet Company and in 1970 joined American Ballet Theatre. Two years later she was elevated to the rank of soloist and in 1976 she achieved the rank of principal dancer. Miss Tcherkassky's celebrated partners have included Baryshnikov, Nureyev and Bujones, with whom she performed at a state dinner in the White House for President and Mrs. Reagan. She toured both nationally and internationally with ABT and appeared as a guest artist all over the world. She coached dancers at the Julliard School, taught for ABT's Summer Intensive Program and as visiting associate professor of dance for the University of Cincinnati's Conservatory of Music. Miss Tcherkassky is married to Terrence S. Orr.

ROBERTO MUNOZ, Ballet Master, a native of Chile, began his professional career with Pittsburgh Ballet Theatre in 1972, and later danced with both the International Ballet of Caracas and the Hartford Ballet. Prior to joining PBT as ballet master, he taught in the Dance Department of Point Park College, directed the Conservatory of Dance at Point Park where he founded the International Summer Dance Program and was Dance Director at Baltimore School for the Arts. In 1994, Mr. Munoz coached the Gold Medal winners of the first Nureyev Competition in Budapest, Hungary, where he was also designated as Ballet Master for the Laureates "Tour of Hungary." He has taught master classes and coached profes-

Profiles *Dracula*

sional dancers at Atlanta Ballet, Ballet Met and Boston Ballet.

LAURA DESIREE, Principal Dancer. Miss Desiree is currently in her 16th season with Pittsburgh Ballet Theatre. Some of her favorite ballets to perform are *Swan Lake*, *Giselle*, Cranko's *Taming of the Shrew*, Balanchine's *Theme and Variations*, "Rubies" from *Jewels*; and Kylian's *Return to a Strange Land*. Tim Scholl of Ballet Review stated in the Fall 1996 issue, "Laura Desiree, the company's stalwart ballerina, demonstrated how finely she could craft a full-length dramatic role in *Giselle*. Her face is the very image of a Romantic lithographer, but her dancing demonstrated a conception of the role that went well beyond the superficial. Desiree is a dancer's dancer whose performances never fail to reveal something new about the choreographic text." In private life she is married to Brian Bloomquist and is the mother of five year old Nathaniel.

YING LI, Principal Dancer. Born in China, Ying Li was trained at the Beijing Dance School. She has been a principal dancer with the Central Ballet of China and BalletMet in Columbus, Ohio. Ms. Li has won awards at the Prix de Lausanne, Osaka and Varna. Her repertoire includes principal roles in *Giselle*, *Romeo and Juliet*, *Don Quixote*, *Swan Lake* and *Sleeping Beauty*. Ms. Li has appeared as a guest artist at Richmond Ballet as well as all over the world in places such as Cuba, Denmark and Hong Kong. Since joining PBT, she has performed principal roles in Balanchine's *Rubies* and *The Nutcracker*, among others.

STEVEN ANNEGARN, Principal Dancer, received his advanced training from the Upper School of the Royal Ballet School in London and toured one season with London's Sadler's Wells Royal Ballet Company before joining the London City Ballet in 1984. He was promoted to soloist with London City Ballet in 1985, and one year later to principal dancer. A highly

acclaimed performer with both impeccable classical technique and powerful dramatic ability, Mr. Annegarn has also danced with Pacific Northwest Ballet in Seattle, Washington. His repertoire includes *Apollo*, *Swan Lake*, *Coppelia*, *Giselle*, *Les Sylphides*, *Romeo and Juliet*, and Balanchine's *Theme and Variations* and *Western Symphony*.

STANKO MILOV, Principal Dancer. A tremendously engaging and classically precise dancer, Mr. Milov graduated with excellence after nine years of professional ballet training with the State Choreographic School in his native Sofia, Bulgaria. He comes to PBT after dancing with the National Theatre for Opera and Ballet in Sofia. He has won numerous awards from ballet competitions in Lausanne, Switzerland; Osaka, Japan; and Varna, Bulgaria. His repertoire includes leading roles in *The Sleeping Beauty*, *Romeo and Juliet*, *Swan Lake*, *Cinderella* and principal roles in the Balanchine ballets *The Nutcracker*, *The Four Temperaments*, *Ballet Imperial*, *Concerto Barocco* and *Apollo*. This past January Mr. Milov represented PBT in Vancouver as part of Columbia Artists' performance of "Ballet Stars of USA".

JIABIN PAN, Principal Dancer. Mr. Pan received his training at the Beijing Dance Institute and upon graduation became a principal dancer with China's Central Ballet in 1987. In 1992 he came to America to dance with BalletMet. He has also performed as a guest artist with both the Hartford and Richmond Ballets as well as in Cuba, Denmark and Hong Kong.

WILLY SHIVES, Principal Dancer, has established himself as an outstanding American-born dancer. Critics from New York to San Francisco and Minneapolis to Austin have praised his virtuoso style and technical abilities, often comparing Shives to his idol Gene Kelly. Shives has danced extensively throughout the U.S. and overseas. At Miami City Ballet, she has been featured in such roles as *Square Dance*, *Donizetti*

staged and performed Loyce Houlton's *Knoxville: Summer of 1915* with the Grand Rapids Ballet in Michigan. His vast repertoire ranges from the classics, including *Giselle*, *Romeo and Juliet*, *Sleeping Beauty*, *Swan Lake* and *Coppelia*, to the contemporary masterpieces of George Balanchine, Loyce Houlton, Jiri Kylian, Lynne Taylor-Corbett, Agnes de Mille and Anthony Tudor. Shives is best remembered for his striking portrayal of Jay Gatsby in PBT's 1996 world premiere ballet *The Great Gatsby*. Off-stage, Shives enjoys spending time with his beautiful wife, Evie, and his adoring 2-1/2 year old daughter, Cecily.


LURIE MILLER, Soloist. Recognized for her pristine footwork, Ms. Miller joined Pittsburgh Ballet in 1993. She received her ballet training at the schools of San Francisco Ballet and American Ballet Theatre. She then went on to dance with American Ballet Theatre II and the Cleveland Ballet, where she rose to the rank of principal dancer. She has also made guest appearances with the English National Ballet. Some of her featured roles include: Juliet in *Romeo and Juliet*, the title role in *Cinderella*, Odette/Odile in *Swan Lake*, and the Sugar Plum Fairy in *The Nutcracker*, as well as leads in *Allegro Brillante*, *Nightsbadow*, *Return to a Strange Land* and *Theme and Variations*. In 1984, she was awarded the silver medal at the New York International Ballet Competition.

MABEL MODRONO, Soloist, was born in Cuba and raised in Miami, where she trained at Ballet Etudes under Susana Prieto until 1984, when she received a scholarship with the School of American Ballet. She joined the Fort Worth Ballet in 1985, where she danced soloist and principal roles before joining Miami City Ballet, where she became a principal dancer in 1993. Her guest appearances have included companies such as The Cuban Ballet of Miami, Jacob's Pillow, Tallahassee Ballet, and Taiwan's International Festival of Dance. At Miami City Ballet, she has been featured in such roles as *Square Dance*, *Donizetti*

Variations, *Tchaikovsky Pas de Deux*, *Nutcracker Pas de Deux*, *Bugaku*, *Allegro Brillante*, *Pas de Dix*, *Raymonda Variations*, and the "Rubies" and "Diamonds" sections of Balanchine's *Jewels*.

MARIBEL MODRONO, Soloist, is a native of Cuba and was raised in Miami. She trained with Susana Prieto, Ballet Etudes locally, after which she became a scholarship student at the School of American Ballet. She began her professional career with the Fort Worth Ballet in 1985, and in 1988 she joined Miami City Ballet where she was later promoted to principal dancer. Ms. Modrono has performed title roles in "Emeralds" and "Rubies" from Balanchine's full length *Jewels*, and has been favored in demanding roles such as *Tchaikovsky Pas de Deux*, Terpsichore in *Apollo*, *Pas de Dix*, *Allegro*


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Brilliante, Scotch Symphony, and the Sugar Plum Fairy in Balanchine's *The Nutcracker*. She has made guest appearances with the Miami Hispanic Ballet, The Cuban Ballet of Miami, and the First International Baltic Ballet Festival in Riga, Latvia.

KRISTEN WENRICK, Soloist. Ms. Wenrick is currently in her fifth season with Pittsburgh Ballet Theatre. She received her training with the Boston Ballet and the Chautauqua Institution. This led to her first professional experience with the Eglevsky Ballet in New York City. From there she joined the Milwaukee Ballet and then accepted a position with the Louisville Ballet where she rose to the rank of principal dancer. Although enjoying the classical roles in her repertoire, including the Lilac Fairy in *The Sleeping Beauty* and Myrtha in *Giselle*, Ms. Wenrick's favorite leading roles are those in contemporary works such as *Return to a Strangeland* and the ballets of George Balanchine including "Rubies" from *Jewels*, *Who Cares?* and *Serenade*.

ALEXANDER NAGIBA, Soloist. Technical virtuosity and a natural gift for characterization distinguish this charismatic Russian native, who performed at the Kirov and Bolshoi Theaters before immigrating to the United States in 1980. He danced with the American Ballet Theatre II and Eliot Feld before coming to Pittsburgh Ballet Theatre in 1985. *The New York Times'* Anna

Kisselgoff has praised his "light landings...smooth multiple pirouettes" and "impressive bravura," while the *Courier Times* hailed his "seemingly flawless" technique. His Pittsburgh Ballet Theatre repertoire includes *Prodigal Son*, *Configurations*, Puck in *A Midsummer Night's Dream*, Romeo in *Romeo and Juliet*, and many others. In August 1996, Mr. Nagiba was one of a select few to be honored with *Pittsburgh Magazine's* inaugural Harry Schwalb Excellence in the Arts Awards.

KIP STURM, Soloist. Noted for his impeccable style and versatility, Mr. Sturm danced with Maria Tallchief's Chicago City Ballet and Milwaukee Ballet before joining PBT in 1987. Jane Vranish of the *Pittsburgh Post Gazette* described his performance in Alvin Ailey's *The River* as explosive, "attacking every jump and turn in a solo that brought gasps from the audience." *The New York Times'* Jennifer Dunning praises his "clear, classical technique... a style notable for its airy buoyancy and verve." With PBT, Mr. Sturm has danced Siegfried in *Swan Lake*, Petruchio in *The Taming of the Shrew*, as well as the leading roles in George Balanchine's *Theme and Variations* and *Western Symphony*, and Jiri Kylian's *Return to a Strange Land*. In May of 1994 he performed at the Nureyev Festival in Russia and was most recently featured as Prince Siegfried in a Pittsburgh Symphony Pops performance nationally aired on PBS.

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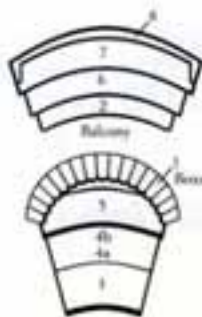
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DETROIT OPERA HOUSE *General Information*

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Unauthorized cameras and recording devices are not allowed inside the theater at any time.

The taking of photographs of the theater or any performance is strictly prohibited. As a courtesy to our guests, we ask that all paging devices and alarm watches be switched to a silent mode prior to the start of a performance.

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A trained Emergency Medical Technician (EMT) is on site during all events. Please see an usher or staff member to contact the EMT.

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Gentlemen's restrooms are located under the Grand Theatre stairs, down the stairs and also on the third floor (Broadway side). Please press I on the elevator.

Please note: All third floor restrooms are wheelchair accessible.

NO SMOKING

Detroit Opera House is a smoke-free facility. Ash receptacles are provided on the exterior of all entry doors for those who wish to smoke.

USHERS

Ushers are stationed at the top of each side. If you have a question or concern, please inform an usher, and they will contact management. If you are interested in becoming a volunteer usher, please call the usher hotline at 313/237-3253.

LATE SEATING POLICY

Latecomers will be seated only during an appropriate pause in the program, and will be asked to view the program on closed-circuit television monitors located in the lobbies until an appropriate program pause occurs.

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Children are welcome however, all guests are required to hold a ticket, regardless of age. We kindly ask that parental discretion be exercised for certain programs, and that all guests remember that during a program such as opera or ballet, the ability of all audience members to hear the music is a prerequisite to enjoyment of the performance. In all cases, babies in arms are not permitted.

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Times are available for individuals at predetermined times throughout the year and for groups by appointment. Please call Brent Batterson, Facility Manager at 313/237-3250 to inquire about our tour schedules and prices.

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Detroit Opera House Ticket Office hours are:
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..... Detroit Opera House

TAP DOGS

CONTENTS

Program Notes

- 6 -

DETROIT OPERA HOUSE CAPITAL CAMPAIGN

- 13 -

ADMINISTRATION AND STAFF

- 14 -

GENERAL INFORMATION

- 16 -

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Kimberly A. Dyke
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TAP DOGS**

Featuring
SHELDON PERRY,
LATHANIEL COOPER, CHRISTOPHER ERK,
JEREMY FULLAM, JAMES GUASTO,
CHRISTOPHER HORSEY, JEREMY KIESMAN,
ANTHONY LOCASCIO

Designed and Directed by
NIGEL TRIFFITT

Music Composed by
ANDREW WILKIE

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The **TAP DOGS** Company



Sheldon Perry



Lathaniel Cooper



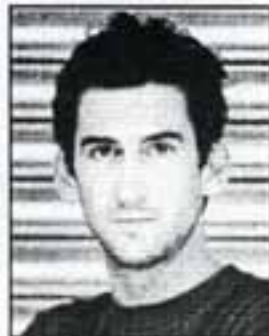
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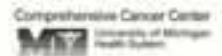
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Program Notes

Tap Dogs

TAP DOGS has become an international award-winning sensation since its premiere in Australia in 1995, having played sold out engagements around the world. TAP DOGS was wrought from two-time Olivier Award-winning choreographer DEIN PERRY's experience as an industrial mechanic in Newcastle, Australia, and his collaboration with designer/director NIGEL TRIFFITT and composer ANDREW WILKIE.

DEIN PERRY began tapping at the age of four in a make-shift dance school in Newcastle, Australia. At age seventeen, he earned his union papers to work as an industrial mechanic and was employed as one for six years before risking a move to Sydney to try to break into show business. Dein found early success as a dancer in touring productions of Broadway-style musicals, including a featured role in the long running Sydney production of *42nd Street*. Having established his reputation as Australia's pre-eminent tap dancer, he sought to create his own show inspired by his experience in the industrial world and his desire to bring more contemporary music to the stage.

With a small government grant, Dein contacted his childhood mates from Newcastle, who had also taken up various "real" jobs by this time, and formed Tap Brothers. From this, Dein was offered the chance to choreograph the West End musical, *Hot Shoe Shuffle*, which took the group to London and earned Dein his first Olivier Award in 1995. Despite the

success of *Hot Shoe Shuffle*, Dein had yet to realize his vision. Upon returning to Australia, Dein accepted an offer from the Sydney Theatre Company to collaborate with designer/director NIGEL TRIFFITT and composer ANDREW WILKIE, the result of which was TAP DOGS.

TAP DOGS was an immediate hit at the Sydney Theatre Festival, where it had its world premiere performance in January 1995, and caused an equal sensation at the Edinburgh Festival later that year. TAP DOGS then played to standing room only at London's Sadler's Wells, return tours of Australia, and a second West End engagement. Dein became the first person to win a second, consecutive Olivier Award for choreography, and also the youngest holder of two Oliviers, when he won in 1996 for his work on TAP DOGS.

TAP DOGS made its North American debut at Montreal's *Just for Laughs* Festival in August 1996, followed by its US debut in Los Angeles in the fall of 1996. TAP DOGS then played to enthusiastic audiences and critical acclaim on a limited tour of North America prior to an engagement at the Union Square Theatre in New York City, where Dein Perry earned a 1997 Drama Desk nomination for "Best Choreography" and the show received a 1997 Obie Award.

TAP DOGS continues to grow, leaving dents on stages across the world.

TAP DOGS is performed without an intermission

Profiles

Tap Dogs

SHELDON PERRY (Performer/Dance Director) began his tap career at the age of four and was the Sydney Tap Champion by the age of ten. Stage career highlights include: membership of the original Australian cast of *42nd Street*; participation in Dein Perry's *All Tap Company* project funded by the Australian Council; member of the original cast of *Hot Shoe Shuffle*, touring to London's West End as Assistant Director and Choreographer, throughout Australia and Japan in the principal role, and as Dance Captain and Choreographer for the UK regional tour; and an appearance at Grosvenor House alongside Dire Straits' Mark Knopfler for the UK's Leukemia Foundation. Video highlights include performing in the original award winning video of TAP DOGS. Television appearances include "The Midday Show," "Hey Hey It's Saturday," "The Logic Awards," "The Olivier Awards Ceremony" (West End) and "The Big Breakfast" (London).

LATHANIEL COOPER (Performer) has been taking tap since the age of six. At eight years old he obtained his first professional tap job, *Body and Soul*, which toured central and south western Germany. Lathaniel has won several awards from such competitions as Star Search, American Dance Spectrum, National Foundation for Advancement in the Arts, and Talent America. Off-Broadway credits include *Harlem Symphony* which toured Osaka Japan for two months. Three years later, the show was revived as *Harlem Kids Symphony* and toured to Kobe, Japan. Upon returning to the U.S., Lathaniel attended the Duke Ellington School of the Arts where he studied ballet and modern dance. He credits Henry LeTang and his mother, Arlinda Robinson for his tapping ability.

CHRISTOPHER ERK (Performer) Chris comes to us from central Connecticut where he started dancing at the age of four. He is proud to have received a scholarship to the Hartford Ballet with whom he toured for a number of years. In the summer of 1997, Chris won national dance titles in Las Vegas, Boston, and Orlando (where he also was invited to perform at Disney World). Chris is a drama and voice major on scholarship at a performing arts school in Hartford, CT. He has also studied with

Savion Glover and Henry LeTang. Chris thanks his whole family for their love and support.

JEREMY FULLAM (Performer) is from New Jersey and has been dancing since the age of four. He has danced in countless Regional and National Competitions, winning overall gold medals in tap and jazz. He was awarded a scholarship to the Joffrey Ballet in 1989 where he studied for two years. He has appeared on stage as Billy in *Anything Goes*, Tommy Dillas in *Music Man*, and Rolf in *The Sound of Music*. He has taught at The Dance Academy of North Jersey, where he has received recognition as a choreographer winning gold medals with his competition groups and solo dancers. TAP DOGS is his first professional production and he thanks his parents, family, and friends for all their love, support and encouragement.

JAMES GUASTO (Performer) is from Long Island and has been dancing since the age of eight. In 1996, he was "Mr. Dance Olympus" and performed on a tour of the U.S., including a solo performance at the Kennedy Center. During his freshman year at Southern Methodist University, he performed a piece known as *Mood Swings* for David Parsons Company and performed for Dan Rather at the Capital Campaign for SMU. He would like to thank his family, as well as his teachers at June Claire, and teachers Joe Istre and Janice Aguilera for their help and support with his career.

CHRISTOPHER HORSEY (Performer) most recently appeared Off Broadway in the Obie Award winning TAP DOGS. Prior to joining the Tap Dogs North American Company, Christopher played the role of Big Deal in Ian Judge's production of *West Side Story*, Sydney/Melbourne Seasons. Earlier in 1996, Christopher choreographed and performed *MOSH* for Back Row Productions at the Adelaide and Melbourne Comedy Festivals. Christopher was an original cast member of three of Australia's biggest international dance sensations: *Hot Shoe Shuffle*, *Tap Brothers* (West End, London) and the original TAP DOGS ABC Television Special, which won best dance video at the 1994 Strasbourg Film Festival. Christopher was also part of the original

Profiles Tap Dogs

Australian *42nd Street* cast between 1989-1991 and has choreographed and performed for various television programs in Australia and the UK. Christopher won the Fred Astaire International Tap and Jazz Championship in NYC in 1984 at the age of 12.

JEREMY KIESMAN (Performer) has been dancing since the age of five. He has trained extensively with Buster Brown, Phil Black and Henry LeTang in New York City. He has performed in many staged productions across the country including *Crazy for You* and *42nd Street*. Other credits include movies, television and music videos. When in New York, Jeremy can be found teaching at Broadway Dance Center and hoofing at various nightclubs.

ANTHONY LOCASCIO (Performer) began dancing at the age of five. As a teenager, he filmed various TV commercials and was seen in "Seventeen" magazine. He went on to study at a number of dance studios throughout the New York area. Anthony has most recently been seen performing in Europe at the Monte Carlo Sporting Club and opening shows for artists such as Natalie Cole, Anna Ox, and Stevie Wonder. He has also spent many years teaching children at a local dance studio in Howard Beach, Queens. Anthony would like to thank his family and friends for all their support over the years.

