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TAYLOR UNIVERSITY'S

Mitchell Theatre

PRESENTS

TAYLOR UNIVERSITY THEATRE PRESENTS

RODGERS & HAMMERSTEIN'S

"OKLAHOMA!"

MUSIC BY RICHARD RODGERS

BOOK & LYRICS BY OSCAR HAMMERSTEIN II

BASED ON THE PLAY "GREEN GROW THE LILACS" BY LYNN RIGS

ORIGINAL DANCES BY AGNES DE MILLE

OKLAHOMA! is presented by special arrangement with R&H Theatrics: www.rnh.com



ARTISTIC DIRECTOR



Welcome to Taylor University Theatre and this performance of *Oklahoma!* We have been preparing for you and believe your appearance to be the culmination of our work. This year's season began with Dr. Joe Ricke's production of *Antigone* wherein we raised nearly \$2000 toward the Jason Francis Theatre Scholarship. Thank you for the part you played in that. While I can hardly believe that this fall production is already in performance, I am delighted for you to see the hard and fruitful work of these faithful artists as they give back to God and to you out of the abundance that has been given to them.

The opportunity to highlight the growth and development of our dance curriculum in this production has been our responsibility and pleasure. I will not elaborate on the importance of *Oklahoma!* in the history of Choreography and the American Musical Theatre, but make sure you read Professor Kory Browder's notes in this program.

When I graduated from Taylor University in May of 1992, I took a job in Kansas. I know that I had been through Kansas before visiting family and on vacations, but as I drove across the state line, the geography took me by surprise. I found myself sincerely able to appreciate the wide open spaces and vast sky that seemed to never end. My first trip into Oklahoma was no different. Vast and varied landscapes and a people who were intrinsically tied to state loyalty and pride met me with generosity and hospitality. There are places there that still seem to me like the Oklahoma of Rodgers and Hammerstein's famous musical. Land is talked about in acres not plots. Just like the land of Curly and Laurey's time, it dominates life and impacts futures.

Oklahoma!'s energetic music and dancing lets us escape for a bit into the great myth at the center of the American experience – the fruitful union of our people with the land. We can be so smitten with the song and dance that often we are lured into missing some of the realities that lurk under the surface of this seemingly simple plot and vibrant dance numbers. If we dig a little deeper beyond the joy and laughter of this frontier romance, we see that love, land, property and statehood are wound together into a representation of a microcosm of what continues to be true of America—a place full of economic, racial, sexual, and social complexities.

It has not escaped us that *Oklahoma!* opened on Broadway a mere 16 months after Pearl Harbor. To ignore the cultural, social and political importance of this coincidence would be folly. Stories of uniformed boys standing at the back of the theatre singing along with the company the songs that represented for them all they were going to risk their lives for has moved and motivated us to think deeply about this musical. And then the most moving of tales as *Oklahoma!* traveled to London in 1947, just after WWII. War torn, bombed and in despair, the people of London went to the theatre and experienced an opportunity to again believe in the human spirit that could join together, put aside its differences to make something beautiful together.

Perhaps now is the perfect time for such a remembrance. To remember that we can do more together than we can do alone. To remember that farmers and cowboys and merchants should be friends, and that those things that seek to slip in and destroy us can be faced together.

May your evening with these men and women of our future be enjoyable, refreshing, and challenging. May you think about musicals in a new way, smile, and go home singing.

--Tracy Manning

MUSIC DIRECTOR



Dr. Conor Angell

Born and raised in Ireland, baritone Conor Angell joined Taylor University's music faculty in the fall of 2013. Previously, he taught at Houghton College and Wabash College. Award winner in the 2013 Chicago Oratorio Competition and 2013 American Prize in Vocal Performance, he has also received awards in the Heafner-Williams Vocal Competition, NATS Competition, and Kentucky Bach Choir Vocal Competition, among others. While completing his doctoral degree at the Indiana University Jacobs School of Music, he appeared in numerous performances with IU Opera. Before his studies at IU, Angell was a studio artist at Kentucky Opera, singing roles in *Werther*, *Pirates of Penzance*, *Otello*, *Don Quichotte*, and *Iolanta*. Angell is an active performer in operas, recitals, and orchestral concerts throughout the eastern and Midwestern US. He completed his master's degree at UNC-Greensboro and his bachelor's degree at Taylor University.

