2014/15 SEASON

A CHORUS LINE  SEPT 3 - 28, 2014
KINKY BOOTS  OCT 7 - 26, 2014
A CHRISTMAS STORY  NOV 25 - DEC 30, 2014
RODGERS & HAMMERSTEIN’S CAROUSEL  FEB 5 - MAR 1, 2015
JACQUES BREL IS ALIVE AND WELL & LIVING IN PARIS  MAR 7 - MAY 17, 2015
CO-PRESENTED AT ACT - A CONTEMPORARY THEATRE
JASPER IN DEADLAND  APR 30 - MAY 24, 2015
GREASE  JULY 9 - AUGUST 2, 2015
• The non-profit 5th Avenue Theatre is one of the country’s leading musical theater companies. Our mission is to advance and preserve America’s great indigenous art form – The Musical.

• We are nationally renowned for our production and development of new musicals. Since 2001, The 5th has premiered 16 new works, nine of which have subsequently opened on Broadway. They include Disney’s Aladdin, First Date, A Christmas Story, Scandalous, Shrek, Catch Me If You Can, The Wedding Singer, and Best Musical Tony Award®-winners, Hairspray and Memphis.

• We are equally acclaimed for our vibrant new productions of musicals from the “Golden Age of Broadway” and contemporary classics. These signature revivals enthrall fans of these enduring works and introduce these great shows to new generations of musical theater lovers.

• The 5th is committed to achieving the highest standards of artistic excellence by employing world-class performers and creative artists, utilizing full live orchestras, and staging exceptional and imaginative productions. The 5th places a special emphasis on employing our amazing community of Puget Sound-based artists and technicians.

• Our celebrated educational programs serve more than 74,000 young people each year through a host of projects including our Adventure Musical Theater Touring Company, The 5th Avenue Awards, and the unique Rising Star Project. For adults, we offer free-to-the-public events such as the popular Spotlight Night series and pre-performance Show Talks with Albert Evans.

• We are the largest arts employer in the Pacific Northwest with more than 800 actors, singers, dancers, musicians, creative artists, theatrical technicians and arts professionals working for us each season.

• As a non-profit theater company supported by the community, we enjoy the patronage of more than 25,000 season subscribers (one of the largest theater subscriptions in America). More than 300,000 audience members attend our performances each year.

OUR HISTORIC THEATER

A beautiful Seattle landmark, The 5th Avenue Theatre’s breathtaking design was inspired by ancient Imperial China’s most stunning architectural achievements, including the magnificent Forbidden City. Built in 1926 for vaudeville and silent pictures, The 5th Avenue Theatre reigned for decades as Seattle’s favorite movie palace. In 1979, 43 companies and community leaders formed the non-profit 5th Avenue Theatre Association. Their goal was to restore the theater to its original splendor. The 5th Avenue Theatre re-opened in 1980 as Seattle’s premier home for musical theater.

The 5th Avenue Theatre gratefully acknowledges our 43 original founders and sponsors. Please visit www.5thavenue.org for specific information on these important companies and individuals.
Our 5th Avenue Theatre has earned a reputation as one of the nation’s great producing organizations. We could not have achieved this without the world-class community of theater artists who call Seattle home. Some of them were born and raised in the Pacific Northwest. Others have chosen to live here because of the great opportunity Seattle offers to practice theater art at a very high level while enjoying the unique natural beauty and rich quality of life available in our area.

This production of Carousel was produced, designed, built, cast, rehearsed, and staged entirely by Seattle talent. You are the only audience in the world who will see this production. Our stellar cast features an amazing collection of some of Seattle’s best singing actors—many of whom may be favorites of yours from past shows here at The 5th or at Seattle Rep, ACT, Village Theatre, and other local stages. The beautiful scenery, lighting, special effects, and evocative sound has been designed specifically for this production by artists who also live and work here in Seattle.