BUCK MONAHAN (Guitar, Keyboards, and Percussion) studied music at the North Carolina School of the Arts and the California Institute of the Arts. He has worked as a composer, producer, and performer for television, film, recordings and the stage. His recording credits include *Steps Ahead*, "NYC" (Capitol Records); Gil Goldstein, "City of Dreams" (Blue Note); Tom Tom Club, "Dark, Sneak, Love, Action" (Sire); Happy Mondays, "Yes Please" (Estral); and Shirley Manson of Garbage on "Angle Fish" (Radio Active). He is currently writing songs and enjoying his work with the TAP DOGS.

JASON YUDOFF (Keyboards & Percussion) is proud to have been the first American performer ever associated with TAP DOGS. Born and raised in the New York City area, he earned

a BFA in acting from Montclair State University in 1994. A singer/songwriter, Jason is currently pursuing a career as a recording artist. He thanks his friends and family for their unconditional support and encouragement, and would like to dedicate his performances to the loving and everlasting memory of his mother.

DEIN PERRY (Creator/Choreographer) has for two years in succession won the Olivier Award for Best Choreography, in 1995 for *Hot Shoe Shuffle* and in 1996 for TAP DOGS. *Hot Shoe Shuffle* was the first all-Australian musical to play London's West End. As well as creating the choreography with David Atkins, Dein started in the production which has toured extensively in Australia, New Zealand and Japan. In Australia, Dein has also starred in the principal role of Andy Lee in *42nd Street* and has appeared in *Man of La Mancha*, *My Fair Lady* and *Ragtime*. Dein has appeared on numerous television programs both as a performer and choreographer. For ABC Television (Australian Broadcasting Corporation), Dein choreographed, conceived and performed in "Performance Space" which received the City of Strasbourg Prize in the Short Program Category at the 1994 Video Dance Competition. In 1991, he was awarded an Australian Council Development Grant. The result of this work was shown on ABC and became the inspiration for the *Tap Brothers*, the stars of *Hot Shoe Shuffle*. Other awards include the 1996 MO Award for Dance Performer of the Year, and the Australian Green Room Award for Best Supporting Role in *Hot Shoe Shuffle*. He has also won two Australian Green Room Awards for Best Original Choreography in 1995 for *Hot Shoe Shuffle* and in 1996 for TAP DOGS.

NIGEL TRIFFITT (Director/Designer) is acknowledged as a leader in the field of visual theatre in Australia, with shows that have successfully toured to over twenty countries, displaying a unique and iconoclastic talent. As a designer, deviser and director of his own shows, Nigel has an impressive track record — *Moonma's Little Horror Show*, *The Illustrated History of Rock and Roll*, *The Fall of Singapore* and *Moby Dick*. *Wildstars* bought him international acclaim in 1979


Edinburgh Festival before touring extensively. In 1984 his show *Secrets* played the Spoleto Festival, Italy and then a long European tour prior to festivals in North America. Nigel's talent has led him onto other art territories from grand opera *Samson and Delilah* to designing rock tours for Men At Work (1984), from film, as production designer on *Howling V* (1990) to huge spectacle including the opening of the 1988 Adelaide Festival with a cast of over 750 that drew an audience of 100,000. His most recent productions have been the phenomenally successful revival of *Hair*, which toured Australia and the Far East and *The New Rocky Horror Show* which continues to break box office records around Australia and New Zealand.

ANDREW WILKIE (Composer) obtained a Bachelor of Music degree from Queensland Conservatorium of Music, later studying jazz at the New South Wales Conservatorium of Music. His involvement with musical theatre began in 1982 when he was Principal Percussionist in the Queensland Theatre Company production of *Anna*. Since then he has been Principal Percussionist for the Sydney productions of *Hot Shoe Shuffle*, *Porgy and Bess*, *Me and My Girl*, *Nine*, *HMS Pinafore*, *I Do! I Do!*. Theatre credits also include *West Side Story*, *The Phantom of the Opera*, *A Chorus Line*, *Les Miserables*, *42nd Street*, *Into the Woods*. Andrew has also worked as Principal Percussionist with the Queensland Youth Orchestra, Queensland Symphony Orchestra, Sydney Symphony Orchestra, the Australia Ensemble, Sydney, the Australian Opera & Ballet Orchestra and the Sydney International Orchestra. He has regularly played with The Midday Show's Big Band, The Catholics, The Umbrellas and for the last two years been Musical Director for Australian flautist Jane Rutter. He has also worked with James Morrison, Monica and the Moccbers, Mike Bukovsky, the Keys Jazz Orchestra, Martin Lass and was a band member in The Posh & Judy Ballet Sextet.

DAVID MURRAY (Lighting Designer) started in theatre as stage manager of *Leading Lady* with

stage manager for *Isn't It Pathetic at His Age* and *An Evening with Dame Edna*. His work as a lighting designer includes Nigel Triffitt's *Moby Dick*, *Barbara Cook in Concert*, *Follies in Concert* for the Melbourne International Festival, *Greek*, *Sweet Death*, *The Fall of the House of Usher* and *Improvement Don Leaves Linda* for Chamber Made Opera, *Carmen*, *The Snow Queen*, *The Magic Flute*, *Don Carlos* and *Così Fan Tutte* for the VSO, *Circus Oz* at Expo '88, The London International Festival of Theatre, The Edinburgh Festival Fringe, The San Francisco Arts Festival, The Dublin Millennium and the Australian national tours of *The Wizard of Oz*, *Hair* and *The New Rocky Horror Show*. His designs for the recent revival of *Amadeus*, the Australian national tour and West End seasons of *Hot Shoe Shuffle*, TAP DOGS and *The New Rocky Horror Show* all received critical acclaim.


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Profiles Tap Dogs

DARRYL LEWIS (Sound Designer) started Sound Design and Engineering in 1982 with his local church group doing rock gospel and theatre shows. Four years later moved to the largest church in Brisbane Australia as Head Sound Engineer looking after eight large gospel bands. In 1987 moved into Heavy Metal Bands doing the pub circuits. 1988 he was asked to join Conrad Jupiters and Jupiters Casino in the International Showroom engineering and designing Las Vegas styled shows such as *Galaxies*, *Hollywood Legends*, *Live from the Roosevelt*, *Harlem Rhythms*, *Jewel of the Orient Express*, *Odyssey*, *Tropical Nights* and many specialty acts with international artists such as Diana Ross, Shirley Bassey, Shirley Maclain, Tom Jones, and several others. He also worked on shows with John Farnham, James Morrison, Hot House Flowers, The Four Kinsmen, Tommy Emmanuel and Julie Anthony. Industrials included the Miss Nightclub International (three years) and Australian Body Building Championships. Darryl has been the Sound Designer for TAP DOGS since May 1995 and continues to enjoy touring around the world with the company.

ARABELLA POWELL (Stage Manager) has been stage managing professionally for over ten years and has been with TAP DOGS from their first step in a converted wharf in Sydney three years ago. Since then she has wrangled almost 40 "dogs" in as many cities across three continents — and she's enjoying it.

BACK ROW PRODUCTIONS (Producer) was formed in New York in 1992 to produce theatre that is both innovative and commercial. With its partners, Back Row tours four simultaneous companies of TAP DOGS around the world which have played in over 100 cities in 11 countries over the last two years. Back Row has staged a wide variety of projects that range from *Lift Off Live*, a new children's musical, to Annie Sprinkle's *Post Porn Modernism*, a discourse on sexual awakening; and from *Ningali*, the story of a remarkable young Australian Aboriginal woman, to *Eddie Izzard*, the UK's top contemporary comedian who returns to New York in March '98. The Directors of Back Row are Peter Holmes à Court, Liz Koops, Divonne

Holmes à Court, and Garry McQuinn. TAP DOGS touring is managed by Peter in North America, Liz in the UK and Europe, and Garry in Asia and Australia. Divonne is responsible for film projects and produced a video of TAP DOGS shot in London (distributed by CBS/FOX in North America) and the TAP DOGS PBS television special which will be airing nationally in December, 1997.

COLUMBIA ARTISTS MANAGEMENT INC. (Producer) Founded in 1930, CAMI represents/manages/produces over 600 performing artists and attractions. For TAP DOGS, CAMI is represented by Aldo Scrofani and John Luckacovic. Mr. Scrofani is Executive Vice President of CAMI, a member of the Board of Directors and Chairman of its Corporate Committee. In addition, together with Gary McAway, he is responsible for the acquisition, management and producing of theatrical productions for CAMI's theatrical division. Prior to joining CAMI, he was Executive Vice President for Jujameyn Theatres Corporation. He has co-produced and been associated with over 100 Broadway and national touring productions, including *M. Butterfly*, *Grand Hotel*, *City of Angels*, *Jelly's Last Jam*, *And The World Goes Round*, the Royal National Theatre Production of *Carousel*, *Sunset Boulevard*, as well as the New York and touring companies of *STOMP* and TAP DOGS, both of which he produces with Mr. Luckacovic. Mr. Scrofani is a member of the Board of Governors of the League of American Theatres and Producers and the Tony Awards Management Committee. Mr. Luckacovic, a Vice President and member of the Board of Directors of CAMI, has been committed to producing and touring TAP DOGS in North America since he first saw a performance of it in 1995. In addition to TAP DOGS, his division manages and produces over 25 diverse attractions from all over the world in over 1,100 performances at more than 250 theatres each season. Mr. Luckacovic was one of the first CAMI managers to produce North American tours for attractions from the former USSR. Among his many projects, he was the Executive Producer for the record-breaking 36-city North American tour of Twyla Tharp & Mikhail Baryshnikov, and future plans include the production of

the 70-member South African production of *UMABATHA/The Zulu Macbeth*. Mr. Luckacovic is also an Adjunct Professor at New York University where he teaches the graduate course Managing the Performing Artist.

RICHARD FRANKEL and **MARC ROUTH** (Producers) have been associated since 1985. Their credits as General Manager and Co-Producer (with Steven Baruch and Thomas Viertel) include: *Swooley Joe's Café* (currently on Broadway, London and on national tour, and winner of the 1996 Grammy Award), *STOMP* (Drama Desk Award and Obie Award for Unique Theatre Experience), *Inside Out*, *Das Barbecü*, *Later Life*, *Jeffrey* (Outer Critics Circle Award and Obie Award for Best Play), *Martin's Room* (Outer Critics Circle Award and Drama Desk Award for Best Play), *Song of Singapore* (Outer Critics Circle Award for Best Musical), *Love Letters*, *Driving Miss Daisy* (winner of the Pulitzer Prize for Drama), *Frankie and Johnny in the Claire de Lune*, *Bubbe Meives*, *Sills & Company* and *Penn & Teller*. Their general management credits include *Death Defying Acts* by Woody Allen, David Mamet and Elaine May, *Grandchild of Kings* written and directed by Harold Prince, *Wild Men* with George Wendt, and *Family Secrets*. Their credits as co-producers include *A Funny Thing Happened on the Way to the Forum* starring Nathan Lane/Whoopi Goldberg, *Angels in America* (winner of the Pulitzer Prize for Drama, the Tony Award, the Drama Desk Award, and the Critics Circle Award), *The Cocktail Hour* and *Donna Yankovic*.

SYDNEY THEATRE COMPANY (Original Producer) is Australia's most successful and highly regarded grant-assisted theatre company. The Company was established in 1978 and has its home base at The Wharf Theatre Complex on Sydney Harbour. Sydney Theatre Company has mounted in excess of 280 productions, including national and international tours. The Company produces works from the classic repertoire, Australian plays (both new and extant), musicals, contemporary foreign works and, most recently, popular entertainment and dance productions. Over the last year, Sydney Theatre Company has produced the Australian

premieres of plays including Arthur Miller's *Broken Glass*, Edward Albee's *Three Tall Women*, David Williamson's *Dead White Males* and Tom Stoppard's *Arcadia*. In January 1995, the Company held a month long celebration to mark its tenth anniversary at The Wharf. Sydney Theatre Company director, Wayne Harrison, invited Dein Perry and Nigel Triffitt to create a tap dancing show to provide the focal point for this venture. The result was TAP DOGS. Since then, the Company's touring division has accompanied TAP DOGS in a co-producer's capacity on their journey to international acclaim through London, Edinburgh, New Zealand, Asia and now North America.

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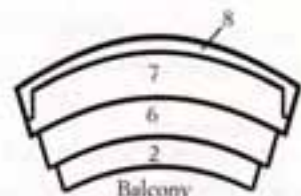
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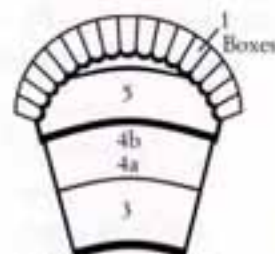
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Gentlemen's restrooms are located under the Grand Theatre staircase, down the stairs and also on the third floor (Broadway side). Please press 3 on the elevator.

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Public pay phones are located in the vestibule of the Broadway lobby and in the restrooms. Patrons in wheelchairs can access pay phones through the Broadway stair lobby.

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..... Detroit Opera House

PETER PAN

CONTENTS

Program Notes

-6-

DETROIT OPERA HOUSE
CAPITAL CAMPAIGN

-18-

DETROIT OPERA HOUSE
ADMINISTRATION
AND STAFF

-19-

GENERAL
INFORMATION

-20-

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MICHIGAN OPERA THEATRE

Laura R. Wyss
Editor

Mitchell Carter
Contributing Editor

KATTS COMMUNICATIONS

Kimberly A. Dyke
Tina Jones
Design Directors

Tom Jones
Publishing Consultant

Toby Faber
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LIVE PUBLISHING

Print & Production Direction
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The Cast Peter Pan

(in order of appearance)

Mrs. Darling	BARBARA McCULLOH
Wendy Darling	ELISA SAGARDIA
John Darling	MICHAEL LaVOLPE
Michael Darling	PAUL TIESLER
Liza	SUSAN LAMONTAGNE
Nana	BUCK MASON
Mr. Darling	PAUL SCHOEFFLER
Peter Pan	CATHY RIGBY
The Never Bird	DANNY SCHMITTLER
Curly	ALON WILLIAMS
1st Twin	JANET HIGGINS
2nd Twin	DOREEN CHILA
Slightly	K.W. MILLER
Toodles	AILEEN QUINN
Mr. Smee	MICHAEL NOSTRAND
Cecco	TONY SPINOSA
Gentleman Starkey	SAM ZELLER
Noodler	RANDY DAVIS
Bill Jukes	BUCK MASON
Captain Hook	PAUL SCHOEFFLER
Crocodile	BUCK MASON
Tiger Lily	SUSAN LAMONTAGNE
Mermaid	BARBARA McCULLOH
Pirates and Indians	KIM ARNETT, WILLIAM ALAN COATS, RANDY DAVIS, JEFFREY ELSASS, CASEY MILES GOOD, RAY GARCIA, BUCK MASON, TONY SPINOSA, BRIAN SHEPARD, SAM ZELLER
Wendy (Grown-Up)	BARBARA McCULLOH
Jane	AILEEN QUINN
Swing	WILLIAM ALAN COATS

Standbys and Understudies

Standbys and understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For *Peter Pan*: Janet Higgins; for *Mr. Darling*, *Captain Hook*: Sam Zeller; for *Mrs. Darling*, *Mermaid*, *Grown-Up Wendy*: Kim Arnett; for *Mr. Smee*: K.W. Miller; for *Wendy Darling*: Aileen Quinn; for *John Darling*, *Michael Darling*: Danny Schmittler; for *Tiger Lily*: Kim Arnett; for *Jane*: Elisa Sagardia; for *Liza*: Kim Arnett, Doreen Chila; for *Slightly*: Doreen Chila; for *Gentleman Starkey*: Jeffrey Elsass; for *Nana*, *Crocodile*: William Alan Coats.

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The Program *Peter Pan*

ACT I

Scene 1: The Nursery of the Darling Residence

"Tender Shepherd" Mrs. Darling, Wendy, John, Michael
 "I Gotta Crow" Peter
 "Neverland" Peter
 "I'm Flying" Peter, Wendy, John, Michael

Intermission

ACT II

Scene 1: Neverland

"Pirate March" Hook, Pirates
 "A Princely Scheme" Hook, Pirates
 "Indians!" Tiger Lily, Indians
 "Wendy" Peter, Boys
 "I Won't Grow Up" Peter, Wendy, Boys
 "Another Princely Scheme" Hook, Pirates

Scene 2: Marooner's Rock

Scene 3: (The Home Underground)

"Ugg-a-Wugg" Peter, Tiger Lily, Wendy, Boys, Indians
 "Distant Melody" Wendy, Peter

Intermission

ACT III

Scene 1: The Pirate Ship

"Hook's Waltz" Hook, Pirates
 "I Gotta Crow" (reprise) Peter, Company

Scene 2: The Nursery of the Darling Residence

"Tender Shepherd" (reprise) Wendy, John, Michael
 "I Won't Grow Up" (reprise) The Darling Family, Lost Boys

Scene 3: The Nursery Many Years Later

"Neverland" (reprise) Peter

Touring Orchestra

Musical Director/Conductor: Craig Barna; *Keyboard, Associate Conductor:* Michael Rice; *Drums:* Steve Bartosik; *Keyboards, Rehearsal Pianist:* Bruce Barnes.

Vocal arrangements by: Craig Barna; *New dance music by:* Craig Barna, Kevin Farrell; *New orchestrations by:* Craig Barna, Kevin Farrell, M. Michael Fauss, Brian Tidwell; "Ugg-a-Wugg" *orchestrations by:* Craig Barna, Steve Bartosik.

The musicians employed in this production are members of the American Federation of Musicians.

Peter Pan: The Album Starring Cathy Rigby available on JAY CDs and DVDs.

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Profiles Peter Pan

CATHY RIGBY (*Peter Pan*) earned a Tony nomination when she starred in the 35th Anniversary production of *Peter Pan* on Broadway in 1991. She has, to date, logged more frequent flyer miles than any other actress in this role. She made her musical debut in 1981 as Dorothy in *The Wizard of Oz*. Subsequently, her multiple talents have been lauded in the national tour of *Annie Get Your Gun* and productions of *Meet Me in St. Louis*, *South Pacific*, *Paint Your Wagon*, *They're Playing Our Song* and *The Unsinkable Molly Brown*. Rigby's dramatic television movie credits include "Perfect Body," "Hard To Read," "The Great Wallendas" and "Triathlon." A two-time Olympic gymnast, Cathy Rigby is the first American woman to win a medal in the World Gymnastics competition and holds 12 international medals, eight of them gold. ABC-TV's venerable "Wide World of Sports" named her one of America's Most Influential Women in Sports. Cathy Rigby is the mother of four children: Bucky, Ryan, Teresa and Kaitlin; and a recipient of the 1992 Mother of the Year Award. In 1994, Cathy and her husband, Tom McCoy, assumed the responsibilities as Executive Producers of the McCoy Rigby Series at the La Mirada Theatre for the Performing Arts in La Mirada, California, allowing them to produce first-class theatrical productions and mount national tours from their own backyard including this tour of *Peter Pan*.

PAUL SCHOEFFLER (*Mr. Darling*, *Hook*), a native of Canada, now lives in New York. On Broadway he was seen as Le Bret in *Cyrano* and recently in *Victor*, *Victoria*, and as Javert in the national tour of *Les Misérables*. Paul was the original Count in the Yeston/Kopit *Phantom of the Opera* and can be heard on the RCA cast album. Theatres where he has played leading roles include Paper Mill Playhouse, Walnut Street Theatre, Goodspeed Opera House, The Huntington Theatre, Repertory Theatre of St. Louis, Theatre Under the Stars, Sacramento Civic Light Opera, The O'Neil Festival and Candlewood Playhouse. He has appeared extensively Off Broadway in *The Fantasticks*, *Much Ado About Nothing*, *The Cherry Orchard*, *Carnival* and the recent *No Way to Treat a Lady* where he can also be heard on the cast album. Overseas, he appeared in *Assassins* in England. Television credits include "Law & Order," "Midnight Caller," "All My Children" and "The City."

ELISA SAGARDIA (*Wendy*, *Jane*) has appeared in national touring companies, as Biecke and Grandma Tzeitel in *Fiddler on the Roof* with Theodore Bikel, and Peron's Mistress in *Evita*. In

regional theatre, she played the title role in *Annie*, Princess Ying-Ying in *The King and I* and Amayyllis in *The Music Man*. Film and television credits include Cookie in "General Hospital," "The Junior Company" and "Dynamite Kids," as well as numerous commercials. She is a UCLA graduate with a B.A. in psychology.

MICHAEL NOSTRAND (*Sweeney*) has appeared on Broadway in *The Cenci* and in national tours including *Jelly's Last Jam* (Melrose Brother), *The Mystery of Edwin Drood* (Deputy) with George Rowe, and Rentfield opposite Martin Landau's *Dracula*. Off Broadway, he has appeared in *The Fantasticks* (The Man Who Dies) and *The Cherry Orchard* (Yephthodov). Regionally, he played in *The Boys from Syracuse* (Goodspeed), *The Tempest* (Folger and Missouri Rep.), and *Much Ado About Nothing* (Centre Stage). Michael has had television appearances on "Coach," "Profiler," "Legacy" (pilot) and "Soldier of Fortune."