CHOREOGRAPHER



Kory Lynn Browder

Kory Browder, a native of the Chicagoland area, is a graduate of Ball State University with a BS in Dance Performance and is currently a part of the Musical Theatre Faculty at Taylor University. Professionally, Kory's career includes performances with Carnival Cruise Lines, Cedar Point Entertainment, Ball State Dance Theatre, Ballet Legere; including roles in *The Nutcracker*, *Sleeping Beauty*, *Cinderella*, *Nosferatu: A Vampire Ballet*, *Damn Yankees* and excerpts from *Swan Lake* and *Raymonda*. She trained and studied with many notable instructors including Trinette Singleton, Bill Evans, Ginger Farley, and Lou Ann Young, to name a few. She has been welcomed as a Master Instructor at Ball State University, Adjunct Faculty with Indiana Wesleyan University, Master Instructor for Regional Dance America, Assistant Director and Faculty with Anderson Young Ballet Theatre, and ballet instructor with Community School of the Arts in Marion, IN. Kory currently resides in Marion, with her supportive husband, Bobby Browder, and proud mother of children Evan and Ella.

SCENIC DESIGNER/TECHNICAL DIRECTOR



*Terrance Volden

Terrance is in his fifth year as Taylor Theatre's Technical Director. He graduated from Sterling College in Kansas in 2008 with a Bachelor of Arts degree in Communication and Theatre Arts. After graduation, he spent almost three years as a missionary outside of Chiclayo, Peru, working for Latin American Children's Fund as a teacher, pastor, and translator. In 2012, he obtained his education licenses in both Theatre and Vocal Music, also from Sterling. His theatre credits include three years as Scene Shop Supervisor at Sterling College and freelance scene design and construction across Kansas and Oklahoma. His past work at Taylor includes scene designs for *Waiting for Godot*, *Freud's Last Session*, *The Cherry Orchard*, and *Wit*, along with directing *The Servant of Two Masters*.

LIGHTING DESIGNER



*Conner Reagan

Conner Reagan has enjoyed being a part of the Taylor Theatre community over the past three years, and he eagerly awaits a future in technical theatre and scenic design. Some of his favorite technical theatre positions while at Taylor include: properties master for *I Love a Piano*, *The Marriage of Figaro*, and *A Midsummer Night's Dream*; technical director of *Working*; and his current position as lighting designer of *Oklahoma!* Conner would like to thank Morgan Turner for inviting him into the craft, and Dr. Scott Steckenrider for his guidance and support.

SCENIC DESIGNER'S NOTE

My main goal in the scenic design of this show was to capture the beauty of an area of the country that I called home for most of my life. The plains of the Midwest, Kansas and Oklahoma, aren't thought by all to be beautiful, but the wide open expanses, 360° horizon, the gentle rolling hills, and almost surreal colors of the sky are breathtaking. The beauty of the land was key to this design concept. The depth of the stage with the asymmetric levels create open country and rolling hills. The choice to surround the world in old slats helps us to connect in a way to the world through a common understanding of the texture and material.

While the land is beautiful, not everything that happens in life is always happy. We see that in the reality of the world Jud lives in. I wanted to create a stark contrast in Jud's world to the world outside. The dark, cramped, smokehouse is almost completely opposite from the rest of the set in every way. Laurey's house is big and white. The stage is open. The barn takes over the whole stage. But the smokehouse barely holds 2 people.

I hope that this design helps you to see the beauty of an often forgotten part of the country.