And that is only the beginning. I have written here in the past about Seattle’s position as one of America’s three great theater capitals (the other two are New York and Chicago). Nowhere is this more evident than in the depth and breadth of talent found behind, under, and above the scenes of this production. It will take thirty-six dedicated stagehands, electricians, sound engineers, production assistants, and craftspeople from our props, wardrobe, hair, and makeup departments—as well as child wranglers!—to transport us to the timeless world of Carousel. And at every performance twenty-one of Seattle’s finest musicians will thrill us with their artistry, bringing Rodgers & Hammerstein’s unforgettable score to life. All of this adds up to a production that any theater from here to New York would be thrilled to have on their stage.

Directing Carousel is The 5th Avenue’s Producing Artistic Director Bill Berry (back in Seattle after his Broadway debut with First Date). And we have joined forces again with visionary choreographer Donald Byrd, the Artistic Director of Seattle’s nationally renowned Spectrum Dance Theatre. This is our fourth collaboration with Donald and the Spectrum dancers, who never fail to engage and astonish us.

But perhaps our most important partnership is with you, our Seattle audience. This is, in a very real sense, your theater, and we are honored and inspired by your enthusiasm and support. Without it we could never present a show like the one you will see tonight: full-scale, hand-crafted, and 100% made in Seattle.

David Armstrong
Executive Producer and Artistic Director

from the desk of David Armstrong
Executive Producer and Artistic Director

Locally sourced, world-class theater
Members of the Creativity Circles support the creative arc of the musical theater art form. They support The 5th’s investment in writers and artists, the creation, development and staging of new works, and help insure excellence in our service to this community, our children and this magical art form. For your leadership, we applaud and thank you.

VISIONARIES

Sheri and Les Biller
Ann Ramsay-Jenkins
Stephen P. and Paula Rosput Reynolds

INVESTORS

Marleen and Kenny Alhadef
Barbara Crowe
Wanda J. Herndon
Bonnie and Jim Towne
Connie and Tom Walsh

CREATORS

Glenna Kendall
Julie and Richard Kagan
Tila-Mai Redditt
Melinda and Sterling Wilson

Photos by Jeff Carpenter and Team Photogenic
In association with
Spectrum Dance Theater
Presents

BRANDON O’NEILL

in

LAURA GRIFFITH

Music by
RICHARD RODGERS

Book & Lyrics by
OSCAR HAMMERSTEIN II

Based on Ferenc Molnár’s Play Liliom as adapted by Benjamin F. Glazer
Original Dances by Agnes de Mille

with

ANNE ALLGOOD  ERIC ANKRIM  JOSHUA DOWNS  BILLIE WILDRICK
ALLEN FITZPATRICK  RICHARD GRAY  SEÁN G. GRIFFIN  CYNTHIA JONES
JESSICA SKERRITT  ALEX CROZIER  MADELYN KOCH

Set Design  Costume Design  Lighting Design  Sound Design
MARTIN CHRISTOFFEL  SARAH NASH GATES  MIKE BALDASSARI  ZACHARY WILLIAMSON

Hair & Makeup Design  Associate Director  Associate Choreographer  Associate Conductor
MARY PYANOWSKI JONES  ERIC ANKRIM  JAMAL STORY  BRUCE MONROE

Production Stage Manager  Dialect Coach  Director of Production  Technical Director  Resident Music Supervisor
AMY GORNET  JUDITH SHAHN  JULIA COLLINS  ERIK HOLDEN  IAN EISENDRATH

Music Direction by
IAN EISENDRATH

Choreography by
DONALD BYRD

Directed by
BILL BERRY

Special Support for this production provided by
BARBARA CROWE

CAROUSEL is presented through special arrangement with R & H Theatricals: www.rnh.com

MARLEEN AND KENNY ALHADEFF, 5TH AVENUE PRODUCING PARTNER
We first see Julie Jordan at the carousel, plainly transfixed by the handsome barker. She’s there with Carrie, her friend from work. They are an odd pair. Carrie is giddy, outgoing, and excited by the colors, the lights, the carnival atmosphere. But Julie is—as Carrie puts it—a “queer one,” quiet, inward, not much given to talk. That may be why Billy notices her—standing apart is her way of standing out.