BARBARA McCULLOH (*Mrs. Darling*, *Grown-up Wendy*, *Mermisid*) recently left *The King and I* on Broadway, where she covered and performed the role of Anna opposite Lou Diamond Phillips for over a year, to play *Lizzie* in *110 in the Shade*, winning a Barrymore nomination for best actress. She debuted in New York Off Broadway creating the role of Carolina in the Outer Critics' Circle winner *Kami-Leme*. She went on to do the national tour of *South Pacific* with Richard Kiley. Television audiences may know Barbara as Caroline Griffin of "Another World," but across the country she has played leads in *Hamlet*, *Much Ado*, *The Philadelphia Story*, *The Sound of Music*, *Irena La Douce*, *Tamgale* and more. Barbara graduated Phi Beta Kappa from William and Mary, studied Shakespeare on scholarship in England, and is happily married to Brad Little, the current lead in the tour of *The Phantom of the Opera*. Her performance is in honor of Jay Tramel.

SUSAN LAMONTAGNE (*Liza*, *Tiger Lily*) comes to *Peter Pan* directly from playing *Demeter* in *Cats* on Broadway. Other national tours include *West Side Story* (*Graciella*) and *Cats* (*Demeter*) where she was also Dance Captain. Other credits include *Ashley* in *Starlight Express* in Germany and the original Las Vegas company; *A Chorus Line* (*Kristine*), *42nd Street* (*Phyllis/Lorraine*), *Barnum*, and *Paint Your Wagon*. Susan has also been a featured dancer on many cruise ships around the world. She thanks her loving husband Chris for his encouragement to pursue her dreams, and to all the lights who have guided her way.

MICHAEL LaVOLPE (*John Darling*) performed with National Touring Musicals in the production of *Annie Get Your Gun* starring Rita McKenzie and Glenn Yarbrough. Michael recently returned from the Pittsburgh Public Theatre in which he reprised his role of Jason in *Falsetto*. Michael first appeared on the mainstage in a production of *Carousel* at the Gateway Playhouse in Bellport, New York. Other mainstage performances include *Joseph and the Amazing Technicolor Dreamcoat*, *Smile*, *Cabaret*, *Babes in Arms* and *A Christmas Carol*. Michael worked as a musician on the Nickelodeon pilot "The Blue Swirls."

PAUL TIESLER (*Michael Darling*), eight years old, comes to *Peter Pan* directly from Broadway where he appeared as Ivan Helmer in the Tony Award-winning revival of *A Doll's House*. The third-grader from Trumbull, Connecticut, started acting at age five as a Munchkin member of the Lollipop Guild in a local production of *The Wizard of Oz*. Paul has appeared regularly on cable and network television. Recent credits include "The Gayle King Show," "Coran O'Brien," "David Letterman," "As the World Turns" and numerous radio and TV commercials.

DOREEN CHILA (*2nd Twin*, *Slightly n/s*, *Liza n/s*) is thrilled to be a part of *Peter Pan*. Some of her stage credits include *The Diary of Anne Frank*, *A Midsummer Night's Dream*, *Uncle Samson*, *Women and Others*, the New York premiere of the musical *Living Proof*, and *Charlotte's Web* and *Babar* with Theatreworks/U.S.A. On television you can find her lurking in the background on "The Drew Carey Show," "Spin City," "Feds" or "Guiding Light." Much love and thanks to her family, Debra and Karen, for all their love, support and guidance.

JANET HIGGINS (*1st Twin*, *Peter Pan n/s*) is delighted to make the journey back to Neverland, having performed the role of Peter for Southern Arizona Light Opera Company and The Fullerton Civic Light Opera. She was part of the 35th anniversary production of *Peter Pan*, starring Cathy Rigby, which toured nationally and received a Tony Award nomination for Best Revival on Broadway. Theatre: *The Wizard of Oz* (Dorothy), *Paint Your Wagon* (Jennifer), *Carnival* (Lili), *South Pacific* (Nellie), and *Oklahoma!* (Ade Annie). Television, film: "Mad TV," *The Birdcage*, "General Hospital," High School High. Janet also does stand-up comedy, which landed her on "The Tonight Show" with Jay Leno.

K. W. MILLER (*Slightly*) was last seen as a featured performer in the L.A. productions of *Finnian's Rainbow* and *Voices of Broadway*. National touring credits include *Cats* and *Babes in Toyland* (Jack). He appeared Off Broadway in *The Tail of Moustier Stone* (Barney) and *Step Into My World* (Lead). Regionally, he performed in *Psycho Beach Party* (Chicklet), *Nobody Hears a Broken Dream* (Mr. Flannelly), *Eggs* (Alan Strang), *Grease* (Doody), *A Chorus Line* (Mark), *A Midsummer Night's Dream* (Puck) and *West Side Story* (Baby John). Film and TV credits include *Gypsy*, "The Tattling's," "Harvest Homecoming," "Autumn Dance" and the limbo-ing Granny Patterman in the Duracell commercials.

AILEEN QUINN (*Tootles*, *Jane*, *Wendy n/s*), best known for bringing the lead role of *Annie* to life on the silver screen, began her diverse career with national commercials. Other films include *The Frog Prince* and *Paternity*. She also starred in ABC's animated version of "The Wizard of Oz," as well as NBC's animated "Charmkins." Television credits include the "Andy Williams Christmas Special,"

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and "The Great Space Coaster." Most recently, Aileen started Off Broadway in the musical *Yiddle with a Fiddle* at American Jewish Theater and *Dreamstuff* at the Samuel Beckett Theater. Last year she appeared in the 30th anniversary tour of *Fiddler on the Roof*. Regionally, she has played leading roles in *A Day in Hollywood/A Night in the Ukraine*, *Sbenandoab*, and *Bye Bye Birdie*.

ALON WILLIAMS (*Curly*) is originally from St. Croix in the Virgin Islands. Some of his favorite roles include Little Mo in *Five Guys Named Mo*, Bobby in *Ceremonies of Old Dark Men*, Richie in *A Chorus Line* and the Jester in *Once Upon a Mattress*. Alon's film and TV credits include "Mrs. Santa Claus" with Angela Lansbury, "A Whole Lotta Fun" with Sammy Davis Jr., "General Hospital" and "Who's That Girl." Also a playwright, his musical one-act *Master of the Game* was workshopped by The Lehman Engle Musical Theatre Workshop.

KIM ARNETT (*Indian, Mrs. Darling/Tiger Lily* u/s) comes aboard McCoy Rigby Entertainment for the third time, although this is her first production of *Peter Pan*. She has also been seen in *Annie Get Your Gun* and *Crazy for You*. In 1994 Kim toured Europe with *42nd Street* and *My Fair Lady*. Most recently, she joined Sacramento Music Circus in their 47th season including such shows as *Oklahoma!* (Gertie), *Can-Can* (Marie), *Damn Yankees* and *The Will Rogers Follies*.

WILLIAM ALAN COATS (*Swing, Dance Captain*) served as swing for the Broadway companies of *Me and My Girl* and *Crazy for You*. Principal theater work includes St. Louis Muny, Pittsburgh CLO, Paper Mill Playhouse, and the North Carolina Theatre. Alan has also done nightclub work with Gregory and Maurice Hines. As a director/choreographer, his work garnered a Bay Area Critics Circle award and includes major regional theaters, industrials, casinos, and even the Library of Congress.

RANDY A. DAVIS (*Noodler/Indian*) is a native of Portland, OR and just completed a year-and-a-half with *Cats* as the Magical Mr. Mistoffelees on tour. Other credits include Broadway: *Guys & Dolls*; Regional: *The Wiz*, *South Pacific*, *House of Flowers*, *Singin' in the Rain* and *Body and Soul*, plus numerous television and commercial spots. He says, "God bless my family, old and new. I miss you, Daddy."

JEFFREY ELSASS (*Pirate, Indian*) has been seen on national tours of *Carousel* and *Jerome Robbins'*

Broadway and in the Radio City Music Hall Christmas and Easter shows. Regionally, he has appeared in *Hot Mikado* (Alliance Theatre) and *On the Town* (Goodspeed Opera House). Recent television and film credits include "Mrs. Santa Claus" and "The Tracey Ullman Show." Jeffrey has also performed in operas, including *Aida* in San Francisco and *Countess Maritza* in Santa Fe. He wishes to thank friends and relatives for their love and support.

RAY GARCIA (*Pirate, Indian*) a Texas native, is proud to be performing in *Peter Pan*. He was last seen in the first national tour and Broadway companies of *Rent*. Ray has performed in music videos, TV commercials and has danced on Italian TV for three years. Theatre credits include *Hanna in La Cage aux Folles*, *Annie Get Your Gun*, *Jesus Christ Superstar* and *The Wizard of Oz*. A singer/songwriter, he is compiling songs for a solo career. Much love to Syl, Deb and his wonderful family.

CASEY MILES GOOD (*Pirate, Indian*) is thrilled to have his debut tour with *Peter Pan*. Casey just finished his second season at Music Theatre of Wichita where he has been featured in roles ranging from featured dancer to Levi singing "One More Angel in Heaven" in *Joseph and the Amazing Technicolor Dreamcoat*. He has attended Cincinnati Conservatory and Southern Methodist University. Casey would like to thank his parents and three sisters for their constant love and support and God for all His blessings.

BUCK MASON (*Nana, Crocodile, Bill Jukes, Indian*) is thrilled to be working with such a talented cast and crew. Some of his past theatre credits include *Oklahoma!*, *The Unsinkable Molly Brown* and *Annie Get Your Gun*, as well as *Into The Woods* and *Brigadoon* (his favorite). This past year, Buck toured high schools in Dow Chemical's educational stage production *Cbemipalooza*. Buck dedicates this show to his wife Jessica and their new daughter Hailey.

DANNY SCHMITTLER (*Neverbird, John Darling/ Michael Darling* u/s), age 12, resides in Claremont, California. Danny began his career at age three. He has performed in a wide variety of roles including Tiny Tim in *A Christmas Carol*, Winthrop in *The Music Man* and Thor in *The Nerd*. Danny was nominated for an Inland Theater League Award for his portrayal of Richard in *The Man Who Came To Dinner*. He has acted in commercials, movies, TV and radio, and studies voice and tap with Alisa Allen Shyer.

BRIAN SHEPARD (*Pirate/Indian*) has had the most fun pretending to be people other than himself at the Music Theatre of Wichita where he played banjo-dancing brother Lon in *Meet Me in St. Louis*, bereft French brother Reuben in *Joseph and the Amazing Technicolor Dreamcoat*, a tap-dancing Tinman in *The Wizard of Oz* and innumerable anonymous happy townspeople. With the American Spirit Dance Co., he was in *Dames at Sea* (The Captain/Hennessy) and was a soloist with the Asian Tour '96.

TONY SPINOSA (*Cecco*) debuts with McCoy Rigby in *Peter Pan*. In Los Angeles, Tony recently appeared with Patti Colombo in *Sweet Charity*, with Marvin Hamlisch and Nathan Lane at the Hollywood Bowl, *Party at The Henry Fonda* and in the West Coast premiere of *Fame: The Musical*. Other credits include tours of *A Chorus Line*, *Twist, Guys & Dolls*, *South Pacific* and *Pippin*, and *Legs Diamond* and *West Side Story*, both in N.Y. He has appeared in the films *Hangin' With The Homeboys*, *Starlight* and *Wunderkind*, and is in the USA network release of "Dangerous Waters" and "National Identity." Many thanks to Patti!

SAM ZELLER (*Starkey, Hook* u/s, *Fight Captain*) Regional credits include: *West Side Story* (Tony), *Evita* (Che), *Oklahoma!* (Curly), *Candide* (Voltaire), *Love's Labour's Lost* (Berowne), *A Funny Thing Happened on the Way to the Forum* (Miles Gioriosus), *The Most Happy Fella* (Herman), *The Cherry Orchard* (Lopakhin), *Seven Brides for Seven Brothers* (Benjamin and Caleb), and *Man of La Mancha* (Pedro). TV and film credits include "Star Trek: Deep Space Nine," "The Weird Al Show" and *Mystery Monsters*. Originally from Anaheim, California, Sam played baseball with the Minnesota Twins Organization.

SIR JAMES M. BARRIE (*Author, Original Play*), born in Scotland in 1860, first wrote *Peter Pan* as a novel titled *The Little White Bird*, in 1902. There were six chapters about Peter which he later extracted and published as *Peter Pan in Kensington Gardens*. As a play, *Peter Pan; or The Boy Who Would Not Grow Up* captured the public's imagination. The first production opened in London in 1904, and the same year Maude Adams gave a performance that was to become legendary in the American theatre. The 1950 Broadway revival starring Jean Arthur and Boris Karloff ran 321 performances. The current musical was created in 1954.

MOOSE CHARLAP (*Composer*) wrote the original score for the 1954 Broadway musical *Peter Pan*

starring Mary Martin and Cyril Richard. The show was presented as a limited 16-week engagement and before opening night every performance was sold out. Charlap went on to write the scores for Broadway's *Woop-Up* (1958), *The Conquering Hero* (1961) and *Kelly* (1965).

CAROLYN LEIGH (*Lyricist*) was elected posthumously to the Songwriter's Hall of Fame in March 1984. Her last song, written with Jule Styne, called "Killing Time," will be published shortly just before her death in 1983 she was collaborating with Marvin Hamlisch on the original *Smile*. Her main partner in her illustrious career as a lyricist was Cy Coleman. Together they gave the musicworld such hits as "Witchcraft," "The Best Is Yet To Come," "Hey Look Me Over," "I've Got Your Number," "Pass Me By" and "When In Rome." Together they created the scores to *Wildcat* starring Lucille Ball and *Little Me* starring Sid Caesar. Two more of her hits, "Young At Heart" and "How Little We Know," were written with Johnny Richard and Phillip Springer respectively. She not only wrote the

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lyrics but had the original idea for a musical which went on to become *How Now Dow Jones*, on which she collaborated with Elmer Bernstein, and for which she was presented a Tony Award nomination.

JULE STYNE (*Composer*) has made Broadway sing for 45 years with his *High Button Shoes*; *Gentlemen Prefer Blondes*; *Two on The Aisle*; *Hazel Flagg*; *Peter Pan*; *Bells Are Ringing*; *Say Darling*; *Do Re Mi*; *Subways Are For Sleeping*; *Funny Girl*; *Fade Out-Fade In*; *Hallelujah, Baby!*; *Sugar and Love*; and of course, *Gypsy*, which enjoyed a revival on Broadway with Tyne Daly. His many film scores include *Antoborn Awateh* and *My Sister Eileen*, as well as the title song "Three Coins In The Fountain." His songbook includes "I Don't Want To Walk Without You," "I Guess I'll Have To Hang My Tears Out To Dry," "I Fall In Love Too Easily" and "Time After Time." He has been a member of ASCAP for more than 50 years, the Songwriters' and Theatre Halls of Fame and he serves on the Dramatists Guild Council. He is the recipient of two Grammys, an Oscar, an Emmy, the Donaldson Award and the Drama Critics Award as producer.

BETTY COMDEN & ADOLPH GREEN (*Additional Lyrics*) began as a group called The Revuers, which included Judy Holiday. Their first musical was *On The Town*, a collaboration with Leonard Bernstein and Jerome Robbins. With Bernstein they also collaborated on *Wonderful Town*. With Julie Styne they wrote book and/or lyrics to *Bells Are Ringing*, *Do Re Mi*, *Say Darling*, *Subways Are For Sleeping*, and *Hallelujah, Baby!* They also created book and/or lyrics to *Applause* and *On The Twentieth Century*. They have received five Tony Awards. Their many movie musicals include *The Band Wagon*, *On The Town*, *Bells Are Ringing*, *It's Always Fair Weather*, and *Singin' In The Rain*, which was voted one of the ten best films of all time by the American Film Institute. Their non-musical films are *Auntie Mame* and *What A Way To Go*. Members of the Dramatists Guild Council, they have also enjoyed performing their own works under the title *A Party With Comden and Green*.

JEROME ROBBINS (*Original Choreography & Direction*) is renowned as a choreographer of ballets created for the New York City Ballet and as director/choreographer for theatre, films and television. He began on Broadway as a chorus dancer, before joining the corps de ballet of the American Ballet Theatre where he danced principal roles in the works of Fokine, Tudor, Massine, Balanchine, Lichine and de Mille. *Fancy Free*, his first ballet for ABT in 1944, was a sensation. By 1949 he was cre-

ating for the theatre and simultaneously for the New York City Ballet, becoming Associate Artistic Director to George Balanchine. He has received four Tony Awards, the most recent for *Jerome Robbins' Broadway*, which won Best Musical of 1989 and Best Director. His choreography for the film *West Side Story* won him two Academy Awards. After the triumph of *Fiddler On The Roof* in 1964, Robbins dedicated himself to creating for the New York City Ballet, where in 1983 he shared the position of Ballet Master-in-Chief with Peter Martins. He has created more than 50 ballets including *Afternoon of a Faun* (1953), *The Concert* (1956), *Dances at a Gathering* (1969) and *Glass Pieces* (1983), which are in repertoires of major dance companies throughout the world. He has won five Donaldson Awards, an Emmy, the Screen Directors' Guild Award and the New York Drama Critics Circle Award. He is a 1981 Kennedy Center Honors Recipient, a French Chevalier des Arts, is an honorary member of The American Academy and Institute of Arts and Letters, and was awarded a National Medal of Art by President Reagan.

GLENN CASALE (*Director*) has directed over 50 L.A. productions including the West Coast premiere of *Moon Over Buffalo* at the Pasadena Playhouse; Bill C. Davis' play *Wrestlers* starring Mark Harmon and George Clooney; the world premiere of Laine Robertson's *Stringbean* with Leslie Uggams; Tyne Daly and Charles Durning in *The Queen of the Standast Ballroom*; Patrick Cassidy and Carol Burnett in *Company*; *From the Top!*, a new musical written for and starring Ms. Barnett; *Lend Me a Tenor* starring John Astin; *The Foreigner* and Sondheim's *Anyone Can Whistle*. Winner of several Los Angeles drama critics' awards for directing, his regional credits include *Into the Woods* with Leslie Uggams, *Fiddler on the Roof* with Theodore Bikel, *Sweet Charity* with Donna McKechnie, *Hello, Dolly!* with Jo Anne Worley, *Cabaret* with Sam Harris and Lorna Patterson, *Funny Girl* with Laurie Beechman, *The Boys Next Door*, *Strange Snow* with Adrienne Barbeau, *Other People's Money*, *The Immigrant*, *Children of a Lesser God*, Neil Simon's Brighton Beach trilogy, *Big River*, *Little Shop of Horrors*, *Sunday in the Park with George* and *Chess*. Glenn directed "The Faculty" starring Meredith Baxter for ABC Television and is currently working on a new musical called *Bingo*.

JULIA FLORES (*Casting Director*) Peter Pan marks Ms. Flores' third season with McCoy Rigby Entertainment. Regional credits include *Pride's Crossing* with Cherry Jones

Miracles (Old Globe Theatre); *Thunder Knocking on the Door*, *The Game of Love and Chance*, *Anna Christie* (San Jose Repertory Theatre); *La Malinche* and *Seven Guitars* (Arizona Theatre Company); *Katsina* (Actors Theatre of Phoenix); *Angels in America* and *Armadillo* (A.C.T.). Ms. Flores especially thanks Gina Fellicia and Josh Schiowitz for their support and dedicates this production with love to Olivia, Nicky, Sophia and Kate.

PATTI COLOMBO (*Choreographer*) Credits include: Inaugural Galas for both President Bush and President Clinton at the Kennedy Center; *Radio Gals* (Ovation Award, Best Choreographer, 1996); West Coast premiere of *Drosel*; *The Wizard of Oz* with Cathy Rigby and *On The Town* (Drama-Logue Awards); 100 episodes of the Emmy Award-winning "Adventures in Wonderland," Disney Channel; San Francisco and Los Angeles hit show *Dance Between the Lines* (five Drama-Logue Awards) with her dance mentor, Ann Garvin.

CRAIG BARN (*Musical Director*) has conducted on Broadway, in Los Angeles, and for many prominent stock and regional theatre companies across the country. Along the way he has worked with Debby Boone, Juliet Prowse, Barry Williams, Jack Jones, Rex Smith and Helen Reddy, among others, and conducted national tours of *Grease*, *Singin' in the Rain*, *Jesus Christ Superstar* with Ted Neeley and Carl Anderson, and Broadway's milestone *Cats*. Other highlights include various TV appearances; conducting symphony concerts for John Raitt, Anna Maria Alberghetti, Richard White and Susan Powell; and performing for Presidents Ford and Bush. He recently recorded *Peter Pan: The Album* starring Cathy Rigby with the London National Symphony Orchestra for JAY CDs and Cassettes at the Abbey Road Studios. Mr. Barna was born and raised in California, educated in Arizona, resides in Manhattan, and thanks his family for their continued love and support. For Andrew, who constantly enables me to rediscover the magic and wonders of the earth through a child's eyes.