--Terrance Volden

LIGHTING DESIGNER'S NOTE

As a rookie designer, I could only approach the monumental task of lighting *Oklahoma!* humbly, always welcoming suggestion and collaboration. Through preliminary design meetings, I envisaged the wonderful potential that this show has for a beautiful lighting design, and it is only through the guidance of Terrance Volden, Tracy Manning, and Kevin Gawley that I have been able to produce a design that holds a candle to our vision.

Our cinematic approach to this production equipped me with widespread artistic elements: saturated, "technicolor" palettes enhance the larger-than-life qualities of the set pieces and costumes. At the same time, though, isolating scenes within the script to resemble cutaways and close-ups iconic to filmography became important for our aesthetic. It has been my goal to pull the scored elements of the production into a higher level of narrative communication by exploring the extent to which lighting can balance fantasy and reality.

I was given a perfect scenario to experiment with this juxtaposition during the ballet at the end of Act One. I must admit that lighting a fifteen-minute dance was a daunting task—one for which I had no preparation. However, thanks to the freedom in the abstraction of dance, the moods I sought to create through lighting are more vivid than anything I foresaw. I'm thrilled to be able to add my own storytelling to the acting choices, choreography, and narrative already alive on stage.

--Conner Reagan

CHOREOGRAPHER'S NOTE

Oklahoma!, a musical of premiere concepts in many ways, gave catalyst to the integration of dance as a component to motivate the story line, not just contribute movement to song. Rodgers and Hammerstein's vision for *Oklahoma* included the revolutionary styles of Agnes De Mille after her success with *Rodeo* for American Ballet Theatre in 1942. It was her suggestion to add a ballet to the musical, and with that the "Dream Ballet" came to fruition.

In choreographing *Oklahoma!*, her first Broadway musical, Agnes De Mille found opportunity to create emotional impact and contact with the characters throughout the play. Motifs and specific character movement were born in each individual to give them a relational quality for audience members. Within the "Dream Ballet", the choreography allowed the emotions of Laurey's quandary of two men take flight and push the storyline along.

Having this history behind *Oklahoma!*, I found great responsibility in paying homage to Agnes De Mille's vision and original work while creating motifs and movement for Taylor Theatre. In the original choreography of the "Dream Ballet", De Mille used *ports de bras* (movement of the arms) as a significance of the fluttering of a heart full of joy. She created a "cowboy dance" that symbolized Curly and the other cowboys riding their horses to the wedding. Burlesque dancers and dances were created to correlate the postcards and pictures hung in Jud's smokehouse, and the conflict of relationship of Laurey and Jud that created. And of course a final battle between the men to win Laurey's heart, which left her choosing Jud after a fatal conflict between the men. Staying true to this storyline was extremely important in my interpretation of the ballet, and some nuances were modified to advocate these original concepts.

Within this process of developing choreography for a staple in America's musical theatre history, I found great respect and admiration for the "pioneers" of this production. To take such great risks and abandonment in a rather conformable world is inspiring. I found it very interesting that after the success of *Oklahoma!*, Agnes De Mille was filled with doubt because she felt she had produced much better choreography in other works and she questioned her artistic judgment. After turning to a mentor, Martha Graham, she took Martha's advice and continued to create and not get discouraged by the weight of her own opinions...something every artist can relate to, I am sure. We all have that doubt and self-criticism and inhibition, but without faith, just think of what beauty we may miss creating in this world.

On a final "pointe", allow me to leave you with this, a quote from Agnes De Mille: *To dance is to be out of yourself. Larger, more beautiful, more powerful. This is power, it is glory on earth and it is yours for the taking.*

May we all encounter the moment of risk, find the courage of abandonment, and reap the benefits of exploration, whether it ends in success or not; because no matter what, growth will occur and a new horizon will be in our view.

*Oh what a beautiful mornin', oh what a beautiful day,
I gotta beautiful feelin', everything's goin' my way!*

--Kory Browder

COSTUME DESIGNER



*Sara Bailey

Sara is blessed to continue to be involved in her 12th season at Mitchell Theatre, serving as the Costume Designer for this production. As a student, Sara was involved in several areas of production but mainly spent her time sewing in the costume shop. Some of her favorite shows to be part of include *Thoroughly Modern Mille*, *The Taming of the Shrew*, *The Hobbit*, and *The Odd Couple*. Since her graduation in 2009, she has volunteered in various capacities at Taylor Theatre and loves having the continued opportunity to play in her free time while working for a local textbook company.