We learn little about her. She is apparently parentless; she has an older cousin, Nettie, who runs a waterfront restaurant; she weaves fabric in a textile mill where she relieves the monotony by daydreaming; she has little experience with the opposite sex and little chance of gaining it—the mill girls must abide by a strict curfew.

Julie, when we meet her, is naïve. But (like all Rodgers & Hammerstein heroines) she is also strong and resilient and eager to take on the world. The first night she meets Billy she makes the dangerous decision to cast her lot with him, knowing this will separate her from the community. But her desire overrules her common sense. As she later sings, “What’s the use of wonderin’ if the ending will be sad . . . He’s your feller and you love him—that’s all there is to that.”

Her marriage to Billy will be troubled, and troubling. Modern audiences flinch from the abuse she endures, though it’s never seen, only reported, and she makes it clear to her friends and to him that she is not afraid of Billy. It’s also clear that Hammerstein strongly disapproves of her husband’s behavior: one bad choice after another. In fact, the central question of the show concerns Billy’s doubtful redemption: can he make amends to Julie and their daughter, stop the cycle of violence, step off the carousel?

Julie, alone, never wavers. She sees the end from the beginning, makes her choice, and accepts her hard life. Her story invites us to consider issues that confront women and men in our own time, eternal questions of human relationships and the consequences of blindly repeating the mistakes of previous generations.

“One of the most frequent questions I am asked is: ‘WHAT IS YOUR FAVORITE OF ALL YOUR MUSICALS?’

MY ANSWER IS CAROUSEL...
Carousel is a fantasy. It’s also a morality play — the important action takes place within the souls of its troubled characters. Billy’s conflict is wrenching: the struggle to free his good, true self from the evil rising from his narcissistic self-image, a mask which keeps him from loving Julie honestly. He’s still a boy, and a dangerous one, solving all conflicts with sexuality and charm, and if those fail, violence.

Billy resents any and all authority figures: his boss, the police, the courts, the community, Julie, and finally God. For Billy, respectability is a trap, a job is a cage.

How did he get this way? We don’t know. We know even less about Billy’s past than Julie’s. She’s rooted in the community; he arrives with the carnival. From his behavior, we might guess that he comes from a violent home, a tough neighborhood, maybe he struck out on his own (or was pushed out) while very young—but that’s all speculation. When we meet him, he’s an attractive thug who takes his pick of the pretty girls he lifts on and off the carousel.

One evening he meets a young mill worker, Julie. They will spend the night together, forfeiting their jobs. Billy smugly forces Julie to make the first move, asking what she wants from him. Her reply: “I don’t want you to be alone.” No girl has ever said anything like that to the great Billy Bigelow, and instead of falling into bed, they fall into conversation—about anything, everything.

This is the first time Billy and Julie have revealed to anyone, however cautiously, their inner thoughts. Billy shows himself to be unexpectedly reflective and vulnerable (“Two little people, you and I—we don’t count at all.”) Later, he takes this new self-exploration further when he imagines being a father to a son, though even then he can’t break away from his narcissism; he sings not “I wonder what he’ll be like?” but instead, “I wonder what he’ll think of me?”

Billy and Julie are evenly matched. They’re both stubborn, rebellious, deeply in love, yet afraid to say “I love you.” How their relationship plays out—from the rocky coast of Maine to the starry reaches of Heaven—makes for one of the most affecting, disturbing, and glorious stories in the musical theater canon.

by Albert Evans, Artistic and Music Associate
Photos by Jeff Carpenter

...Oscar never wrote more meaningful or more moving lyrics, and to me, my score is more satisfying than any I’ve ever written. But it’s not just the songs; it’s the whole play. Beautifully written, tender without being mawkish, it affects me deeply every time I see it performed.”

- Richard Rodgers
From 1943 to 1959, Richard Rodgers (music) and Oscar Hammerstein (words) were the reigning masters of the Broadway musical. They wrote nine innovative shows, including five classics: Oklahoma!, Carousel, South Pacific, The King and I, and The Sound of Music. They also wrote a film musical, State Fair, and a musical for television, Cinderella — both of which have been successfully adapted for the stage.