JOHN IACOVELLI (*Scenic Designer*) designed *The Twilight of the Gods* on Broadway, for The Kennedy Center and The Pasadena Playhouse. He has designed over 200 productions at theatres across the nation, including San Diego Rep, Merrimack Repertory, The Old Globe, American Conservatory Theatre, Philadelphia Theatre Company, Walnut Street Theatre, Dallas Theater Center, Berkshire Theatre Festival, The Oregon Shakespeare Festival, South Coast Rep and the Mark Taper Forum. John was Art Director on the

film *Honey, I Shrunk The Kids* and Production Designer on the film *Ruby in Paradise* and five seasons of "Babylon 5," for which he has won the prestigious Hugo Award (twice), the Sci-Fi Universe Award and the Space Frontier Foundation Award. He has a B.A. in Theatre Arts from UNLV and an M.F.A. in Design from NYU. He is Head of Design at UC Riverside.

SHIGERU YAJI (*Costume Designer*), as a freelance costume designer on the West Coast for more than 15 years, has created designs for nearly 100 productions. For 14 seasons he has been a principal designer for South Coast Repertory. Shigeru's design work has also been seen at Oregon Shakespeare Festival, Intiman Theatre, A.C.T., Old Globe Theatre, Pasadena Playhouse, Ballet Pacifica, La Mirada Theatre, Sacramento Theatre Company, Westwood Playhouse, Los Angeles Theatre Center, Taper Too, Grove Shakespeare Festival, East West Players, International City Theatre, GeVa Theatre, the 1990 Singapore Festival of Arts, and Disneyland. He is the recipient of five Los Angeles Drama Critics' Circle Awards for distinguished achievement in Costume Design and is the winner of numerous Drama-Logue Awards.

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Profiles Peter Pan

MARTIN ARONSTEIN (*Lighting Designer*) is noted for a long list of Broadway, Off-Broadway, opera, dance and regional theatre credits. A 29-year affiliation with the New York Shakespeare Festival resulted in his having lighted all of Shakespeare's plays. As Lighting Supervisor for the Kennedy Center in Washington, he was responsible for lighting such foreign companies as La Scala, Paris Opera, the Bolshoi Ballet, Stuttgart Ballet, Royal Ballet and Berlin Opera. Notable among 150 Broadway productions are *The Royal Hunt of the Sun*; *Tony Alice*; *Cactus Flower*; *George M!*; *How Now Dow Jones*; *Promises, Promises*; *Noises Off* and *Wild Honey* for which he received his fifth Tony nomination.

FRANCOIS BERGERON (*Sound Designer*), after studying sound design in theatre school and many years of touring throughout Canada, ran away to join Cirque du Soleil, with which he's been associated since 1989. Named Sound Designer of the Year in 1996, recent work includes Cirque du Soleil's current North American tour *Quidam*, the Niketown multimedia retail space in New York City, *EFX* starring Michael Crawford, *Andrew Lloyd Webber's Requiem Variation, Sayonara, Dreamgirls*, John Adams' opera *I was Looking at the Ceiling and Then I Saw the Sky* and Cirque du Soleil's *Saltimbanco*. Upcoming projects include *Bellagio* in Las Vegas, *Science City* in Kansas City and the Disney Cirque de Soleil project in Orlando.

MICHAEL McEOWEN (*Production Stage Manager*), a veteran of the road for many years, is pleased to be involved with the McCoy Rigby organization in this current production of *Peter Pan*. Mr. McEowen has toured as a stage manager with productions including *Sally Struthers in Grease*, *Linda Eder in Jekyll & Hyde*, the legendary Carol Channing in *Hello, Dolly!* and Ted Neeley and Dennis De Young in *Jesus Christ Superstar*, as well as four editions of *Cats*.

NEVIN HEDLEY's (*Stage Manager*) collaboration with McCoy Rigby Entertainment covers ten productions, including the award-winning *The Wizard of Oz* and *Annie Get Your Gun*, both starring Cathy Rigby, *Crazy for You*, *To Kill a Mockingbird*, and *Over On This Island*. Mr. Hedley has served as Production Stage Manager, both here and abroad, running shows for Bette Midler, John Casavetes, Melissa Manchester, Peter Sellers, Lee Meriwether, Gretchen Wyley, Barbara Eden and Carol Lawrence.

GINA FARINA (*Assistant Stage Manager*) *Peter Pan* marks Gina's 11th production with MRE and her first national tour. Since high school Gina has

enjoyed a full-time show biz job of one form or another with such companies as MRE, CTG/Mark Tapet/Ahmanson, Cerritos Center for the Performing Arts, Grove Shakespeare, Crystal Cathedral, Musical Theatre West, Knott's Berry Farm and Company of Angels. Gina comes from a long line of great mechanics/carpenters/craftsmen and women, so a jack-of-all-trades job like stage manager comes naturally.

ZFX, INC. (*Flying Illusions*) specializes in original flying and levitation services for theatre, film, and TV. Credits include *Peter Pan* national tour, Six Flags Theme Parks, Nickelodeon Studios, Babylon 5 "A New Beginning," Denver Theatre Center, Music Theatre of Wichita, Santa Barbara Civic Light Opera and Dallas Children's Theatre.

ROBERT CYBULA (*Wig Designer*) began his professional career in 1979 with *Sweeney Todd*. Other Broadway credits include *Zorba* with Anthony Quinn, *Bess* with Richard Gere and Michael York, and Zoe Caldwell's Tony Award-winning *Modes*. His work has been seen Off Broadway and regionally with such stars as Tammy Grimes, Jane Alexander and Edward Herrmann, and Rudolf Nureyev, and in the feature film *Apprentice in Murder* with Donald Sutherland. He has just left the hit musical *Cats* to be part of the *Peter Pan* design team and is thrilled to be here. Thanks, Joaquin, for 19 years of love and support.

JAN BRYANT (*Fight Choreographer*) began her theatre training with classical ballet as a child, and ended up with a B.A. in Dramatic Arts from U.C. Berkeley. While choreographing dance and movement for everything from musicals to Shakespeare, she met Dan Speaker who trained her in theatrical combat. Jan now works as a partner with Dan through their school, the Academy of Theatrical Combat, in Los Angeles. Her credits include work on *Hook*, *Army of Darkness*, *Treasure Island: The Adventure Begins*, and *Ring of Steel*. She recently completed work as a sword double for Catherine Zeta Jones on the upcoming film *The Mask of Zorro*.

JOHN CHARRON (*Associate Choreographer*) received two Drama-Logue Awards for *The Wizard of Oz* starring Cathy Rigby, which he co-choreographed with Patti Colombo, and *Beehive* for Saddleback Civic Light Opera. John also choreographed productions of *The Best Little Whorehouse in Texas*; *Follies*; *Hello, Dolly!*; *The Music Man*; *Jesus Christ Superstar*; *Oklahoma!*; *Gypsy* & *Dolly*; *Pippin*; *West Side Story*; *Damn Yankees!* and directed and choreographed for Holland

America Cruise Lines. John thanks Patti Colombo for her support and wisdom.

DODGER TOURING (*Exclusive Tour Direction*), also known as D-Tours, is an independent booking and marketing company created to serve the touring industry. D-Tours represents the highest quality talent and theatrical entertainment, including the Broadway touring productions of *Angels in America*, *Disney's Beauty and the Beast*, *How to Succeed in Business Without Really Trying*, *Peter Pan*, *Smoochy Joe's Cafe*, *Rodgers & Hammerstein's The King and I* and *Mandy Patinkin: In Concert*.

LA MIRADA THEATRE FOR THE PERFORMING ARTS (*Producer, Jeff Brown, Executive Director*), owned and operated by the City of La Mirada, is one of the most successful performing arts centers in Southern California. Opened in 1977, the 1,300-seat venue is a major cultural resource in the region. La Mirada Theatre is home of the Ovation award-winning McCoy Rigby Entertainment Series dedicated to quality professional theatre, and also presents unique touring attractions and performances for children and families through its Programs for Young Audiences. *Peter Pan* is expected to achieve national recognition for the La Mirada Theatre and in so doing, will further demonstrate and commend the vision of the citizens and leaders of the city of La Mirada.

ALBERT NOCCIOLINO (*Associate Producer*) has produced national tours of *West Side Story*, *Jelly's Last Jam*, *A Chorus Line: The Broadway Tour of America*, *Six Degrees of Separation* and the Pulitzer-Prize winning play *The Piano Lesson*. He has brought Broadway to the rest of New York (Upstate) in his "Broadway Season's Series" by presenting over 250 shows each year for the past 20 years. His four favorite productions are: *Nina*, *Jenna*, *Gabrielle* and *Joey* from a joint venture with his wife, Peggy.

LARRY PAYTON (*Associate Producer*) is founder and president of Celebrity Attractions, which presents major theatrical and family entertainment in Oklahoma, Missouri, Texas and Arkansas. Presenting credits include such hits as *The Phantom of the Opera*, *Les Misérables*, *Cats* and *The Will Rogers Follies*. Producing credits include *Dreamgirls* and *Cirque Ingenieux*.

JAMES L. "LYNN" SINGLETON (*Associate Producer*) is President of the non-profit, 3,200-seat Providence Performing Arts Center, and co-founder and President of the for-profit firm, Providence Facilities Presentations (PFP), PFM,

which specializes in consulting and management of public and private performing arts facilities, presently operates three facilities: two in Florida, one in Illinois. PFP is a national presenter of all forms of entertainment in facilities throughout the United States.

THE NEDERLANDER ORGANIZATION (*Producer*) began in 1912 with the purchase of a 99-year lease on the old Detroit Opera House. Now into its third generation of theatre development, ownership, management and production, the Nederlander Organization is clearly the largest, most experienced and successful operator of live theatre in the world. Venues the Nederlanders own, operate or book throughout the U.S. and England include nine legitimate theatres on Broadway; three in London; three each in Detroit, L.A. and San Francisco; one in Chicago; the Broadway Series at the Civic Theatre in San Diego; and seven outdoor performing arts centers. Nederlander has produced or co-produced innumerable Broadway plays and musicals such as *Annie*, *Lena Horne: The Lady and Her Music*, *Les Liaisons Dangereuses*, *She Loves Me*, *The Will Rogers Follies*, *The Life and Times of Nicholas Nickleby*, *La Cage aux Folles*, and *Applause*, plus operas, ballets and concerts. Popular music attractions presented by Nederlander include virtually every star from Frank Sinatra, Liza Minnelli, Henry Mancini and others, to pop stars such as Bonnie Raitt, Neil Diamond, Willie Nelson, Barry Manilow, Phil Collins, U2, The Cranberries and many more.

McCOY RIGBY ENTERTAINMENT (*Executive Producer*) As president of M.R.E., Tom McCoy has produced projects ranging from the 35th anniversary production of *Peter Pan* on Broadway, which garnered two Tony nominations, to the national tour of Irving Berlin's *Annie Get Your Gun*, to the all-star concert for Pope John Paul at the L.A. Coliseum, and the award-winning documentary, *Faces of Recovery*. During its first season at La Mirada Theatre, M.R.E. won 12 Drama-Logue Awards, four for *To Kill a Mockingbird* starring Bruce Davison and eight for *The Wizard of Oz* starring Cathy Rigby. M.R.E. productions of *On Borrowed Time* and *Annie Get Your Gun* received 13 Drama-Logue awards. The current *Peter Pan* starring Cathy Rigby will tour the country during the 97-98 theatre season with a Broadway stop during the 1998 holidays.

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The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

United Scenic Artists represents the designers and scenic painters for the American Theatre.

The road crew for Peter Pan are members of the International Alliance of Theatrical Stage Employees.

Visit Peter Pan on the web at
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The City of La Mirada, The Friends of the Theatre, Jeanne Farina, Gretchen Gonzalez, MediaOw, Atrius Jorge, Biola, Western Metal Sales, Eric Will Gymnastics, Mylic Taylor, Dry Ice by Carbonics Producers of Santa Fe Springs.

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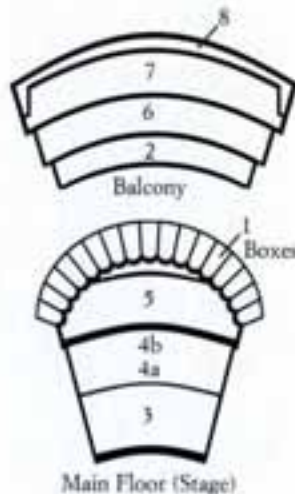
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A trained Emergency Medical Technician (EMT) is on site during all events. Please see an usher or staff member to contact the EMT.

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Gentlemen's restrooms are located under the Grand Theatre mezzanine, down the stairs and also on the third floor (Broadway side). Please press 3 on the elevator.

Please note: All third floor restrooms are wheelchair accessible.

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Detroit Opera House is a smoke-free facility. Ash receptacles are provided on the exterior of all entry doors for those who wish to smoke.

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Ushers are stationed at the top of each aisle. If you have a question or concern, please inform an usher and they will contact management. If you are interested in becoming a volunteer usher, please call the usher hotline at 313/237-3233.

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Lost and Found is located in the Administrative Coordinator's office. Please see an usher if you have misplaced an article, or call 313/961-3300 if you have already left the theater.

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Children are welcome however, all guests are required to hold a ticket, regardless of age. We kindly ask that parental discretion be exercised for certain programs, and that all guests remember that during a program such as opera or ballet, the ability of all audience members to hear the music is a prerequisite to enjoyment of the performance. In all cases, babies in arms are not permitted.

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Coat Check is located in the Madison lobby. The cost is \$1.00 per coat. Please note that Detroit Opera House does not accept responsibility for any personal articles that are not checked at the Coat Check.

Drinking fountains are located in the lobbies on floors 1 and 3. Public pay phones are located in the vestibule of the Broadway lobby and in the restrooms. Patrons in wheelchairs can access pay phones through the Broadway street lobby.

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Detroit Opera House is available for rent by your organization. Please call Brent Bateman, Facility Manager, at 313/237-3230 to receive rental information.

Tours are available for individuals at predetermined times throughout the year and for groups by appointment. Please call Brent Bateman, Facility Manager at 313/237-3230 to inquire about our tour schedules and prices.

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CONTENTS

DANCE PATRON CIRCLE

- 2 -

DANCE PATRON CIRCLE DONORS

- 3 -

Program Notes

- 6 -

DETROIT OPERA HOUSE
CAPITAL CAMPAIGN

- 18 -

DETROIT OPERA HOUSE
CAPITAL CAMPAIGN CONTRIBUTORS

- 19 -

DETROIT OPERA HOUSE
ADMINISTRATION AND STAFF

- 23 -

GENERAL INFORMATION

- 24 -

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Mitchell Carter
Contributing Editor

KATT'S COMMUNICATIONS

Kimberley A. Dyke
Tina Jones
Design Directors

Tom Jones
Publishing Consultant

Toby Faber
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LIVE PUBLISHING

Print & Production Direction
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COVER PHOTOS:

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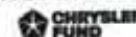
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Apprentices: Casey Herd Eric Otto
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David Richardson

Music Director
Jack Everly

Principal Conductor
Charles Barker

Ballet Masters

Victor Barbee Susan Jones Irina Kolpakova Georgina Parkinson

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Synopsis *Giselle*

A Romantic Ballet in Two Acts

*Libretto by Theophile Gautier, on a theme by Heinrich Heine
Choreography after Jean Coralli, Jules Perrot and Marius Petipa*

*Music by Adolphe Adam
Scenery by Gianni Quaranta
Costumes by Anna Anni
Lighting by Jennifer Tipton
Conductor: Charles Barker*

ACT I: *The ballet is set in the vineyard country bordering the Rhine.* Hilarion, the village huntsman and a gamekeeper to the Court, returns from his early morning chores and pauses before a neighboring cottage, the home of Giselle with whom he is in love. Villagers pass by on their way to the vineyards, where they will harvest the last of the grapes before the Wine Festival.

Count Albrecht arrives with his squire and enters a cottage opposite Giselle's. He emerges dressed as a peasant, submits his disguise to the squire's inspection, and dismisses him. Hilarion has witnessed this exchange and is puzzled that the squire should show such deference to this youth, who is known to the villagers as a fellow peasant named Loys. Loys excuses himself from joining the grape-pickers so that he can be alone with Giselle. He swears eternal love, and she makes the traditional test with a daisy — "he loves me, he loves me not..." When it appears the answer will be "not," she throws the flower away; but Loys retrieves it and, by surreptitiously discarding a petal, comes up with the answer "He loves me." Hilarion interrupts, protesting that he, not Loys, truly loves Giselle. A quarrel ensues, and Hilarion's suspicions are deepened as Loys instinctively reaches for the sword which, as a nobleman, he is accustomed to wearing.

The villagers return, and Giselle invites them to join in a dance to celebrate the harvest. Her mother, Berthe, interrupts and warns her that her life may be endangered if she over-exerts herself by dancing. She is

struck by a momentary hallucination of her daughter in death. She sees her as a Willi, a restless spirit who has died with her love unrequited.

A horn sounds in the distance, and Loys recognizes it as coming from the hunting party of the Prince of Courland. As he hastily departs, Hilarion breaks into his cottage. Refreshments are served to the hunters, and the Prince's daughter, Bathilde, gives Giselle a gold necklace when she learns they are both engaged to be married. After the royal party has returned to the hunt, Hilarion emerges from Loys' cottage with a hunting horn and a sword, further evidence that the supposed peasant is in fact a nobleman.

The villagers return and proclaim Giselle the Queen of the Wine Festival. Hilarion interrupts to denounce Loys as an imposter. When Loys denies the charges and threatens the gamekeeper with the sword, Hilarion blows the hunting horn, a signal for the Prince to return. Loys is exposed as an imposter when Bathilde reveals that he is her fiancé, Count Albrecht. The shock of learning of Albrecht's duplicity is too great for Giselle's frail constitution. Her mind becomes unhinged and she dies of a broken heart — her love unrequited.

ACT II: *The scene is laid in a clearing in the forest near Giselle's grave.* The Willis are summoned by their Queen, Myrta, to attend the ceremonies which will initiate Giselle into their sisterhood. The Willis are maidens whose finances have failed before their death. Their love unrequited,

they can find no rest, and their spirits are forever destined to roam the earth from midnight to dawn, vengefully trapping any male who enters their domain and forcing him to dance to his death. Hilarion, in search of Giselle, meets his death at her hands. Albrecht arrives to leave flowers on Giselle's grave. He, too, is trapped and commanded to dance unto death. Giselle resolves to protect him. She dances with him until the clock strikes four, at which hour the Willis lose their power. Albrecht is rescued from death.

Giselle was first performed at the Theatre de l'Académie Royal de Musique in Paris on June 28, 1841 and entered the repertory of American Ballet Theatre during its first season on January 12, 1940 at the Center Theater, New York City. It was staged by Anton Dolin, with scenery and costumes by Lucinda Ballard. Subsequently *Giselle* had two new productions, the first of which, in 1946, had scenery and costumes by Eugene

Berman, and was staged by Dimitri Romanoff with contributions from George Balanchine and Antony Tudor; thereafter in 1968 David Blair directed a new production with scenery by Oliver Smith and costumes by Peter Hall. Further staging contributions were made by Elena Tchernichova and John Taras. In the current version, there are new sets by Gianni Guaranta and new costumes by Anna Anni created for the Cannon Production of the Herbert Ross film *Dancers*.

The staging of *Giselle* has been made possible by the generous gift of Mike and Adrienne Arshat Feldman.

This production of *Giselle* has been made possible by a grant from Music Center Dance Productions.

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Profiles Giselle

KEVIN MC KENZIE (*Artistic Director*) A native of Vermont, Kevin McKenzie received his ballet training at the Washington School of Ballet. In 1972, Mr. McKenzie was awarded a silver medal at the Sixth International Competition in Varna, Bulgaria. He was a leading dancer with both the National Ballet of Washington and The Joffrey Ballet before joining American Ballet Theatre as a Soloist in March, 1979. Mr. McKenzie was appointed a Principal Dancer the following December and danced with the Company until 1991.

During his performing career, Mr. McKenzie performed as a guest artist throughout the world, including appearances in Spoleto (Italy), Paris, London, Tokyo, Havana, Moscow, Vienna, and Korea, dancing with, among others, the London Festival Ballet, the Bolshoi Ballet, the National Ballet of Cuba, and the Universal Ballet in Seoul. In September, 1989, Mr. McKenzie was appointed a permanent guest artist with The Washington Ballet, and, in 1991, assumed the position of Artistic Associate of that company. He has also acted as Associate Artistic Director of, and a choreographer with, Martine van Hamel's New Amsterdam Ballet.

Mr. McKenzie was appointed Artistic Director of American Ballet Theatre in October, 1992.

DAVID RICHARDSON (*Assistant Artistic Director*) Born in New York, David Richardson received his first ballet training at the Ballet Russe de Monte Carlo School, and as a scholarship student at the School of American Ballet, the official school of the New York City Ballet. He was twice chosen to appear as the Nutcracker Prince in the New York City Ballet production of *The Nutcracker*. Prior to joining the New York City Ballet, he danced for two years (1961-63) with American Ballet Theatre, touring extensively throughout the United States.