STAGE MANAGER & ASSISTANTS



*Grace Foltz - Stage Manager

Grace is a junior Theatre Arts major from Charlotte, NC, pursuing a delightful career as a Disney World Performer. Her theatre credits include: *Antigone*; *The Marriage of Figaro*; *The Arab-Israeli Cookbook*; *'Night, Mother*; *Curtains*; *The Curious Savage*; and *Beauty & the Beast*. "Thanks to my parents for their unconditional support, Tracy Manning for her wise mentoring."



*Alexis Jade Colón- Assistant to the Artistic Director

As a senior Theatre Arts major studying Professional Writing and Creative Writing, Alexis is thankful for the chance to study directing under Tracy Manning. Her favorite Taylor Theatre "roles" include: musician for Taylor Playback Theatre, Puck in *A Midsummer Night's Dream* (2017 Irene Ryan Nominee, KCACTF), assistant director and adaptor for *The Marriage of Figaro*, and children's acting coach for *The Miracle Worker*. Special thanks to Callie Haven and her writing professors Linda Taylor and Daniel Bowman.



Erin Davis- Assistant to the Music Director

Erin is an Upland, IN, local and a junior Vocal Performance major. She has greatly enjoyed practicing her musical directing skills with Dr. Angell and the cast while working on this show. Her Taylor Theatre credits include *Dido & Aeneas*, *Working*, and *The Marriage of Figaro*. "Thank you, Dr. Angell and Dr. Robertson for this wonderful opportunity!"

CAST

Aunt Eller	*Tamara Peachy
Curly	John Broda
Laurey	Anna Kaye Schulte
Ike Skidmore	Bradley Jensen
Fred	Andrew Baker
Slim	Brad Walker
Will Parker	*Sean Sele
Jud Fry	Steven Mantel
Ado Annie Carnes	Paige Kennedy
Ali Hakim	Benj Morris
Gertie	Jenna VanWeelden
Vivian/Dance Captain	*Jessica Schulte
Andrew Carnes	Joe Ricke
Aggie	*Erin Gautille
Kate	Alexis Turner
Silvie	Tiffany Rogers
Armina	Lauren Vock
Ellen	*Megan McKechnie
Cord Elam	Ty Kinter
Mike	Gabe Helmuth
Tom	Ben Thayer
Joe	Brandt Maina
Dance Ensemble	Sarah Dodd
	Maddy Glinz
	Jessica Hofmeister
	Suzie Quinn
	Mallory Tyree
Barn Dance Trio	Conner Reagan
	Joe Ricke
	Hasun Yoo

TAYLOR ORCHESTRA

Flute	Clara Loisch
Oboe	Clayton Dunaway
Percussion	Jack Mancuso
	Ethan Garrett
Viola	Adele Maxfield
Cello	Laura Anderson
Bass	Brent Gerig
Guitar	Joshy Kong
Harp	Clif Davis
Clarinet 1	Steven Christophersen
Clarinet 2 and bass cl	Jaylin Gadel
French Horn 1	Mirabelle Cyr
French Horn 2	Emily Zange
Trumpet 1	Keith Whitford
Trumpet 2	Jonathan Strycker
Trombone 1	Joshua Morris
Trombone 2	Clayton Cina
Violin 1	David Blakely
	Hasun Yoo
	Jamie Bell
Violin 2	Analiese Helms
	Rachel Breuer

Please Note:

***Haze, fog and simulated
gunshots will
be used in this production.***

SYNOPSIS OF SCENES

ACT I

- SCENE 1 The Front of Laurey's Farm House
SCENE 2 The Smoke House
SCENE 3 A Grove on Laurey's Farm