After the unexpected triumph of Oklahoma! — their first collaboration — they knew that whatever they wrote next would be measured against it, probably unfavorably. The movie producer Sam Goldwyn called Dick Rodgers with some unsolicited advice. “You know what you should do next?” he said. “What?” asked Rodgers. “Shoot yourself.”

Instead of taking the easy way out, they searched for source material that would point them in a new direction. The Oklahoma! producers suggested an adaptation of Ferenc Molnár’s 1909 play Liliom, about a lowlife carousel barker who mistreats his wife, dies during a robbery attempt, is given a second chance to redeem himself, fails, and is sent to Hell.

Well, that was certainly something different. They responded with a curt “No.” But something in the story stayed with them, and they began to see its possibilities. Of course, there would have to be major adjustments to make the story suitable for the musical stage, and to reflect Hammerstein’s essentially hopeful outlook. The location was shifted from gloomy Budapest to New England in the 1870s. Billy (formerly Liliom) would be shown to be worthy of redemption. The title was changed to Carousel. And the ending was altered to add an element of hope, even inspiration.

Rodgers and Hammerstein were nervous on the day Molnár himself came to an early rehearsal, to give or withhold his approval. At the end, Molnár rushed up to the worried team and exclaimed, “What you have done is so beautiful. And you know what I like best? The ending!”

Carousel was a major hit, winning nearly unanimous critical raves. It ran 890 performances on Broadway, followed by a two-year national tour and, over the years, several Broadway revivals. In 1999, TIME Magazine named Carousel the best musical of the 20th century.

Despite many moments of high-spirited fun, Carousel is the most serious of the Rodgers & Hammerstein musicals (as well as Rodgers’s personal favorite). As Stephen Sondheim famously remarked: “Oklahoma! is about a picnic; Carousel is about life and death.”

by ALBERT EVANS, Artistic and Music Associate
CAST OF CHARACTERS

Mill Girls................................. SARAH ROSE DAVIS*, BLAIR ELLIOT+, EMILY PIHLAJA+, JACLYN WHEATLEY+
Town Boys........................................ KYLE BERNBACH*, JEREMY CLINE+, DAVIONE GORDON+
                                         ANDREW PONTIUS+, LEO ROSE+, FAUSTO RIVERA+
Carrie Pipperidge................................................................. BILLIE WILDLICK*
Julie Jordan ................................................................. LAURA GRIFFITH*
Strongman ........................................................... JEFFREY E. LEWIS
Exotic Beauties.................................... JADE SOLOMON CURTIS+, SHADOU MINTRONE+, MADELYN KOCH+
Carnival Barker................................................................. ALEX CROZIER+
Billy Bigelow................................................................. BRANDON O’NEILL*
Mrs. Mullin ................................................................. CYNTHIA JONES*
David Bascombe ........................................................... ALLEN FITZPATRICK*
Policeman ................................................................. AARON SHANKS*
Nettie Fowler ............................................................... ANNE ALLGOOD*
Enoch Snow ................................................................. JOSHUA DOWNS*
Jigger Craigin................................................................. ERIC ANKRIM*
Captain ................................................................. MATT POSNER*
Arminy ................................................................. JESSICA SKERRITT*
Heavenly Friend ............................................................... RICHARD GRAY*
Starkeeper/Dr. Seldon .................................................. SEÁN G. GRIFFIN*
Louise ................................................................. MADELYN KOCH+
Carnival Boy ................................................................. ALEX CROZIER+
Enoch Snow Jr ................................................................. ELI WILLS

CARNIVAL FOLKS, ROUSTABOUTS, SAILORS, TOWNSPEOPLE, POLICEMEN

KYLE BERNBACH* .................................................... BLAIR ELLIOT+
MARLETTE BUCHANAN* ........................................ DAVIONE GORDON+
BETSY BUTTON .......................................................... RICHARD GRAY+
JEREMY CLINE+ ......................................................... FRANCES LEAH KING*
ALEX CROZIER+ ........................................................ MADELYN KOCH+
JADE SOLOMON CURTIS+ ........................................ DANNI KREHBIEL
SARAH ROSE DAVIS* ................................................ CAMERON LEE
CANDICE DONEHOO* ................................................ CHELSEA LeVALLEY
ANNE EISENDRATH ...................................................... SHADOU MINTRONE+
CHANCE MICHAEL ELDRIDGE