As a member of the New York City Ballet, he appeared in over 70 ballets, 40 of them company premieres.

Mr. Richardson rejoined American Ballet Theatre as a Ballet Master in October, 1983 and was appointed Assistant Artistic Director in August, 1996.

IRINA KOLPAKOVA (*Ballet Mistress*) Irina Alexandrovna Kolpakova was born in Leningrad and studied at the Leningrad Choreographic School, where she was an outstanding member of the great pedagogue Agrippina Vaganova's last graduating class (1951). She entered the Leningrad-Kirov Ballet at the age of eighteen and danced her first leading role, the title role in *Cinderella*, at the age of twenty-two.

Miss Kolpakova was honored with the title of Merited Artist of the R.S.F.S.R. in 1957 and People's Artist of the R.S.F.S.R. in 1960. She is married to Vladilen Semenov, who partnered her in many of her most famous roles.

Prior to joining American Ballet Theatre as Ballet Mistress in 1990 during the Company's 50th Anniversary season, Miss Kolpakova taught and coached the Company in May, 1989.

SUSAN JONES (*Ballet Mistress*) was born in York, Pennsylvania and began her early dance training there. She continued her studies with Lucille Hood at the Rockville School of Ballet, Rockville, Maryland, and with Mary Day at the Washington School of Ballet in Washington, D. C.

In 1969, Miss Jones accepted an apprenticeship with The Joffrey Ballet, dancing with the original Joffrey II, and made her professional debut with the New York City Opera, Robert Joffrey, choreographic director.

Miss Jones joined American Ballet Theatre in 1971 and danced with the Company for eight successive seasons. Among her roles were the Cowgirl in *Rodeo* and The Accused as a Child in *Fall River Legend*. Her transition from dancer to staff member began in 1976 when, as Assistant Ballet Mistress, she assisted Twyla Tharp with *Pastor Comet to Shave*. She was appointed Ballet Mistress in the Spring of 1980 and Regisseur in 1982.

GEORGINA PARKINSON (*Ballet Mistress*) was born in Brighton, England and studied at The Royal Ballet School before being taken into the company in 1955. She became a soloist in 1959 and was then promoted to principal dancer.

Known for her strong classical technique and

great dramatic abilities, Miss Parkinson has been particularly noted for her performances as the leading woman in *The Song of the Earth*, La Garconne, the elusive figure in blue in Bronislava Nijinska's *Les Biches*, as well as Juliet in MacMillan's *Romeo and Juliet*.

Miss Parkinson was appointed Ballet Mistress with American Ballet Theatre in 1978.



VICTOR BARBEE (*Ballet Master and Principal Dancer*) was born in Raleigh, North Carolina and received his ballet training at the North Carolina School of the Arts and the School of American Ballet, and also studied at

the Leningrad-Kirov Ballet School in Leningrad.

Mr. Barbee made his musical comedy debut on Broadway in *Woman of the Year*, and appeared on Broadway in Andrew Lloyd Webber's *Song and Dance*, co-starring with Bernadette Peters. He also appeared in the television series *Hart to Hart* and *Laverne and Shirley*, and in the films *The Turning Point* and *Dancers*.

Mr. Barbee was appointed a Soloist with American Ballet Theatre in 1979 and a Principal Dancer in 1984. In 1994, he became Assistant to the Artistic Staff and was appointed Ballet Master in July, 1997. Mr. Barbee is married to Principal Dancer Julie Kent.

GIL BOGGS (*Principal Dancer*) Born in Pensacola, Florida and raised in Atlanta,

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Profiles Giselle



Georgia, Gil Boggs studied ballet at the Atlanta Ballet School with Robert Barnett. Prior to joining American Ballet Theatre as a member of the corps de ballet in 1982, Mr. Boggs danced with the Atlanta Ballet as a principal dancer

for five years.

Mr. Boggs joined American Ballet Theatre in the Spring of 1982, was appointed a Soloist in 1984, and a Principal Dancer in 1991.

In 1987, Mr. Boggs took a leave of absence from American Ballet Theatre to dance with Twyla Tharp Dance. He returned to the Company in 1988.



JOSE MANUEL CARREÑO (*Principal Dancer*) Jose Manuel Carreño was born in Cuba, where he received his training at the Provincial School of Ballet and the National Ballet School. He won the Gold Medal at the New York International

Ballet Competition in 1987, and the Grand Prix at the International Ballet Competition in Jackson, Mississippi in 1990.

Mr. Carreño joined American Ballet Theatre as a Principal Dancer in June, 1995.



ANGEL CORELLA (*Principal Dancer*) was born in Madrid in 1975. He began his ballet studies in Colmenar Viejo, and later studied in Madrid with Victor Ullate and Katerina Moreno.

In May, 1991, Mr. Corella won First Prize in the National Ballet Competition of Spain. In December, 1994, he won the Grand Prix and Gold Medal at the Concours International de Danse de Paris, dancing the pas de deux from *Dow Quixote* and *Le Corsaire*.

Mr. Corella joined American Ballet Theatre as a Soloist in April, 1995 and was appointed a

Principal Dancer in August, 1996. Mr. Corella has performed at a Gala in London in the presence of Queen Elizabeth II and Princess Margaret, and at the 1996 Kennedy Center Honors.



CHRISTINE DUNHAM (*Principal Dancer*) was born in Dallas, Texas and began her dance training with Lorraine Cranford at the age of seven. She then studied with Myrtha Rosello and was offered a scholarship to the School of

American Ballet at the age of twelve. With the Dallas Ballet, she danced leading roles in *Swan Lake*, *Giselle*, *Firebird*, *Coppelia*, and *The Nutcracker*.

Miss Dunham joined American Ballet Theatre in 1985, was appointed a Soloist in 1987, and a Principal Dancer in 1989.

In 1991, Miss Dunham appeared as a guest artist with The Australian Ballet, dancing Princess Aurora in *The Sleeping Beauty* and Odette-Odile in *Swan Lake*.



GUILLAUME GRAFFIN (*Principal Dancer*) was born in Neuilly-sur-Seine, France, began his ballet training at the Paris Conservatory and joined the Paris Opera School in 1981. He joined the Paris Opera Ballet in 1983 and was appointed

coryphé the following year. Mr. Graffin joined the Ballets de Monte Carlo, and in 1986, was appointed premier danseur by Princess Caroline of Monaco.

Mr. Graffin joined American Ballet Theatre as a Principal Dancer in 1988.

PALOMA HERRERA (*Principal Dancer*) Born in Buenos Aires, Paloma Herrera began her ballet studies with Olga Ferri at the age of seven. As a young dancer, she was a first prize winner at several major competitions in South America, and, at the age of 11, studied at the Moscow Ballet in Russia before returning to Buenos Aires to dance



the role of Cupid in *Dow Quixote* at the Teatro Colon.

Miss Herrera was a Finalist at the Fourteenth International Ballet Competition in Varna, Bulgaria in 1990. After the competition, she was invited by Natalia Makarova to

take class with the English National Ballet in London and by Hector Zarsaspe to continue her studies at the School of American Ballet in New York. She joined American Ballet Theatre as a member of the corps de ballet in June of 1991, was promoted to Soloist in June of 1993, and to Principal Dancer in March of 1995.



ROBERT HILL (*Principal Dancer*) Born in West Babylon, New York, Robert Hill began his dance training at the age of seventeen in Florida at the Dussich Dance Studio. He studied at the School of American Ballet on scholarship, then attended the Philadelphia College of the Performing Arts for a year. Prior to joining American Ballet Theatre in 1982, he danced with Phyllis Papa at the Atlantic Contemporary Ballet Theatre in Atlantic City.

Appointed a Soloist with American Ballet Theatre in 1986, Mr. Hill left the Company in 1988 and danced with the New York City Ballet, The Royal Ballet, the Ballet Teatro alla Scala, the Scottish Ballet, and the San Francisco Ballet.

Mr. Hill appeared with American Ballet Theatre as a guest artist in 1990 and rejoined the Company as a Principal Dancer in 1993. In July, 1994, he appeared as an exchange artist with The Australian Ballet.



SUSAN JAFFE (*Principal Dancer*) was born in Washington, D. C. and began her dance training at the Maryland School of Ballet with Hortensia Fonseca, Elizabeth Statler, and Michelle Lees. She

later studied at the School of American Ballet and spent two summers as a scholarship student at the American Ballet Theatre School. She performed leading roles with the Maryland Youth Ballet and, in 1978, joined American Ballet Theatre II, ABT's junior troupe. In 1980, Miss Jaffe joined American Ballet Theatre and made her debut with the Company at the Kennedy Center in December, dancing "Pas d'Esclave" from *Le Corsaire* with Alexander Godunov. She became a Soloist in 1981 and was appointed a Principal Dancer in 1983.

Most recently, Miss Jaffe, who has danced as a guest artist with companies around the world, appeared with the English National Ballet, the Kirov Ballet, The Royal Danish Ballet, The Royal Swedish Ballet, the La Scala Ballet in Milan, and The Royal Ballet.

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Profiles Giselle



JULIE KENT (*Principal Dancer*) began her dance training with Hortensia Fonseca at the Academy of the Maryland Youth Ballet. She attended the American Ballet Theatre II Summer session and the School of American Ballet before joining American Ballet Theatre as an apprentice in 1985. In that same year, Miss Kent won first place in the regional finals of the National Society of Arts and Letters at the Kennedy Center. In 1986, she was the only American to win a medal at the Prix de Lausanne International Ballet Competition, and became a member of ABT's corps de ballet. Miss Kent starred in the Herbert Ross film *Dances* in 1987. She was appointed a Soloist with ABT in 1990 and a Principal Dancer in 1993, the year in which she won the Erik Bruhn Prize in Toronto.

Miss Kent is married to Principal Dancer Victor Barbee.



VLADIMIR MALAKHOV (*Principal Dancer*) Born in Krivoy Rog, Ukraine, Vladimir Malakhov began his dance training at the age of four at a local ballet school there. He continued his studies at the Bobshoi Ballet School from the age of ten, and upon graduation in 1986 joined the Moscow Classical Ballet as the company's youngest principal dancer.

Mr. Malakhov joined American Ballet Theatre as a Principal Dancer in the Spring of 1995.



AMANDA MCKERROW (*Principal Dancer*) was born in Albuquerque, New Mexico and began her ballet training at the age of seven at the Twinbrook School of Ballet. She began studying with Mary Day at the age of fourteen and joined The Washington Ballet as an apprentice in 1979. After becoming a full company mem-

ber in 1980, she won the Gold Medal at the Moscow International Ballet Competition in 1981. Miss McKerrrow was the recipient of a Princess Grace Foundation Dance Fellowship in 1986.

Miss McKerrrow joined with American Ballet Theatres as a member of the corps de ballet in 1982, was appointed a Soloist in 1983 and a Principal Dancer in 1987. She is married to Soloist John Gardner.

KATHLEEN MOORE (*Principal Dancer*) Born



in Chicago, Illinois, Kathleen Moore started her dance training in Huntsville, Alabama. At the age of twelve, she began studying at the Alabama School of Fine Arts in Birmingham with Dame Sonia Arova and Thor

Sutowski. After attending the School of American Ballet and American Ballet Theatre School for Summer sessions, she joined ABT II in 1980.

Miss Moore joined American Ballet Theatre as a member of the corps de ballet in 1982, was appointed a Soloist in 1988, and a Principal Dancer in 1991.



MICHAEL OWEN (*Principal Dancer*) was born in Carlisle, Pennsylvania, and received his early training there with Marcia Weary. He then studied at the Pennsylvania Ballet School, the School of American Ballet, and the

American Ballet Theatre School. He has made concert appearances with Jacques D'Amboise and Edward Villella and was a member of Ballet Repertory Company. He joined ABT in 1974, became a Soloist in 1977, and was promoted to Principal Dancer in 1987.

DESMOND RICHARDSON (*Principal Dancer*) was born in Sumter, South Carolina and grew up in Queens, New York. He studied at the High School of Performing Arts, the International



Sommer Academie des Tanz in Köln, Germany, and at the Alvin Ailey American Dance Centre on scholarship. He appeared for one year with the Alvin Ailey Repertory Ensemble, and, in 1987, joined the Alvin Ailey American Dance Theater where he danced for eight years. In 1994, he joined the Frankfurt Ballet as a Soloist, where he remained until the Summer of 1996.

Mr. Richardson joined American Ballet Theatre as a Principal Dancer in January, 1997. He created the title role in Lar Lubovitch's *Othello* and performed the roles of Tybalt in *Romeo and Juliet* and Carabosse in *The Sleeping Beauty*.



KEITH ROBERTS (*Principal Dancer*) was born in Denver, Colorado and studied at the North Carolina School of the Arts from the age of thirteen. At seventeen he was accepted into the School of American Ballet in New York. He joined American Ballet Theatre as a member of the corps de ballet in 1987, was promoted to Soloist in 1992, and to Principal Dancer in 1997.



ETHAN STIEFEL (*Principal Dancer*) Pennsylvania-born Ethan Stiefel began his dance training at the age of eight in Madison, Wisconsin. He studied for two years at the Milwaukee Ballet School with both Ted Kivitt and Paul

Sutherland. He also studied with Marcia Dale Weary at the Pennsylvania Youth Ballet before moving to New York to attend American Ballet Theatre's School of Classical Ballet and the School of American Ballet on scholarship. At sixteen he joined the corps de ballet of the New York City Ballet. In 1992, Mr. Stiefel took a leave of absence to work with the Zurich Ballet. He returned to the New York City Ballet one year later as a soloist, and was pro-

moted to principal dancer in 1995.

Mr. Stiefel joined American Ballet Theatre as a Principal Dancer in April, 1997.



ASHLEY TUTTLE (*Principal Dancer*) joined the corps de ballet of American Ballet Theatre in 1987, was promoted to Soloist in 1992, and to Principal Dancer in 1997. Born and raised in Columbia, South Carolina, Miss Tuttle studied ballet at the Calvert-Brodie School in her hometown. At twelve, she attended Summer sessions at the School of American Ballet, becoming a full-time student there at the age of fifteen. Her professional appearances before joining ABT included dancing for seven years with the Columbia City Ballet, and appearing in *Wind Wanderer in the Willows* for South Carolina Educational Television.

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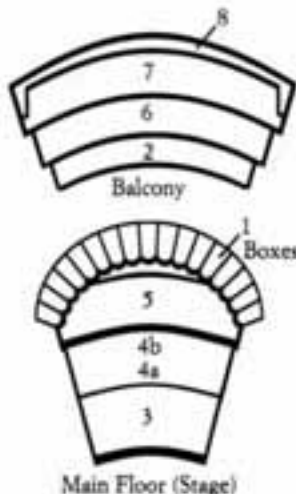
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DETROIT OPERA HOUSE
General Information

PHOTOGRAPHY AND RECORDING DEVICES

Unauthorized cameras and recording devices are not allowed inside the theater at any time.

The taking of photographs of the theater or any performance is strictly prohibited. As a courtesy to our guests, we ask that all paging devices and alarm watches be switched to a silent mode prior to the start of a performance.

IN CASE OF EMERGENCY

Doctors and parents are advised to leave their seat location (located on ticket) and our emergency number, 313/237-3257, with the service or sitter in case of an emergency.

Please observe the lighted exit signs located throughout the theater. In the event of fire or similar emergency, please remain calm and walk - do not run - to the nearest exit. Our ushers are trained to lead you out of the building safely.

A trained Emergency Medical Technician (EMT) is on site during all events. Please see an usher or staff member to contact the EMT.

RESTROOMS

Ladies' restrooms are located off the Broadway lobby, down the stairs and also on the third floor (Madison side). Please press 3R on the elevator.

Gentlemen's restrooms are located under the Grand Theatre staircase, down the stairs and also on the third floor (Broadway side). Please press 3 on the elevator.

Please note: All third floor restrooms are wheelchair accessible.

NO SMOKING

Detroit Opera House is a smoke-free facility. Ash receptacles are provided on the exterior of all entry doors for those who wish to smoke.

USHERS

Ushers are stationed at the top of each aisle. If you have a question or concern, please inform an usher, and they will contact management. If you are interested in becoming a volunteer usher, please call the usher hotline at 313/237-3253.

LATE SEATING POLICY

Latecomers will be seated only during an appropriate pause in the program, and will be asked to view the program on closed-circuit television monitors located in the lobbies until an appropriate program pause occurs.

LOST AND FOUND

Lost and Found is located in the Administrative Coordinator's office. Please see an usher if you have misplaced an article, or call 313/961-3500 if you have already left the theater.

PARKING

Parking is available for all events in the Opera House Parking Lot and the Opera House Garage, located directly across John R. from Detroit Opera House on Broadway. Pre-paid parking is available through the box office. Please call 313/961-3500 for parking information.

ACCESSIBILITY

Accessible seating locations for patrons in wheelchairs are located in all price ranges on the orchestra level. When inquiring

about tickets, please ask about these locations if you require special accommodations.

Assisted Listening Devices are available on a first-come, first-serve basis. Please see an usher or Ticket Office representative to request this service. Although this is a complimentary service, we will request to hold a piece of personal identification while you are using the device.

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Children are welcome however, all guests are required to hold a ticket, regardless of age. We kindly ask that parental discretion be exercised for certain programs, and that all guests remember that during a program such as opera or ballet, the ability of all audience members to hear the music is a prerequisite to enjoyment of the performance. In all cases, babes in arms are not permitted.

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Concession stands are located on all levels in the lobbies. Please note: Food and Drinks are NOT Allowed in the Auditorium at any time!

Coat Check is located in the Madison lobby. The cost is \$1.00 per coat. Please note that Detroit Opera House does not accept responsibility for any personal articles that are not checked at the Coat Check.

Drinking fountains are located in the lobbies on floors 1 and 3. Public pay phones are located in the vestibule of the Broadway lobby and in the restrooms. Patrons in wheelchairs can access pay phones through the Broadway storm lobby.

FOR YOUR INFORMATION

Detroit Opera House is available for rent by your organization. Please call Brent Batterson, Facility Manager, at 313/237-3250 to receive rental information.

Tours are available for individuals at predetermined times throughout the year and for groups by appointment. Please call Brent Batterson, Facility Manager at 313/237-3250 to inquire about our tour schedules and prices.

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Performance days: 10:00 a.m. through the first intermission of the evening's performance, except Saturdays and Sundays when the Ticket Office will open two hours prior to curtain.

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..... Detroit Opera House

Dreamgirls

CONTENTS

Program Notes

- 6 -

DETROIT OPERA HOUSE
CAPITAL CAMPAIGN

- 17 -

DETROIT OPERA HOUSE
ADMINISTRATION
AND STAFF

- 18 -

GENERAL
INFORMATION

- 20 -

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MICHAEL BENNETT

Starring

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The Cast *Dreamgirls*

(in order of appearance)

The Stepp Sisters	ANDI HOPKINS, KIMBERLY JAJUAN, KYRA LITTLE, JANICE LORRAINE
Charlene	SARA BETH LANE
Joanne	NAPIERA GROVES
Marty	DARRIN LAMONT BYRD
Curtis Taylor Jr.	BRIAN EVARET CHANDLER
Deena Jones	LA TANYA HALL
M.C.	MARK L. WRIGHT
Tiny Joe Dixon	ERICH McMILLAN-McCALL
Lorrell Robinson	TONYA DIXON
C.C. White	GARY E. VINCENT
Effie Melody White	B.J. CROSBY
Little Albert and the Tru-Tones	TOMÉ COUSIN, RONALD 'CADET' BASTINE, AVON CHANDLER, CHARLES MUNN, ANDRE WARD
James Thunder Early	KEVIN-ANTHONY
The James Early Band	RONALD 'CADET' BASTINE, AVON CHANDLER, TOMÉ COUSIN, CHARLES MUNN, STEPP STEWART, WILLIAM WESLEY
Wayne	AVON CHANDLER
Dave and the Sweethearts	STEPHEN CAMPANELLA, HEIDI BLICKENSTAFF, TERI FURR
TV Stage Manager	STEPHEN CAMPANELLA
Frank (a Press Agent)	MICHAEL GODDARD
Michelle Morris	KIMBERLY JAJUAN
Jerry (a nightclub owner)	CHARLES MUNN
Carl	ERICH McMILLAN-McCALL
The Five Tuxedos	AVON CHANDLER, TOMÉ COUSIN, STEPP STEWART, ANDRE WARD, WILLIAM WESLEY
Les Styles	NAPIERA GROVES, ANDI HOPKINS, SARA BETH LANE, KYRA LITTLE
Mr. Morgan	MARK L. WRIGHT
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STANDBYS, UNDERSTUDIES

Standbys and understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Standby for Effie Melody White – WYDETTA CARTER

Understudies: Effie Melody White – ANDI HOPKINS; C.C. White – RONALD 'CADET' BASTINE, ERICH McMILLAN-McCALL; Deena Jones – NAPIERA GROVES, KEENAH REID; Michelle Morris – KYRA LITTLE, STACIE PRECIA; Lorrell Robinson – JANICE LORRAINE, KYRA LITTLE; Curtis Taylor Jr. – ERICH McMILLAN-McCALL; Marty – CHARLES MUNN, DARIUS KEITH WILLIAMS; James Thunder Early – MARK L. WRIGHT, TOMÉ COUSIN; Wayne – WILLIAM WESLEY, DARIUS KEITH WILLIAMS; Dave – MICHAEL GODDARD. **Swings** – STACIE PRECIA, KEENAH REID, ERNEST TOUSSANT, DARIUS KEITH WILLIAMS.