ACT II

- SCENE 1 The Skidmore Ranch
SCENE 2 The Back of Laurey's Farm House

TIME

Just after the turn of the century

PLACE

Indian Territory (Now Oklahoma)

ACKNOWLEDGEMENTS

Special thanks to the following:

*Joe Ricke
John VanWeelden
Mike Crossland
CCM Technical Theatre Department
Beth and Terry Davis
Kevin Gawley
Rachael Kayes
Michael Fletcher
Facilities Services
Media Services*

MUSICAL PROGRAM

ACT I

1. Opening Act I (Oh, What a Beautiful Morning)
2. Laurey's Entrance
3. The Surrey with the Fringe on the Top
4. Kansas City
5. Reprise of "The Surrey with the Fringe on the Top"
6. I Cain't Say No
7. Encore - I Cain't Say No
8. Entrance of Ensemble
9. Many a New Day
10. Dance - Many a New Day
11. It's a Scandal! It's a Outrage!
12. People Will Say We're in Love
13. Change of Scene
14. Poor Jud is Daid
15. Lonely Room
16. Change of Scene
17. Dream-Sequence
 - a. Melos
 - b. Out of My Dreams
 - c. Interlude to Ballet
 - d. Dream Ballet

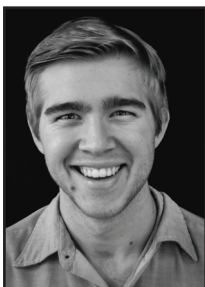
ACT II

18. Entr'acte
19. Opening Act II - The Farmer and the Cowman
20. Farmer Dance
21. Change of Scene
22. All Er Nothin'
23. Change of Scene
24. Reprise of "People Will Say We're in Love
25. Change of Scene
26. Change of Scene
27. Oklahoma
28. Encore - Oklahoma
29. Finale Ultimo



***Tamara Peachy**

Junior Theatre Arts major Tamara Peachy is from Kendallville, IN. She has been seen many times on the Taylor stage. Some of her favorite Taylor Theatre credits include: *The Curious Savage* (Mrs. Paddy) *Tartuffe* (Madame Pernelle), and *Crimes of the Heart* (Lenny). She aspires to be a playwright.



John Broda

A junior from Spring Arbor, MI, John is earning a BFA in Musical Theatre. Some of his theatre credits include *Annie* (Bert Healy), *The Sound of Music* (Rolf), *Godspell* (Jesus), and *You Can't Take It With You* (Ed). Though this is not his first time performing in the musical *Oklahoma!*, he is happy to make this show his Taylor Theatre debut. "Thank you to my parents, my sister, Ann, and God for the opportunity to share stories like this one. Enjoy the fun, broken, and beautiful journey that is *Oklahoma!*"



Anna Kaye Schulte

Anna Kaye is a sophomore History major from Brentwood, TN. Though this is her first Taylor Theatre main stage show, she has performed in other shows at Taylor including *A Woman in Mind* and Taylor Lyric Theatre's *Working*. Some of her other theatre credits include *The Music Man*, *Thoroughly Modern Millie*, *Crucible*, and *Romeo & Juliet*. "Thank you to my Amazing God, my parents, and my sister for their unbelievable support. I'm so blessed by their belief in me!"



Bradley Jensen

Bradley is a sophomore Theatre Arts major and aspiring director. Some of his Taylor Theatre credits include: *Antigone* (Teiresias, 2017 Irene Ryan Nominee, KCACTF), *A Midsummer Night's Dream* (Snout/Wall), *Rabbit Hole* (understudy for Jason), *Working* (Freddy/Charlie), and *The Marriage of Figaro* (chorus). He also loves working on productions at The Commons Theatre in his hometown of Alexandria, IN.



Andrew Baker

A freshman Musical Theatre BFA student from Northbridge, MA, Andrew is delighted to make his Taylor Theatre debut. Some of his previous theatre credits include *Mary Poppins* (Bert), *The Wizard of Oz* (Scarecrow), *Peter Pan* (Peter Pan), and *The Sound of Music* (Kurt). He would like to thank Lisa Scarlett, Mary Dystra, and his parents.