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The Program *Dreamgirls*

ACT I

Time: The Early Sixties

SCENE 1: The Apollo Theater

"I'm Looking for Something" The Stepp Sisters
 "Goin' Downtown" Little Albert and the Tru-Tones
 "Takin' the Long Way Home" Tiny Joe Dixon
 "Move (You're Steppin' on My Heart)" The Dreamettes
 "Fake Your Way to the Top" Jimmy Early, The Jimmy Early Band,
 The Dreamettes
 "Cadillac Car" Curtis, Jimmy, C.C., Marty and The Company

SCENE 2: On the road

"Cadillac Car" The Company

SCENE 3: A recording studio

"Cadillac Car" The Company

SCENE 4: Limbo

"Cadillac Car" Dave and the Sweethearts
 "Steppin' to the Bad Side" Curtis, C.C., Jimmy, Wayne, Marty, The Dreamettes
 and the Company

SCENE 5: A hotel in St. Louis

"Party, Party" The Company

SCENE 6: Miami Beach

"I Want You Baby" Jimmy and The Dreamettes

SCENE 7: Dressing room in the Atlantic Hotel

"Family" C.C., Curtis, Jimmy, Deena, Lorrell

SCENE 8: Cleveland

"Dreamgirls" The Dreams
 "Press Conference" The Company
 "Only the Beginning" Curtis, Deena and Effie

SCENE 9: A TV Studio

"Heavy" The Dreams

SCENE 10: San Francisco

"Heavy" The Dreams and Curtis

SCENE 11: Las Vegas (backstage)

"Drivin' Down the Strip" Jimmy
 "It's All Over" Curtis, Effie, Deena, Lorrell, C.C., Michelle, Jimmy
 "And I Am Telling You I'm Not Going" Effie

SCENE 12: Las Vegas (on stage)

"Love Love You Baby" Deena Jones and the Dreams

THERE WILL BE ONE 15-MINUTE INTERMISSION

ACT TWO

Time: The Early Seventies

SCENE 1: Las Vegas Hilton

"Dreamgirls" The Dreams and Company

SCENE 2: Chicago nightclub

"I Am Changing" Effie

SCENE 3: Vogue Magazine photo call

"One More Picture Please" The Company
 "When I First Saw You" Curtis and Deena

SCENE 4: National Democratic fundraiser

"Got to Be Good Times" The Five Tuxedos
 "Ain't No Party" Lorrell and Jimmy
 "I Meant You No Harm" Jimmy
 "Quintette" Deena, Lorrell, C.C., Michelle and Jimmy
 "The Rap" Jimmy, C.C., Marty, Curtis, Frank, Lorrell and The Company

SCENE 5: A Chicago recording studio

"I Miss You Old Friend" Effie, Marty, C.C. and Les Styles
 "One Night Only" Effie

SCENE 6: Los Angeles

"One Night Only" Deena Jones and The Dreams and The Company

SCENE 7: Chicago

"I'm Somebody" Deena Jones and The Dreams
 "Chicago" Deena, Curtis, Mr. Morgan, Marty, C.C., Effie, Frank

SCENE 8: New York

"Hard to Say Goodbye, My Love" Deena Jones and The Dreams
 "Dreamgirls" Effie, Deena and The Dreams

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Profiles Dreamgirls

KEVIN-ANTHONY (*James Thunder Early*) joins *Dreamgirls* directly from Broadway where he performed the role of Teen Angel in *Grease!* Other credits: national tour of *Grease!* and 1st national tour of *Miss Saigon*. He sends his love to his children, Krystal and Korey. To be placed on a mailing list for more information on Kevin-Anthony, please call 1-888-515-7273.

DARRIN LAMONT BYRD (*Marty*) "I can do all things through Christ who strengthens me" Phillipians 4:13. Credits: *Five Guys Named Moe* (Big Moe), 1st Canadian national tour. Regional: *Jesus Christ Superstar*, *Big River*, *Driving Miss Daisy*, *Of Mice and Men*, *A Midsummer Night's Dream*, *Taming of the Shrew*. Thanks to my family for their undying support, and my beautiful wife Rosalyn with whom I share my soul. To God be the glory!

BRIAN EVARET CHANDLER (*Curtis Taylor Jr.*) Most recent: Towne Street Theatre's *Passing* (L.A.). B'way: *Timon of Athens* (National Actors Theatre). Off-B'way: *Black Eagles*, *Bingo Long*, *King Lear*. Regional, touring: *A Soldier's Play* (Negro Ensemble Co.) TV: *Brota*, "Deep Space Nine," Atty. Jeff Battles, "Guiding Light," "As the World Turns," "One Life to Live," "Another World." Washington, D.C. native, raised in Cleveland. B.F.A., Howard University. Thanks to God for the opportunity and the love and support of family and friends. This is dedicated to one of his guardian angels, Alvaleta Guess.

B.J. CROSBY (*Effie Melody White*) comes to *Dreamgirls* directly from the original B'way company of *Smokey Joe's Café*, for which she was honored with nominations for the Tony Award and the NAACP Award as

Best Actress in a Musical. She also received a prestigious Olivier Award nomination for her London premiere with *Smokey Joe's Café*. B.J. began singing in the Baptist church and has since performed all over the world. TV: NBC's "Heatwave: The Long Summer," "The Life of Romare Beardon," "The Bill Cosby Show," "Family Matters," "Gimme a Break," "The Joy That Kills." Other stage credits: *One Mo' Time*, *Shangri La*, *Ain't Misbehavin'*, *Lady Sings Lady Day*, *A Tribute to Billie Holiday* with Ellis Marsalis (recorded on Rounder Records, recipient of an Ace Award) and *He's Right on Time*, with Reverend Daryl Coley (recorded on SparrowRecords). Other recorded highlights include several new dance hits and the *Smokey Joe's* original cast CD. A recipient of many gospel awards, B.J. has appeared in concert, singing gospel, jazz and R&B throughout the USA, South America and Europe. B.J. gives God the praise.

TONYA DIXON (*Lorrell Robinson*) Most recent: Andrew Lloyd Webber's *Music of the Night* (stand-by for Betty Buckley, Melissa Manchester). National tour: *Ti Moune*, *Once on this Island*, as well as regional productions in La Miranda and St. Louis. Regional: *Ain't Misbehavin'*, *Sweet Charity*, *6 Women with Brain Death*. Thanks to God, family, Eric, Barrington and Ginger for their continued love and support.

LA TANYA HALL (*Deena Jones*) was last seen in Roundabout Theatre's workshop, *What the World Needs Now*. Other credits: *Promises, Promises* (City Center); *Spiritual Journey*; *Don't Bother Me, I Can't Cope* (Apollo Theatre). TV: "An Evening with Harry Belafonte & Friends." World tours, special appearances: Harry Belafonte, Gloria Gaynor, Jon Secada, Harry Belafonte, Harry Belafonte & Friends.

in journalism from Univ. of Colorado. Miss Colorado 1987, Third Runner Up to Miss America. All praise to God for our blessings, thanks to family and friends for years of love and support.

KIMBERLY JAJUAN (*Michelle Morris*) B'way workshops, shows: *King David*, *Smokey Joe's Café*, *Music of the Night*, *Marie Christine* (director, Graciela Daniele); *The New Sondheim Revue*, (director, James Lapine); *One Touch of Venus* (City Center); *Geriswin at 100*, *A Celebration at Carnegie Hall!* Many commercials and jingles. Thank you Jesus and family for love and support.

GARY E. VINCENT (*C.C. White*) Credits: *Dreamgirls*, *Ain't Misbehavin'*, *Once On This Island*, *Bessie's Blues*, *Hip 2 Birth of the Boom*. TV: "Soul Train," "The Arsenio Hall Show" and "60 Minutes." Recorded or performed with George Michael, The O'Jays and Oleta Adams. Graduate of Howard University with a B.F.A. in Fine Arts with a concentration in Musical Theatre.

WYDETTA CARTER (*Effie Standby*) comes directly from the nat'l tour of *How To Succeed... (Miss Jones)*. She sang aboard the M.S. Dreamward and traveled through Europe with The Golden Gospel Singers of Harlem. Credits: *Show Boat*, *Ain't Misbehavin'*, *Anything Goes*, *Little Shop of Horrors*, *Jerry's Girls*. Thanks to God for the gift of song, and to the folks at DGRW, David & Judy, Steve, C&C and family for never ending love and support. Dedicated to the memory of her mom and dad. (XOXO).

RONALD 'CADET' BASTINE (*Ensemble/ n.s. C.C. White*) Broadway: *Play On!*, *Miss Saigon*. Other theatre: *Kiss of the Spider Woman*, *Superman*, *Dreamgirls*, *My One and*

Only, The Tap Dance Kid. Workshops: *Ragtime*, *Jelly's Last Jam*. His performance is dedicated to God and his family.

HEIDI BLICKENSTAFF (*Ensemble*) Regional: *A Midsummer Night's Dream*, *Blue Window*, *A Little Night Music*, *42nd Street*, *A Chorus Line*. Nat'l, int'l tours: *The Who's Tommy*, understudying, performing as Mrs. Walker. Duke Univ. grad. Love to fiancé Robert.

STEPHEN CAMPANELLA (*Ensemble*) returns to the role of Dave in *Dreamgirls* after a successful run at Paper Mill Playhouse. Nat'l Tours: *Joseph...Dreamcoat*, *Grease!*, *Jesus Christ Superstar*, *Heartstrings*. Other credits include roles in *Peter Pan*, *Radio City Christmas Show*, *The Fantasticks*.

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AVON CHANDLER (*Ensemble*) just completed a revival of *Don't Bother Me, I Can't Cope*. Other credits include national tour of *Joseph... Dreamcoat* in Chicago, *That's Christmas!*, starring Sandy Duncan. Regional, etc: *Five Guys Named Moe*, *Peter Pan*, *West Side Story*. All thanks and praises to God.

TOMÉ COUSIN (*Ensemble, u.s. Jimmy*) From Pittsburgh, PA., toured nationally in *A Chorus Line*, internationally in *Sweet Charity*, *Tabalaga Und Lilli*. Regional: *La Cage aux Folles*, *The Who's Tommy*, *Chicago*. TV: "Mr. Rogers Neighborhood," "The Jacksons (An American Dream)." Co-founder and artistic director of The Physical Theatre Project. Peace be with you.

TERI FURR (*Ensemble*) B'way: *Beauty & the Beast*, *Gypsy* with Tyne Daly (u.s. & perf. Dainty June). Off-B'way: *Carnival!* Nat'l/Reg'l: *Pump Boys...* (Prudie), *A Chorus Line* (Maggie), *42nd Street* (Peggy). TV: "As the World Turns," "All My Children." Recently began recording jingles! Love to Rusty. This one's for mom.

MICHAEL GODDARD (*Ensemble, u.s. Dave*) Originally from Tucson, graduated from ASU with a degree in marketing before pursuing the stage. Theatre: *Crazy for You* (European tour), *Will Rogers Follies* with Pat Boone, *Good News*, *West Side Story*, *A Chorus Line*. Thanks to family, friends for constant love and laughter. This one is for the Glamour Girls!

NAPIERA GROVES (*Ensemble/u.s. Deena*) From Cincinnati, graduated from the School for the Creative and Performing Arts. Theatre arts/musical theatre major, Howard Univ.; studied at Oxford Univ. with British American Drama Academy.

Currently reigning Miss District of Columbia USA 1997. Credits: *Jelly's Last Jam*, *As You Like It*, *Measure for Measure*, *Before It Hits Home*.

ANDI HOPKINS (*Ensemble, u.s. Effie*) Recent: the acclaimed *Blackbirds of Broadway*, Montreal Jazz Festival. Nat'l: *Joseph... Dreamcoat*, *Singin' in the Rain*; Int'l: *West Side Story*, *Ain't Misbehavin'*, *Golden Musicals of Broadway*. Regional: *Jesus Christ Superstar*, *On the Town*. NY: X'mas and Easter shows, Radio City Music Hall. Andi has a B.A. and M.F.A. in dance from SMU.

JANICE LORRAINE (*Ensemble/u.s. Lorrell*) Praise God from whom all my blessings flow! From Washington, D.C., living in Brooklyn, NY. B'way: *Grease!*, *Jelly's Last Jam*, *Starlight Express*; Nat'l: *Starlight Express*, *Ain't Misbehavin'*, *The Tap Dance Kid*; Regional: *Little Shop of Horrors*, *Sophisticated Ladies*, *The Wiz* and lots more! Peace and laughter.

SARA BETH LANE (*Ensemble*) A native North Carolinian, alumna of N.C. School of the Arts as a ballet major. Performed with several ballet companies before joining Alvin Ailey Dance Theater, touring 21 countries. Theatre: *Oh, Kay!* (B'way), several regional productions and TV credits. This is her second production of *Dreamgirls*. Thank you Gohonzon, family and friends.

KYRA LITTLE (*Ensemble/u.s. Michelle, Lorrell/Dance Captain*) holds a B.F.A. from Howard Univ. As special asst. to George Faison, performed in *Purlie*, *Sing Mahalia Sing*, Bill Clinton's Presidential Inauguration. Others: *Finian's Rainbow*, *Dreamgirls*, *Once On This Island*, *Don't Bother Me, I Can't Cope*, *Black Nativity*. This is dedicated to her family for love and support.

ERICH McMILLAN-McCALL (*Ensemble/u.s. Curtis, C.C. White*) B'way: *Chicago* with Ann Reinking and Bebe Neuwirth, *The Who's Tommy*. Nat'l: *Jelly's Last Jam* with Maurice Hines, *Joseph... Dreamcoat* with Donny Osmond, *Chicago* with Jasmine Guy. Off-B'way: *Juba*, *Archy and Mebitabel* with Taylor Dayne. Praise to God for his bountiful blessings and to family and friends for love and support.

CHARLES MUNN (*Ensemble/u.s. Marty*) B'way, 1st Nat'l Tour: *Miss Saigon*, symphonic recording. Performed extensively in the U.S. and abroad for the Disney Co. Regional: *West Side Story*, *Guys and Dolls*. Hey Heathers. Hilary, here's another one for ya.

STACIE PRECIA (*Swing, u.s. Michelle*) Broadway: *Play On!* Regional: *Play On!* (Old Globe), *Funny Business* (Kennedy Center). National tour: *Jelly's Last Jam*. Education: Yale University. Stacie gives high praise and thanks to God, family and friends for all their love and support.


KEENAH REID (*Ensemble, u.s. Deena*) Originally from Upstate New York, graduate of Howard Univ., with B.S. degree in fashion merchandising. Trained extensively at Alvin Ailey as a scholarship student. Worked with Footprints Dance Co., Premiere Dance Theatre, Rod Rodgers Dance Co. Performed at Radio City Music Hall for Christmas and Spring spectaculars.

STIEPP STEWART (*Ensemble*) is a an Emmy-nominated songwriter and choreographer. Creator of *The Dance Game*, the first ever trivia game about famous dancers. Pre-Broadway: *Chicago*, *Applause*, *Jelly's Last Jam* nat'l tour. His dance shoes are displayed in the Café. This is dedicated to Ron Gill and the Stewart family.

ERNEST TOUSSANT (*Swing*), a New Orleans native, lives in NYC where he recently completed a two-year acting scholarship. Credits: *Freedom is My Middle Name*; *The Dutchman*, *A Chorus Line*; episodes of the Fox TV series "House of Buggin'"; and a number of TV commercials. He has also toured nationally with Stephanie Mills as her choreographer and lead dancer.

ANDRE WARD (*Ensemble*) Born and raised in Las Vegas, NV. He went on to Ogden, UT., where he received his degree in musical theater. Credits: *Crazy for You* (European tour), *Finian's Rainbow* (Goodspeed) and *Judas* in *Jesus Christ Superstar* (Carousel Dinner Theatre).


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Profiles Dreamgirls

WILLIAM WESLEY (*Ensemble, u.s. Wayne*) a Detroit native, is a multi-faceted performer. B'way: *Play On!* Regional: *Uptown...It's Hot!*, *Play On!*, *Dreamgirls*, *Purlie*, *Underwing*, *Peter Pan*. Film: *Lambada*, *One Good Cop*, *Hotshots*. TV: "Renegade," "Generations," "Cop Rock," "Polyanna," "Somebody's Daughter" and "Cosby." Toured with Grace Jones. Thanks to God, family and friends for their love and support. Ashé.

DARIUS KEITH WILLIAMS (*Swing, u.s. Marty, Wayne*) from Brooklyn. Broadway: *Uptown...It's Hot!*, *Play On!* Nat'l: *Sophisticated Ladies*, *Body & Soul*, *Starlight Express*, *Raisin*. Regional: *Ain't Misbehavin'*, *Pajama Game*. Everlasting praise to the Almighty for this blessing. Dedicated to the loving memory of his mom. Peace!

MARK L. WRIGHT (*Ensemble/u.s. Jimmy*) This is his professional debut. Elizabeth, N.J. native. Featured roles in *South Pacific*, *Pippin*, *Hair* and *God's Creation*. Mark has performed with Shirley Caesar and Jennifer Holliday. This is dedicated to my dad and the loving memory of my mom, Joyce Wright."

TONY STEVENS (*Director/Choreographer*) Recent: *Betty Buckley* at Carnegie Hall, *Sheba* (Jewish Rep); *The Body Shop*, (Westbeth Theatre); *Funny You Don't Look Like a Grandmother* (Pace Theatricals). B'way: *The Wind in the Willow*; *Perfectly Frank*; *Rachel Lily Rosenbloom*, *Rockabye Hamlet*; assistant to Bob Fosse on *Chicago* and Peter Gennaro on *Irene*. Off-B'way, regional: *Get Happy* (L.A. Weekly, Drama-Logue Awards); *All Dressed Up*; *Sing Happy*; *Annie Get Your Gun*, (L.A. Music Center starring Debbie Reynolds); *Paint Your Wagon*, *Animal Crackers*, (Goodspeed); *George M!*; *Sayonara*,

Tommy. Film: *Best Little Whorehouse in Texas*, *The Great Gatsby*. TV: "Broadway Plays Washington," "Disneyland's 30th Anniversary." Choreography for: Liza Minnelli, Lily Tomlin, Bette Midler, Gene Kelly, Lucille Ball, Dick Van Dyke, Nancy Walker and Ann Reinking.

TOM EYEN (*Book and Lyrics*) began writing and directing at La Mama E.T.C. and the Caffe Cino. Among his plays are *The White Whore and the Bit Player* (1964), *Why Hanna's Skirt Won't Stay Down* (1965), *Sarah B. Divine* (1967), *The Dirtiest Show in Town* (1970), *Women Behind Bars* (1978), and *The Neon Woman* (1978). TV: the Emmy Award-winning "Mary Hartman, Mary Hartman" (1977), which also won the Emmy. Mr. Eyen is the recipient of a Tony Award nomination for Best Score (lyrics), and a Tony Award for the book of *Dreamgirls* as well as a Grammy Award for Best Cast Album. He died in 1991.

HENRY KRIEGER (*Composer*) received a Grammy Award and Tony and Drama Desk nominations for his score for *Dreamgirls*. Also for B'way, he composed the music for *The Tap Dance Kid* (lyrics by Robert Lorick). Mr. Krieger's latest B'way musical, *Side Show*, is currently playing at the Richard Rodgers Theatre. He wrote two songs for the Radio City Music Hall Christmas Spectacular (lyrics by *Side Show* collaborator Bill Russell). For many years, he has happily served as musical director for the 52nd Street Project, a group which brings entertainment professionals together with kids to create and perform in their own shows.