Brad Walker

Brad is thrilled to be making his Taylor Theatre debut. A freshman Social Studies Education major from Paducah, KY, some of his theatre credits include *Eurydice* (Orpheus), *Seussical* (The Cat in the Hat), and *Footloose* (Ren). He would like to thank his family and high school drama teacher, Mary Bowden.



***Sean Sele**

Sean is a senior Theatre Arts major from Portland, OR. Some of his Taylor Theatre credits include: Taylor Playback Theatre, *Antigone* (2017 Irene Ryan Nominee, KCACTF), *A Midsummer Night's Dream*, *The Marriage of Figaro*, *The Arab-Israeli Cookbook*, *I Love a Piano*, and *Servant of Two Masters*.



Steven Mantel

Steven is a freshman from Bartlett, IL, pursuing a BFA in Musical Theatre. His previous credits include: *Antigone* (Chorus), *Into the Woods* (Baker), *Guys & Dolls* (Nathan Detroit), *Mary Poppins* (Mr. Banks), and *One Flew Over the Cuckoo's Nest* (Dale Harding). He is looking forward to his role in Taylor Lyric Theatre's *Gianni Schicchi* (Marco) later this season. Special Thanks: his mom, dad, brother and sisters, friends, and the crew.



Paige Kennedy

A sophomore from Bolingbrook, IL, Paige is majoring in Music Education and Voice with a minor in Theatre. Her past performances include *The Marriage of Figaro*, *Working*, *The Music Man* (Zaneeta), *The Mystery of Edwin Drood* (Rosa Bud), *Joseph and the Amazing Technicolor Dreamcoat* (Narrator), and *Once Upon a Mattress* (Lady Lucille). She would like to thank God and, of course, her parents for their amazing support and love.



Benj Morris

Benj is excited to be making his Taylor Theatre debut. A Music major from Peotone, IL, he has performed in *Beauty and the Beast* (Gaston); *The Lion, the Witch, and the Wardrobe* (Edmund); *Footloose* (Reo Moone); *A Midsummer Night's Dream* (Lysander). Special Thanks: his family, Mrs. McKay, and all the glory to God.



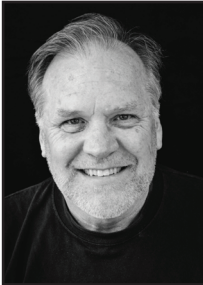
Jenna Van Weelden

A Theatre Arts major from Cincinnati, OH, Jenna has performed in Taylor Theatre's *A Midsummer Night's Dream* (Hermia), *I Love A Piano*, and *Tartuffe* (Marianne). "Thank you to my family for always showing up for me."



***Jessica Schulte**

Jessica is a senior from Anchorage, AK, now living near Nashville, TN, studying Theatre Arts & Communication. She frequently returns to Alaska to teach and train with TBA Theatre Co. Recent Performance Credits: *The Marriage of Figaro*, *Agnes of God*, *A Midsummer Night's Dream* (2017 Irene Ryan Nominee, KCACTF). Recent Tours: Taylor Touring Company's U.S. and International Fringe Festival (Edinburgh, SCT) tour. She is unspeakably grateful for opportunities for service and delight in this craft, and for the unfaltering support of her family, friends, and teachers.



Joe Ricke

Actor, director, and Taylor English faculty member Joe Ricke resides in Huntington, IN. Some of his Taylor Theatre acting and directing credits include: *Red*, *Antigone*, *Freud's Last Session*, and *Wit*. Special Thanks: Charles & Nita.



***Erin Gautille**

Erin is a senior theatre arts major. After graduation she plans to work in scenic design or properties. This is her third Taylor main stage show. She was most recently one of Oberon's fairies in *A Midsummer Night's Dream*. She has also been on production staff for 11 shows during her time at school. Erin is very thankful for the opportunity to be a part of such a fun show as *Oklahoma!*.



Alexis Turner

Alexis is a junior from Goshen, IN, earning a BFA in Musical Theatre. Her previous Taylor Theatre credits include: *A Midsummer Night's Dream*, *Rabbit Hole*, *The Marriage of Figaro*, and *Amahl and the Night Visitors*. "Thank you, Mom and Dad, for your unending support!"



Tiffany Rogers

A freshman History Education major from Fort Lauderdale, FL, Tiffany is thrilled to be making her Taylor Theatre debut. Some of her previous theatre credits include *The Drowsy Chaperone*, *The Curious Savage*, and *Into the Woods*. "Thanks to Mom & Dad, and Second West Olson!"



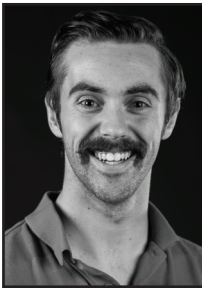
Lauren Vock

Majoring in Church Music Ministries, Lauren is a sophomore from North Prairie, WI. Her Taylor Theatre credits include *The Marriage of Figaro* and *Working*, and her high school credits include *Fiddler on the Roof*, *Beauty and the Beast*, and *Tarzan*. Special Thanks: to God, my family, Dr. Angell, and Second West Olson.



***Megan McKechnie**

Megan is a senior Social Work major from South Lyon, MI. This is her third appearance on Taylor's stage, her previous appearances being *The Marriage of Figaro* and *A Midsummer Night's Dream*. She would like to thank her family for their unending support and love, and a special thanks to her boyfriend for his encouragement.



Ty Kinter

Ty is a junior from Scottsdale, PA, pursuing a BFA in Musical Theatre. At Taylor Theatre, Ty's credits include: *Antigone*, *Twelve Angry Jurors*, *The Boys Next Door*, *Working*, *The Arab-Israeli Cookbook*, and *I Love a Piano*. Other acting opportunities Ty has enjoyed include: *Cats* and Monty Python's *Spamalot*.



Gabe Helmuth

A sophomore in English Education from Goshen, IN, Gabe views the musical *Oklahoma!* with enthusiasm. Having positive experiences in the drama department at Elkhart Christian, he continues to enjoy the companionship and learning involved in theatre, and how God uses theatre to stretch him as a person. His previous theatre credits include *Charlotte's Web* and *Leaving Iowa*, and he is glad to be making his Taylor Theatre debut. "I am indebted to my teachers, family, and God for allowing me the opportunity to study and grow at Taylor."



Ben Thayer

A sophomore Mathematics major from Lima, OH, Benjamin is happy to be making his Taylor Theatre debut in *Oklahoma!* Previously, he played Billy Bigelow in A.E.H.S.'s *Carousel*, and he has enjoyed the chance to be onstage again.



Brandt Maina

A freshman from Nairobi, Kenya, Brandt is pursuing a BFA in Musical Theatre. He has performed in over twelve shows including *Antigone* (Haimon), *The Wiz* (The Wiz), *Joseph and the Amazing Technicolor Dreamcoat* (Pharaoh), and *The Pirates of Penzance* (Sargent of Police). After a year of intensive dance training, Brandt is excited for the opportunity to dance at Taylor.



Suzie Quinn

Susannah is a sophomore Theatre Arts major from Ft. Lauderdale, FL, with a passion for ballet and modern dance. Some of her previous theatre credits include: *A Midsummer Night's Dream*, *Into the Woods*, *Guys & Dolls*, *Beauty and the Beast*, and *The Wizard of OZ*.



Sarah Dodd

Sarah is one proud Kansas City girl! A junior Communication major, Sarah's previous theatre credits include *Thoroughly Modern Millie*, *The Dining Room*, and *A Midsummer Night's Dream*. "Special thanks to my Dodd Squad!"



Maddy Glinz

Maddy is a freshman Biology major from Spring Arbor, MI, excited about her Taylor Theatre debut. She has been dancing since she was three feet tall, and her theatre credits include *How the Other Half Dies*, *Beauty and the Beast*, *Xandu*, *Flowers for Algernon*, and *Calamity Jane*. "Thank you, Mom & Dad and Haley & May, who have always supported me. Thank you, Tracy, for being a great director. And thank you to God!"