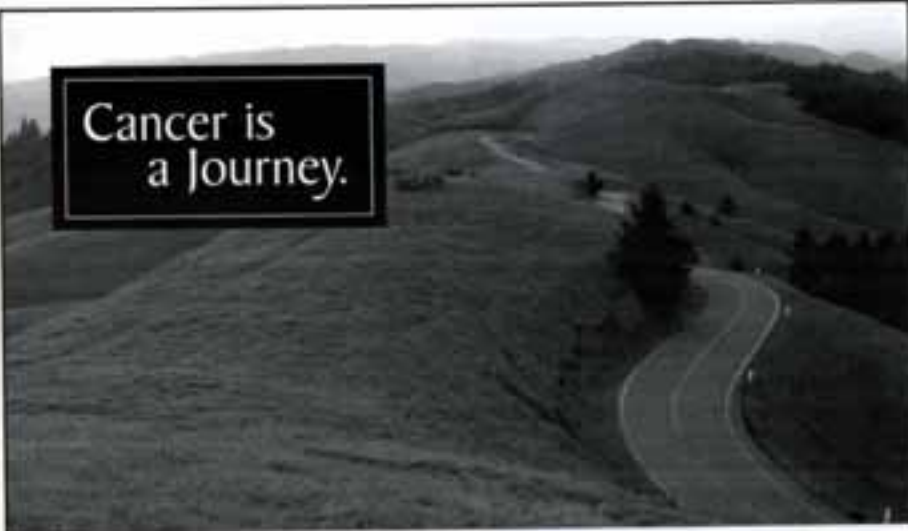
MICHAEL BENNETT (*Original Direction/Choreography*) choreographed *Promises, Promises*; *Coax*; *Company*; *Follies* (which

he co-directed with Harold Prince) and *See-saw* (which he wrote and directed). *A Chorus Line*, which he conceived, choreographed and directed, won nine Tony Awards and the Pulitzer Prize. In 1979, he produced, directed and choreographed *Ballroom*. *Dreamgirls*, was nominated for thirteen 1982 Tony Awards, won six and won Mr. Bennett his seventh.

ROBIN WAGNER (*Scenic Designer*) Broadway designs include *The Life, Victor/Victoria*, *Angels in America*, *Jelly's Last Jam*; *Crazy for You*, *City of Angels*; *Jerome Robbins' Broadway*; *Chess*; *A Chorus Line*; *Dreamgirls*; *42nd Street*; *On the Twentieth Century*; *Jesus Christ Superstar*; *Lenny*; *Promises, Promises*; *The*

Great White Hope and *Hair*. Other work ranges from regional theatre to ballet, rock & roll and grand opera, including the Metropolitan, Vienna State, Hamburg State and Royal Opera companies. Honors include Tonys, Drama Desk, Outer Critics Circle, Lumen and others. He is a Trustee of the NY Shakespeare Festival and a professor of Theatre Arts at Columbia University.

THEONI V. ALDREDGE (*Costume Designer*) has designed more than 140 Broadway shows. For her work in the theatre, she has received Tony Awards for *La Cage aux Folles*, *Annie* and *Barnum*. For her work in *The Great Gatsby*, she won an Academy Award.



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Profiles Dreamgirls

THARON MUSSER (*Lighting Designer*) Ms. Musser's many Broadway hits include *Dreamgirls* (Tony Award); *Follies* (Tony Award); *A Chorus Line* (Tony Award); *The Secret Garden*; *Belossi Blues*; *Brighton Beach Memoirs*; *Children of a Lesser God*; *The Odd Couple*; *42nd Street*; *Jerry's Girls*; *The Prisoner of Second Avenue*; *They're Playing Our Song*; *The Sunshine Boys*; *The Wiz*; *Tribute*; *Same Time, Next Year*; *California Suite*; *The Lion in Winter*; *Hallelujah, Baby!*; *Mame*; *A Little Night Music*; *Applause* and *The Act*.

OTTS MUNDERLOH (*Sound Designer*) B'way credits include: *Passion*, *Jelly's Last Jam*, *Crazy for You*, *The Secret Garden*, *Grand Hotel*, *Tru*, *Jerome Robbins' Broadway*, *Les Liaisons Dangereuses*, *Lily Tomlin's The Search for Signs of Intelligent Life in the Universe*, *The Real Thing*, *Sweet Charity* (revival), *Big River*, *Hurlyburly*, *Barnum*, *Sophisticated Ladies*, *Dreamgirls*, *The Rink*, *My One and Only*, *Ain't Misbehavin'*, *Ballroom*, *Bring Back Birdie*, *Harold and Maude* and *I Remember Mama*.

KEITH LEVENSON (*Musical Director/Supervision*) has worked as a musical director/orchestrator/composer and/or lyricist on the B'way productions of *Annie* (20th Anniversary tour), *Grease*, *She Loves Me*, *Annie Warbucks*, *Jesus Christ Superstar*, *A Chorus Line*, *Chess*, *Big River*, *Winchell*, *The Flowering Peach*. He conducted Roger Daltrey and The Who with symphony orchestras across the U.S. and "The Wizard of Oz in Concert" for TNT, with Nathan Lane, Joel Grey, Jewel, Natalie Cole. He conducted Eddie Fisher, Don Rickles in Vegas, Jesus and Judas on "The Tonight Show." Current: composing for the PBS series, "Great Streets." Love and thanks to Henry, Tony, Annie, Julie and Grace.

STUART HOWARD & AMY SCHECTER (*Casting*) with Casting Director Howard Meltzer. B'way: *Chicago*, *Grease!*, *The Rose Tattoo*, *Gypsy*, *Laughter on the 23rd Floor*, among others. Touring: *Annie*, *Big TV*: "Cinderella," starring Brandy (NY casting). Members of the Casting Society of America.

JOHN MONACO (*Music Coordinator*) is a veteran of the musical theatre. He has been Music Coordinator for over 150 B'way musicals and has performed in over 40 B'way shows. He has had the privilege of working with Richard Rodgers, John Kander, Jule Styne, Elmer Bernstein, Harvey Schmidt, Philip Springer, George Forrest, Robert Wright, Richard Sherman, Charles Strouse, Robert Sherman, Larry Grossman, Stephen Flaherty and many others.

GERRY McINTYRE (*Assistant Director/Choreographer*) Directing-choreography credits: *Once On This Island* (La Mirada Theatre, Virginia Stage Co.), *For Colored Girls...* (Cal State). Choreography for TV's "Designing Women," "Major Dad," "Golden Palace." He has performed on B'way in *Joseph... Dreamcoat*, *Once on this Island*, *Anything Goes*, *Uptown...It's Hot!* TV: "The Pretender," "Murphy Brown," "Caroline in the City," "Naked Truth," "NYPD Blue," "The Nanny." He is currently in the national touring company of *Chicago*. He is also the recipient of the National Irene Ryan Award for Acting.

MARK S. KRAUSE (*Production Stage Manager*) stage managed nat'l and int'l tours of *Coco*, *Applause*, *Seesaw*, *Signpost to Murder*, *Can-Can*, *Charley's Aunt*, *The Utter Glory of Morrissey Hall*, *Da, Dancin'*, *Deathtrap*, *Pippin*, *La Cage aux Folles*, *Copyright 2010, Michigan Opera Theatre*

Musical Celebration, *The Mystery of Edwin Drood*, *Chess*, *Grand Hotel*, *The Will Rogers Follies*, *The Sound of Music*, *Busker Alley* and *A Chorus Line*.

RICHARD KORNBERG & ASSOCIATES (*Press Representative*) B'way: *Rent*, *Jeekyll & Hyde*, *David Copperfield: Dreams and Nightmares*, *Jelly's Last Jam*, *The Will Rogers Follies*, *My Fair Lady*. Off-B'way: *The Food Chain*, *Blown Sideways Through Life*, *After Play*, *Ricky Jay & His 52 Assistants*. Also: Second Stage Theatre, NY Theatre Workshop, Paper Mill Playhouse.

MARVIN A. KRAUSS (*Producer*) won a Tony Award as executive producer of *La Cage aux Folles*. He co-produced *Grand Hotel*, *Death of a Salesman*, *Merlin*, *Tebele and Her Demon*, *The Poison Tree*, the touring company of *Elvis* and co-produced the tours of *Dreamgirls* and *Little Shop of Horrors*. He has managed many Broadway productions and tours, including *Dreamgirls*, *Woman of the Year*, *Dancin'*, *The Magic Show*, *Godspell*, *Beatlemania*, *Gypsy*, *The Will Rogers Follies*, *Camelot*, *Passion*, *Sacrilege*, *Patti Lapone on Broadway*, *Indiscretions*, *Getting Away with Murder* and *Steel Pier*. He is a producer of the int'l tour of *West Side Story* and the General Manager for the 20th Anniversary tour of *Annie* (starring Nell Carter) and *The Life*.

IRVING SIDERS (*Producer*) entered the theatrical business at age 17 and is still very active from representing outstanding variety artists to producing and packaging Broadway shows such as *Prisoner of Second Avenue*; *The Sunshine Boys*; *God's Favorite*; *California Suite*; *Brighton Beach Memoirs*; *The Magic Show*; *Same Time, Next Year*;

Ain't Misbehavin'; *Master Harold and the Boys*; *Dreamgirls*; *Children of a Lesser God*; *Me and My Girl*; *Peter Pan* starring Cathy Rigby; *The Unsinkable Molly Brown*, starring Debbie Reynolds. Was the first person chosen Man of the Year (1992) by the National Touring Theatre Council (B'way Theatre League). Most recent tours of *Grand Hotel*, *Camelot*, starring Robert Goulet and the Tony Award-winning *The Will Rogers Follies*, *Dial M for Murder* and the nat'l tour of *West Side Story*.

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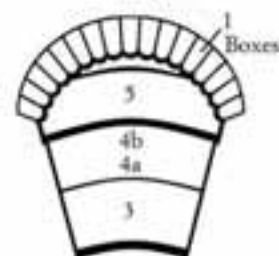
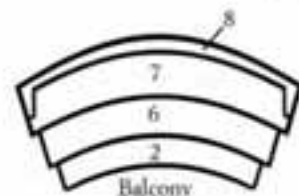
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MAY

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May 9, 13, 15, 16 at 8:00 p.m.
May 10, 17 at 2:00 p.m.

JUNE

Porgy & Bess

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The taking of photographs of the theater or any performance is strictly prohibited. As a courtesy to our guests, we ask that all paging devices and alarm watches be switched to a silent mode prior to the start of a performance.

IN CASE OF EMERGENCY

Detour and parents are advised to leave their seat location (located on ticket) and our emergency number, 313-237-3272, with the service or street in case of an emergency.

Please observe the lighted exit signs located throughout the theater. In the event of fire or similar emergency, please remain calm and walk - do not run - to the nearest exit. Our ushers are trained to lead you out of the building safely.

A trained Emergency Medical Technician (EMT) is on site during all events. Please see an usher or staff member to contact the EMT.

RESTROOMS

Ladies' restrooms are located off the Broadway lobby, down the stairs and also on the third floor (Madison side). Please press III on the elevator.

Gentlemen's restrooms are located under the Grand Theatre staircase, down the stairs and also on the third floor (Broadway side). Please press I on the elevator.

Please note: All third floor restrooms are wheelchair accessible.

NO SMOKING

Detroit Opera House is a smoke-free facility. Ash receptacles are provided on the exterior of all entry doors for those who wish to smoke.

USHERS

Ushers are stationed at the top of each aisle. If you have a question or concern, please inform an usher, and they will contact management. If you are interested in becoming a volunteer usher, please call the usher hotline at 313-237-3293.

LATE SEATING POLICY

Latecomers will be seated only during an appropriate pause in the program, and will be asked to view the program on closed-circuit television monitors located in the lobbies until an appropriate program pause occurs.

LOST AND FOUND

Lost and Found is located in the Administrative Coordinator's office. Please see an usher if you have misplaced an article, or call 313-961-1300 if you have already left the theater.

PARKING

Parking is available for all events in the Opera House Parking Lot and the Opera House Garage, located directly across John R. from Detroit Opera House on Broadway. Pre-paid parking is available through the box office. Please call 313-961-1300 for parking information.

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Accessible seating locations for patrons in wheelchairs are located in all price ranges on the orchestra level. When inquiring

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Coat Check is located in the Madison lobby. The cost is \$1.00 per coat. Please note that Detroit Opera House does not accept responsibility for any personal articles that are not checked at the Coat Check.

Drinking fountains are located in the lobbies on floors 1 and 3. Public pay phones are located in the northside of the Broadway lobby and in the restrooms. Patrons in wheelchairs can access pay phones through the Broadway stairs lobby.

FOR YOUR INFORMATION

Detroit Opera House is available for rent by your organization. Please call Brent Battersen, Facility Manager, at 313-237-3290 to receive rental information.

Trains are available for individuals at predetermined times throughout the year and for groups by appointment. Please call Brent Battersen, Facility Manager at 313-237-3290 to inquire about our train schedules and prices.

TICKET INFORMATION

Detroit Opera House Ticket Office hours are:
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Performance days: 10:00 a.m. through the first intermission of the evening's performance, except Saturdays and Sundays when the Ticket Office will open two hours prior to curtain.

Tickets for all public events held at Detroit Opera House are also available through all TicketMaster phone and retail outlets.

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Alvin Ailey

CONTENTS

Who's Who

- 4 -

ALVIN AILEY
BOARD OF TRUSTEES

- 9 -

ALVIN AILEY STAFF

- 10 -

GENERAL
INFORMATION

- 12 -

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MICHIGAN OPERA THEATRE

Laura R. Wyss
Editor

Mitchell Carter
Contributing Editor

KATTS COMMUNICATIONS

Kimberley A. Dyke
Tina Jones
Design Directors

Tom Jones
Publishing Consultant

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LIVE PUBLISHING

Print & Production Direction
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COVER PHOTO:

Mark J. Mancinelli
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A NEDERLANDER PRESENTATION:

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Who's Who Alvin Ailey

JUDITH JAMISON ARTISTIC DIRECTOR

Judith Jamison was appointed Artistic Director of the Alvin Ailey American Dance Theater in 1989, after the death of her mentor, Alvin Ailey. A native of Philadelphia, she studied with the late Marjorie Corbett, was discovered by Agnes de Mille and made her New York debut with American Ballet Theatre in 1964. She became a member of the Alvin Ailey American Dance Theater in 1965 and danced with the company for 15 years to great acclaim. Recognizing her extraordinary talent, Mr. Ailey created some of his most enduring roles for her, most notably the *tour de force* solo *Cry*.

After leaving The Ailey, Ms. Jamison appeared as a guest artist with ballet companies all over the world and starred in the hit Broadway musical *Sophisticated Ladies*. In 1988, she formed her own company, The Jamison Project, and a PBS special depicting her creative process, *Judith Jamison: The Dancer/Artist*, aired nationally the same year.

A highly regarded choreographer, Ms. Jamison has created works for many companies. *Sweet Release*, her most recent ballet, premiered at Lincoln Center Festival '96, to original music by Wynton Marsalis. *Rift* (1991), *Hymn* (1993) a collaboration with Anna Deavere Smith featured on the PBS television special *Great Performances*, and *Riverdale* (1995) are other major works she has choreographed for The Ailey.

Ms. Jamison is a master teacher, lecturer and author (her autobiography, *Dancing Spirit*, was published in 1993). She is a noted authority on modern dance and an advocate for education in the arts. She sits on the boards of several organizations including Jacob's Pillow and the Advisory Board of the Harkness Center for Dance Injuries. She is the recipient of many awards and honorary degrees (the last from Yale University in 1997).

Today, Judith Jamison presides over a renewed Ailey organization, artistically and fiscally invigorated. Her presence has been a catalyst, propelling the organization in new directions—the development of the Women's Choreography Initiative, company performances at the Olympic Arts Festival, national appearances by the company in American Express television and print ads, and the recent company residence in South Africa. Her focus, however, remains on the importance of the constant rejuvenation of the Ailey legacy—dance as a medium for honoring the past, celebrating the present and fearlessly teaching into the future.

MASAZUMI CHAYA ASSOCIATE ARTISTIC DIRECTOR

Masazumi Chaya was born in Fukuoka, Japan, where he began his classical ballet training. Upon moving to New York, he studied modern dance and performed with the Richard Englund Repertory Company. Mr. Chaya joined the Alvin Ailey American Dance Theater in 1972 and performed with the company for 15 years. In 1986, he became the Assistant to the Rehearsal Director and two years later became the company's Rehearsal Director. In 1991, Mr. Chaya was named Associate Artistic Director of the company.

Mr. Chaya has staged numerous ballets including Alvin Ailey's *Flowers* for the Missouri Ballet Company (1990) and *The River* for the Royal Swedish Ballet (1993), Ballet Florida (1995), National Ballet of Prague (1995) and Pennsylvania Ballet (1996). He also restaged *Pas de Deux*, *The River*, *The Mooche*, and *The Stack-Up* for the Ailey company. In 1991, Mr. Chaya restaged Ailey's *For "You" - With Love for a Dance in America* program entitled *Alvin Ailey American Dance Theater Steps Ahead*. Mr. Chaya provides invaluable creative assistance in all facets of the company. He assisted in the creative development of an American Express commercial featuring the Ailey company and each year provides creative direction for company photo shoots. Mr. Chaya has also appeared on Japanese television in both dramatic and musical productions.

A master teacher both on tour with the company and in Japan, Mr. Chaya has also served as choreographic assistant to Alvin Ailey and John Butler. Mr. Chaya wishes to recognize the artistic contribution and spirit of his late friend and fellow artist, Michihiro Oka.

RONNI FAVORS ASSISTANT REHEARSAL DIRECTOR

Ronni Favors began dancing as a child in her hometown of Iowa City, Iowa. After attending the National Arts Camp in Interlochen, Michigan, as a recipient of the Camp Scholarship, she traveled to New York to continue her studies at the Alvin Ailey American Dance Center. She began her performing career with the Alvin Ailey Repertory Ensemble, and subsequently became a member of the Alvin Ailey American Dance Theater, touring with the company throughout North and South America, Japan, and Europe. She later joined the Lar Lubovitch Dance Company, where she also performed, setting his works on several companies, including

the Alvin Ailey American Dance Theater, the Cleveland Ballet, and Ballet du Nord. After serving as an instructor and Artistic Director of the acclaimed AileyCamp program during its inaugural years in Kansas City, Ms. Favors returned to the Ailey organization in 1991 to direct the AileyCamp project in New York and provide guidance in its national implementation. In 1997, Ms. Favors assumed yet another role at The Ailey by becoming the company's Assistant Rehearsal Director.

GUILLERMO ASCA (*Rego Park, NY*), or "Moe" as he is affectionately known, was awarded a scholarship to the Alvin Ailey American Dance Center and has danced with the Alvin Ailey Repertory Ensemble, Ballet Metropolitan de Caracas, Ballet Hispanico, Dance Compass and Foot Prints Dance Project. Mr. Asca joined The Ailey in 1994.

LYNN BARRE (*Ft. Lauderdale, FL*) began her dance training in Ft. Lauderdale, FL. She continued

her studies at New World School of the Arts and began performing with Fredrick Bratcher and Company in Miami. She joined the Philadelphia Dance Company (Philadanco) in 1993 where she danced for four seasons. She has also performed with Williams Henry Dance Theatre and Elna Moore Dance. Ms. Barre joined The Ailey in 1997.

DON BELLAMY (*Washington, DC*) studied dance at the Duke Ellington School of the Arts. He has danced with the Capitol Ballet Company under the direction of Doris W. Jones and Billy Wilson. He appeared in the 1993 Broadway musical, *The Red Shoes*, choreographed by Lar Lubovitch. Mr. Bellamy was a member of The Ailey from 1989 to 1992 and rejoined the company in 1994.

KEVIN E. BOSEMAN (*Anderuse, SC*) began training with Andrew Kubarsky at the Greenville Ballet where he later made his performing debut. Kevin was a scholarship student at the Alvin Ailey

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American Dance Center and a member of the Alvin Ailey Repertory Ensemble and the Martha Graham Dance Company. He has worked with Donald Byrd/The Group, and was in the 1995 revival tour of *Your Arms Too Short to Box With God*. Mr. Bosteman joined The Ailey in 1997.

LINDA CÁCERES (Bronx, NY) began her dance training at Ballet Hispanico School of Dance and is a graduate of La Guardia High School for the Performing Arts. During the summer of 1993, she was a scholarship student at the Pennsylvania Ballet, and in 1994 she was a finalist in the Arts Recognition and Talent Search in Miami, FL. She has danced with 'El Piccolo Teatro del' la Opera and Ballet Hispanico. Ms. Cáceres joined The Ailey in 1996.

MICHELLE CESENE (Los Angeles, CA) trained with Rebecca Wright, Victoria Koenig, and Michelle Simmons. After graduating with a Bachelor of Arts in Dance from California State University Long Beach, she joined Dallas Black Dance Theatre where she danced for three years. Ms. Cesene joined The Ailey in 1997.

LINDA-DENISE EVANS (Baltimore, MD) began her dance training at the Baltimore School for the Arts and studied on scholarship at the Alvin Ailey American Dance Center. She received first place in the National ACT-SO Competition sponsored by the NAACP and was a finalist in the Arts Recognition and Talent Search in Miami, FL. Ms. Evans has performed with the Capitol Ballet and Hubbard Street Dance Company. She joined The Ailey in 1992.

EDWARD FRANKLIN (Detroit, MI) studied at the Alvin Ailey American Dance Center, where he was a recipient of a Donna Wood Foundation award. He is a graduate of the North Atlanta School of Performing Arts and performed with the Gary Harrison Dance Company in Atlanta. He danced with Philadanco from 1994 to 1996 and joined The Ailey in 1996.

BERNARD GADDIS (Philadelphia, PA) is a graduate of the Creative and Performing Arts High School and received scholarships to Dance Theatre of Harlem, Pennsylvania Ballet and Alvin Ailey American Dance Center. He has performed with Leja Dance Theatre, Koresk Dance Company and

Philadanco. He is also a former artistic director and founder of Philadanco's second company. Mr. Gaddis joined The Ailey in 1993.

JEFFREY GERODIAS (San Diego, CA) studied at the San Diego School of Creative and Performing Arts and the Boston Conservatory of Music, Theater and Dance. He also studied at the Alvin Ailey American Dance Center where he was a recipient of a Donna Wood Foundation award during the summer of 1994. He has danced with the Alvin Ailey Repertory Ensemble, and he joined The Ailey in 1996.

VERNARD J. GILMORE (Chicago, IL) began dancing at Carrie Performing and Creative Arts High School in Chicago, and later studied at the Joseph Holmes Chicago Dance Theatre with Marquita Levy, Harriet Ross, and Emily Stein. He received a dance scholarship to Barat College, won the all-city NAACP ACT-SO Competition in dance in 1993, and studied on scholarship at the Alvin Ailey American Dance Center. A former member of the Alvin Ailey Repertory Ensemble, he joined The Ailey in 1997.

CHRISTINA ANGELA GONZALES (San Francisco, CA) attended the San Francisco School of Arts and received her training as a scholarship student at the Alvin Ailey American Dance Center. She has performed with Earl Mosley Dance, Complexions - A Concept in Dance, Ballet Hispanico, and from 1992-1995 she was a member of the Alvin Ailey Repertory Ensemble. Ms. Gonzales joined The Ailey in 1997.

LISA JOHNSON (Washington, DC) is a graduate of the Duke Ellington School of the Arts and the University of the Arts in Philadelphia. She has danced with the Capitol Ballet, Donald Byrd/The Group and Cleo Parker Robinson Dance Ensemble. She also appeared with the Washington Opera and in the PBS special *Judith Jamison: The Dancemaker*. Ms. Johnson joined The Ailey in 1994.

VENUS HALL (Chicago, IL) trained at Joseph Holmes Chicago Dance Theatre under the instruction of Ransy Duncan and Harriet Ross. She was a scholarship student at Barat College where she received her B. F. A. and was named in numerous honor societies. Ms. Hall is a former all-city winner of dance in the NAACP ACT-SO Competition. She

studied on scholarship at the Alvin Ailey American Dance Center, was a member of the Alvin Ailey Repertory Ensemble, and joined The Ailey in 1997.

VIKIKIA LAMBERT (Philadelphia, PA) studied with Philadanco and the Pennsylvania School of Ballet. She trained at the North Carolina School for the Arts under Melissa Hayden and was a scholarship student at the Alvin Ailey American Dance Center. Ms. Lambert was a member of the Alvin Ailey Repertory Ensemble before joining The Ailey in 1993.

AMOS J. MACHANIC, JR. (Miami, FL) studied dance at the New World School of the Arts and continued his training at the Alvin Ailey American Dance Center, where he was a scholarship recipient. He was a member of the Alvin Ailey Repertory Ensemble and joined The Ailey in 1996.

KRISHA MARCANO (St. Joseph, Trinidad) has trained at the Caribbean School of Dance, State University of New York at Purchase, the Alvin Ailey American Dance Center and the Martha Graham Center of Contemporary Dance. Her performance experience includes the Martha Graham Dance Company, the Michael Mao Dance Company and the Royal Caribbean Cruise Line. Ms. Marciano joined The Ailey in 1997.

JONATHAN PHELPS (Harrisburg, PA) began his professional dance career with The Jamison Project and Donald Byrd/The Group. He studied on scholarship at the School of American Ballet, The Pennsylvania Ballet and the Alvin Ailey American Dance Center. He is a B. F. A. graduate of the University of the Arts and appeared in the PBS special *Judith Jamison: The Dancemaker*. Mr. Phelps has choreographed and received grants for numerous works on companies in The Northeast Regional Ballet Association and is an alumnus of The Carlisle

Project choreographic conference. Mr. Phelps joined The Ailey in 1992.

TONI PIERCE (St. Paul, MN) began her training with Loyce Houlton Minnesota Dance Theater. She performed with the Alvin Ailey Repertory Ensemble before joining The Ailey. Ms. Pierce has also danced with the Rick Odams Company in Paris and Tatu Forum Company in Germany. She rejoined The Ailey in 1991.

BENOIT-SWAN POUFFER (Paris, France) attended the Conservatoire National Supérieur de Danse de Paris and was a scholarship student at the Alvin Ailey American Dance Center. He was first prize winner at the European Benetton Competition in Italy, and has worked with Dwight Rhodes, Complexions, Philadanco, and Donald Byrd/The Group. Mr. Pouffer joined The Ailey in 1997.

TROY O'NEIL POWELL (New York, NY) graduated from the High School of the Performing Arts. At the age of nine, he began his dance training at the Alvin Ailey American Dance Center. He was a finalist in the Arts Recognition and Talent Search in Miami, Florida. He has assisted choreographers Judith Jamison, Louis Johnson and Ralph Lemon, and has danced with the Alvin Ailey Repertory Ensemble. Mr. Powell joined The Ailey in 1991.

RENEE ROBINSON (Washington, DC) began her training in classical ballet at the Jones-Haywood School of Ballet. She was the recipient of two Ford Foundation scholarships to the School of American Ballet and was awarded full scholarships to the Dance Theatre of Harlem and Alvin Ailey American Dance Center. Ms. Robinson was a member of the Alvin Ailey Repertory Ensemble and joined The Ailey in 1981.

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MATTHEW RUSHING (*Los Angeles, CA*) attended the Los Angeles County High School for the Arts and trained at the Los Angeles Contemporary Dance Theater, Stanley Holden Dance Center and the Alvin Ailey American Dance Center. He has received the Spotlight Award and was named a Presidential Scholar in the Arts. Mr. Rushing danced with the Alvin Ailey Repertory Ensemble and joined The Ailey in 1992.

URI SANDS (*Miami, FL*) studied at the New World School of the Arts in Miami under Daniel Lewis. He continued his training at Miami Dance Theatre, Miami Ballet and Contemporary Dance Theatre. He received full scholarships to Miami Ballet, Milwaukee Ballet, Joffrey Ballet and Alvin Ailey American Dance Center. Mr. Sands has danced with Frederick Bratcher Contemporary Dance Theatre, Miami Ballet and Philadanco. Mr. Sands joined The Ailey in 1995.

SOLANGE SANDY (*Port-of-Spain, Trinidad*) began her dance training at the Caribbean School of Dancing. She is an alumna of the Alvin Ailey American Dance Center and danced with the Alvin Ailey Repertory Ensemble after receiving her B. F. A. degree from The Juilliard School. Ms. Sandy joined The Ailey in 1994.

GLENN A. SIMS (*Long Branch, NJ*) began his training at the Academy of Dance Arts, Red Bank, NJ.

He was a scholarship student at the Alvin Ailey American Dance Center and attended The Juilliard School. He has performed for the King of Morocco and danced in works by Glen Tetley, Paul Taylor, José Limón, and Lila York. Mr. Sims joined The Ailey in 1997.

DWANA SMALLWOOD (*Brooklyn, NY*) has a degree in modern dance from the North Carolina School of the Arts and also trained at the Martha Graham School, LaGuardia High School of Performing Arts, and as a scholarship student at the Alvin Ailey American Dance Center. She is a former member of the North Carolina Black Repertory Company and three-time first place winner of the Apollo Theater's Amateur Night. Ms. Smallwood was a member of the Alvin Ailey Repertory Ensemble and joined The Ailey in 1995.

NASHA THOMAS-SCHMITT (*New York, NY*) began her training with Bernice Johnson and studied at the Alvin Ailey American Dance Center. She is a graduate of The High School of the Performing Arts and Southern Methodist University, as well as a 1980 recipient of the Presidential Scholar in the Arts award. She has appeared in various music videos, soap operas and variety shows on television in the U.S. and abroad. Ms. Thomas-Schmitt is a teacher and choreographer and recently represented the company as guest artist at the Budapest Opera House. She joined The Ailey in 1986.

DÉSIRÉE VLAD (*New York, NY*) began her dance training at St. Thomas School of Dance in the U.S. Virgin Islands, the North Carolina School of the Arts and the Alvin Ailey American Dance Center. She has performed with the Alvin Ailey Repertory Ensemble, Ze'eva Cohen Dance Company and in a production of *Empire Jones* starring Cleavon Little. She joined The Ailey in 1986.

DUDLEY WILLIAMS (*New York, NY*), a graduate of the High School of the Performing Arts, attended The Juilliard School and Metropolitan Opera Ballet School. He performed with the companies of Martha Graham, Donald McKayle and Talley Beatty and has made numerous solo appearances on television both at home and abroad. Mr. Williams joined The Ailey in 1964.

RICHARD WITTER (*Kingston, Jamaica*) enrolled in England's Air Training Corps to learn aviation at the age of 14. He flew solo for three years before moving on to study at the Northern School of Contemporary Dance. In 1987 he won the Metropolitan Dancer of the Year award. Mr. Witter has danced with Dance Theatre of Harlem and joined The Ailey in 1994.

ALVIN AILEYSM

AMERICAN DANCE THEATER

DATE: Tuesday, 3/31/98 (EVE)

PLACE: Detroit, MI

ORDER: 1

POLISH PIECES
(1995)

Choreography by Hans van Manen

Staged by Mea Venana

Music by Henryk-Mikolaj Górecki*

Set and Costumes by Keso Dekker

Special fabric treatment by Elissa Tatigikis Iberti

Lighting by Joop Caboort

Renee Robinson, Edward Franklin

Linda Cáceres, Uri Sands

Michelle Cesene, Richard Witter, Venus Hall, Jonathan Phelps,

Krishna Marcano, Troy O' Neil Powell, Lynn Barre, Benoit-Swan Pouffer

*Excerpted from "Concerto For Harpsichord and Strings" and "Three Pieces in the Old Style." By arrangement with G. Shirmer, sole agent for Polskie Wydawnictwo Muz (ZAIKS), publisher and copyright owner.

This work was made possible, in part, with public funds from the New York State Council on the Arts, a State Agency.

Hans van Manen began his ballet career in 1951 as a member of Sonia Gaskell's Ballet Recital. He created his first ballet for the Nederlandse Opera Ballet in 1957 and has gone on to create over 50 ballets for the Nederlands Dans Theater, where he has also been the artistic director and a dancer. His ballets have been staged by companies all over the world including the Stuttgart Ballet, Berlin Opera, the National Ballet of Canada, Pennsylvania Ballet, the Royal Ballet, the Royal Danish Ballet and the State Opera in Vienna. He has been honored for his work many times, and in 1992, the year of his 35th anniversary as a choreographer, he was given a Knighthood in the Order of Orange Nassau by the Queen of The Netherlands.

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DATE: Tuesday, 3/31/98 (EVE)
PLACE: Detroit, MI
ORDER: 2

CRY
(1971)

For all Black women everywhere - especially our mothers.

Choreography by Alvin Ailey
Music by Alice Coltrane, Laura Nyro and Chuck Griffin
Lighting by Chenault Spence

Linda-Denise Evans

This work was made possible, in part, by a grant from
The Ford Foundation.

"Something About John Coltrane" performed by Alice Coltrane
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"Been on a Train" performed by Laura Nyro
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"Right On, Be Free" performed by The Voices of East Harlem
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-INTERMISSION-

DATE: Tuesday, 3/31/98 (EVE)
PLACE: Detroit, MI
ORDER: 3

BAD BLOOD
(1984)
(New Production 1997)

Choreography by Ulysses Dove
Restaged by Masazumi Chaya
Music by Laurie Anderson ("Gravity's Angel" and "Walking and Falling")
Peter Gabriel ("Excellent Birds")
Original Costume and Set Design by Carol Vollet-Kingston
Set Recreated by Andy Jackness
Lighting by Beverly Emmons

Don Bellamy, Linda Cáceres, Edward Franklin, Dwana Smallwood,
Amos J. Machanic, Jr., Lynn Barre, Jeffrey Gerodias

Funds for this production were provided, in part, by
The Gladys Kriebel Delmas Foundation.

Commissioning funds for the original Ailey production of Bad Blood
were provided by the Reader's Digest Dance and Theatre Program,
by public funds from the National Endowment for the Arts, and
the New York State Council on the Arts, a State Agency.

The late beloved choreographer Ulysses Dove, a native of Columbia, South Carolina, was an artist with a bold new voice who earned his B.A. in dance from Bennington College. A former member of the Alvin Ailey American Dance Theater, Mr. Dove also danced with Merce Cunningham and Mary Anthony. He made his choreographic debut in 1979 with the Alvin Ailey Repertory Ensemble and, from 1981 to 1983, was Assistant Director of the Groupe Recherche Choreographique at the Paris Opera. A 1985 recipient of the National Choreography Project Award, Mr. Dove created works for the Basel Ballet, Les Ballets Jazz de Montreal, New World Ballet of Caracas, and the London Festival Ballet. He created the choreography for the Robert Wilson/Philip Glass opera the CIVIL warS (Rome Section). Ms. Jamison is committed to his works as a continuing legacy to The Ailey repertory.

Bad Blood was created for Les Ballets Jazz de Montreal and was given its world premiere in October 1984 at Place des Arts.

-INTERMISSION-

DATE: Tuesday, 3/31/98 (EVE)
PLACE: Detroit, MI
ORDER: 4

REVELATIONS
(1960)

Choreography by Alvin Ailey
Music: Traditional
Decor and Costumes by Ves Harper
Costumes for "Rocka My Soul" redesigned by Barbara Forbes
Lighting by Nicola Cernovitch

PILGRIM OF SORROW

I Been 'Buked
Arranged by Hall Johnson

The Company

Didn't My Lord Deliver Daniel
*Arranged by James Miller

Jonathan Phelps, Solange Sandy,
Lisa Johnson

Fix Me, Jesus
Arranged by Hall Johnson

Toni Pierce, Bernard Gaddis

TAKE ME TO THE WATER

Processional/Honor. Honor
Adapted and arranged by Howard A. Roberts

Jeffrey Gerodias, Venus Hall,
Benoit- Swan Pouffer,
Uri Sands

Wade in the Water
Adapted and arranged by Howard A. Roberts

Nasha Thomas-Schmitt, Don Bellamy,
Renee Robinson

I Wanna Be Ready
Arranged by James Miller

Guillermo Asca

MOVE, MEMBERS, MOVE

Sinner Man
Adapted and arranged by Howard A. Roberts

Uri Sands, Matthew Rushing, Troy O' Neil Powell

The Day is Past and Gone
Arranged by Howard A. Roberts and John Sellers

The Company

You May Run On
Arranged by Howard A. Roberts and John Sellers

The Company

Rocka My Soul in the Bosom of Abraham
Adapted and arranged by Howard A. Roberts

The Company

*Used by special arrangement with Galaxy Music Corporation, New York City.

All performances of Revelations are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife Barbara and her deep commitment to the Alvin Ailey American Dance Theater.

ALVIN AILEYSM

AMERICAN DANCE THEATER

DATE: Wednesday, 4/1/98 (MINI)
PLACE: Detroit, MI
ORDER: I

Speaker: Renee Robinson

THE STACK-UP
(1983)
(New Production 1997)
(Excerpt)

Choreography by Talley Beatty
Assistant to Mr. Beatty - Ralph Paul Haze
Restaged by Masazumi Chaya
Music: Various Contemporary Artists
Costumes by Carol Vollet-Kingston
Costumes Reconstructed by Barbara Forbes
Lighting by Tom Skelton

Nasha Thomas-Schmitt, Bernard Gaddis, Don Bellamy, Linda Cáceres,
Troy O' Neil Powell, Linda-Denise Evans, Matthew Rushing,
Richard Witter, Jonathan Phelps, Désirée Vlad, Toni Pierce,
Guillermo Asca, Jeffrey Gerodias, Lisa Johnson, Vikkia Lambert,
Amos J. Machanic, Jr., Glenn A. Sims

"Faces" performed by Earth, Wind and Fire
"Aubrey" performed by Grover Washington, Jr.
"Rockin' It" performed by Fearless Four
"Get Up and Dance" performed by Alphonze Mouzon

Funds for this production were provided, in part,
by the Ailey Partners New Works Fund.

The late master choreographer Talley Beatty, a native of Chicago, was a principal dancer with the Katherine Dunham Company for five years. He also appeared in the Broadway shows Cabin in the Sky, Pins and Needles and Blue Holiday. In addition to his career in musical theater, he formed his own company and toured

throughout the United States, Europe and Canada. His ballets have been mounted by dance companies around the world, including the Alvin Ailey American Dance Theater, Dance Theatre of Harlem, Kohn Opera Ballet Company, Stockholm Dance Theatre and Batsheva Dance Company.

DATE: Wednesday, 4/1/98 (MINI)

PLACE: Detroit, MI

ORDER: 2

REVELATIONS

(1960)

Choreography by Alvin Ailey

Music: Traditional

Decor and Costumes by Ves Harper

Costumes for "Rocka My Soul" redesigned by Barbara Forbes

Lighting by Nicola Cernovitch

PILGRIM OF SORROW

I Been 'Buked Venus Hall, Solange Sandy, Krishna Marcano,
Arranged by Hall Johnson Michelle Cesene,
Christina Angela Gonzales, Dwana Smallwood,
Vernard J. Gilmore, Edward Franklin, Benoit-Swan Pouffer

Didn't My Lord Deliver Daniel Vernard J. Gilmore, Lynn Barre,
*Arranged by James Miller Christina Angela Gonzales

Fix Me, Jesus Linda-Denise Evans, Edward Franklin
Arranged by Hall Johnson

TAKE ME TO THE WATER

Processional/Honor, Honor Kevin E. Boseman, Venus Hall,
Adapted and arranged by Howard A. Roberts Vernard J. Gilmore,
Benoit-Swan Pouffer

Wade in the Water Solange Sandy, Uri Sands,
Adapted and arranged by Howard A. Roberts Dwana Smallwood

I Wanna Be Ready Jeffrey Gerodias
Arranged by James Miller

MOVE, MEMBERS, MOVE

Sinner Man Benoit-Swan Pouffer, Richard Witter, Vernard J. Gilmore
Adapted and arranged by Howard A. Roberts

The Day is Past and Gone The Company
Arranged by Howard A. Roberts and John Sellers

You May Run On The Company
Arranged by Howard A. Roberts and John Sellers

Rocka My Soul in the Bosom of Abraham The Company
Adapted and arranged by Howard A. Roberts

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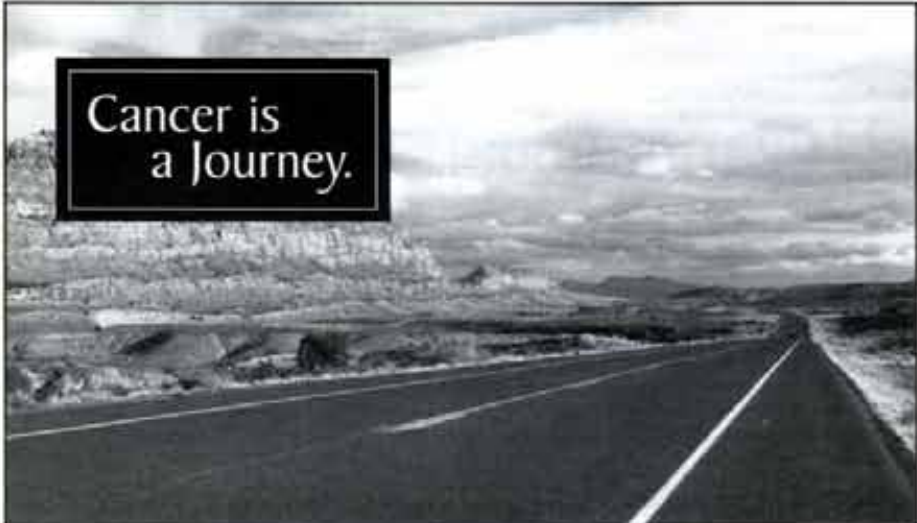
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For more information on the Alvin Ailey Dance Theater Foundation: 211 West 61st St., 3rd Fl., New York, NY 10023, (212) 767-0590, Fax: (212) 767-0625, Internet: <http://www.alvinaley.org>.



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Please observe the lighted exit signs located throughout the theater. In the event of fire or similar emergency, please remain calm and walk - do not run - to the nearest exit. Our sitters are trained to lead you out of the building safely.

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Please note: All third floor restrooms are wheelchair accessible.

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Ushers are stationed at the top of each aisle. If you have a question or concern, please inform an usher, and they will contact management. If you are interested in becoming a volunteer usher, please call the usher hotline at 313/237-3253.

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