Jessica Hofmeister

Jessica started dancing almost as soon as she learned to stand. A freshman from Warsaw, IL, she is studying Computer Science and Digital Media and minoring in Theatre Arts. She has performed in *The Music Man*, *Curtains*, *Thoroughly Modern Millie*, *Seven Brides for Seven Brothers*, and *Seussical*, and is happy about her Taylor Theatre debut. "Thank you to my family and to all my old (and new!) friends who have made my Taylor experience amazing."



Mallory Tyree

A freshman from Akron, OH, majoring in Music Marketing, Mallory has previously performed in *Peter Pan* and *Honk!* She is excited for her Taylor Theatre debut, and would like to thank her parents for their support.

**TAYLOR THEATRE AND DEPARTMENT OF
MUSIC 2016-2017 SEASON**

Gianni Schicchi

February 3-5

When the Rain Stops Falling

February 24-26, March 3-5

The Matchmaker

April 28- 30, May 5-7

**Tickets for *When the Rain Stops Falling* and
The Matchmaker are available at
boxoffice@taylor.edu, 765-998-5289,
the Rupp Communication ticket office or
online at <http://goo.gl/8C8WfJ>**

PRODUCTION STAFF

Artistic Director.....***Tracy Manning**

Music Director..... **Conor Angell**

Scenic Designer/Technical Director.....***Terrance Volden**

Lighting Designer.....***Conner Reagan**

Choreographer.....**Kory Browder**

Costume Designer.....***Sara Bailey**

Stage Manager.....**Grace Foltz**

Assistant Stage Managers**Brielle Fowlkes**
Darah Shepherd

Deck Crew..... Braden Alexander
Hope Bolinger
Evangeline Bouw
Lynreshay Johnson
Emma Seeman
Tucker White

Assistant to the Director.....***Alexis Jade Colón**

Assistant to the Music Director.....**Erin Davis**

Master Carpenter.....***Erin Gaultille**

Assistant Master Carpenter.....**Andrew Baker**

Charge Scenic Artist.....**Bradley Jensen**

Anna Kaye Schulte *Megan McKechnie
Evangeline Bouw Lynreshay Johnson
Steven Mantel Emma Seeman
Andrew Baker Grace Foltz
*Jessica Schulte

PRODUCTION STAFF

Master Electrician.....**Abby Gonzalez**

Spot Operators.....Rebekah Spears
Ciara Lippard Tali Valentine
Jessica Cutter Kaylee Williams
Jazmin Tuscani Grace Cox
Madeline Fox Lindsey Low
Michaela Shake Allison White

Costume Shop Supervisor.....***Rachel Erskine**
*Natalie Smiley

Properties Master.....**Jenna VanWeelden**
Evangeline Bouw

Sound Technician.....**Carly Wheeler**

Makeup/Hair.....***Megan Mckechnie**
Alexis Turner
Bekah Estes
Suzie Quinn
Jessica Schulte

Poster Design & Video Publicity.....***Andrew Paul Davis**

Photographers.....**Katie Mercer**
***Callie Haven**

Box Office Assistant.....***Alexis Jade Colón**
Kaitlyn Hable

Head Usher.....**Lydia Mooney**
Katherine Sanchez Kaylen Dwyer Alisa Schaefer Bri Carson Keisha Eglus
Katrina Walton Imani Muya Hannah Tolentino Evelyn Allee Allison White
Mica Evans Chin Yi Oh Kileigh Erickson Yujeong Lee Hannah Boy
Katie Justice Megan Barthauer Sarah Davis Katie Talbot Sarah Glett
Alison Bell Josie Luptak Joyce Yu Emma Horne Abigail Roth
Mary Newenhisen Becca Eis Kara Diemer Canaan Passwater Payton Scott

*Denotes Alpha Psi Omega Membership, National Theatre Honor Society