TOWN CHILDREN/SNOW CHILDREN

KYLE BALLARD ............................................................... CORINNE FISCHER
LUCY EISENDRATH ........................................................... ETHAN LECH

UNDERSTUDIES
Understudies never substitute for listed performers unless a specific announcement is made at the time of the performance.
Nettie Fowler Understudy – FRANCES LEAH KING*

DANCE CAPTAINS: KYLE BERNBACH*, SHADOU MINTRONE+

FIGHT CAPTAIN: MATTHEW POSNER*

STAGE MANAGEMENT
Production Stage Manager: AMY GORNET*
Assistant Stage Manager: RACHEL BURY*
Assistant Stage Manager: RACHAEL DORMAN

*Members of Spectrum Dance Theater
*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States
SCENES & MUSICAL NUMBERS

ACT I

Scene 1: An Amusement Park on the New England Coast in May

The Carousel Waltz ................................................................. Full Company

Scene 2: A Tree-Lined Path Along the Shore, a few minutes later

Mister Snow ........................................................................ Carrie and Julie
If I Loved You ........................................................................ Billy and Julie

Scene 3: Nettie Fowler’s Spa on the Oceanfront in June

June is Bustin’ Out All Over .................................................. Nettie, Carrie, and the Townspeople
Reprise: Mister Snow .............................................................. Carrie, Enoch, and the Girls
When The Children Are Asleep ................................................ Jigger, Billy, and the Sailors
Blow High, Blow Low ................................................................ Billy
Soliloquy ..................................................................................
Finale Act I ............................................................................. Nettie and the Company

ACT II

Scene 1: On An Island Across the Bay, that night

A Real Nice Clambake ............................................................. Nettie, Julie, Carrie, Enoch, and the Townspeople
What’s the Use of Wond’rin’ ..................................................... Julie and the Girls

Scene 2: Mainland Waterfront, an hour later

You’ll Never Walk Alone ........................................................... Julie and Nettie

Scene 3: Up There

Scene 4: Down Here on a Beach, fifteen years later

Ballet ..................................................................................... Louise, Carnival Boy, Enoch, the Snow Children, and the Dancers

Scene 5: Outside Julie’s Cottage

Reprise: If I Loved You ............................................................... Billy

Scene 6: Outside a Schoolhouse, the same day

Finale Ultimo ........................................................................... The Company

ORCHESTRA

Conductor: IAN EISENDRETH
Associate Conductor: BRUCE MONROE
Reed 1 (Piccolo, Flute, Alto Flute): DANE ANDERSEN; Reed 2 (Oboe, English Horn): BRENT HAGES;
Reed 3 (Clarinet): JENNIFER NELSON; Reed 4 (Bassoon): FRANCINE PETERSON
Horn 1: RODGER BURNETT; Horn 2: MATTHEW BERLINER; Trumpet 1: BRAD ALLISON; Trumpet 2: PAUL BARON
Trombone: DAN MARCUS; Harp: CATHERINE CASE; Keyboard: ELISABETH ELLIS; Percussion: PAUL HANSEN
Violin: LYNN BARTLETT JOHNSON (Concertmaster), JO NARDOLILLO, EUGENE BAZHANOV, and WINNIE DUNGEY
Viola: LAURIE WELLS and JOE GOTTESMAN; Cello: PAGE SMITH and VIRGINIA DZIEKONSKI; Bass: TODD GOWERS

ADDITIONAL MUSIC STAFF

Music Coordinator: DANE ANDERSEN; Associate Music Director: ELISABETH ELLIS
Rehearsal Pianist: DAN PARDO; Keyboard Programmer: DAVE PASCAL
Additional Orchestrations: BRUCE MONROE
Additional Dance & Incidental Music Arrangements: ALBERT EVANS

The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.
Please turn off your cell phones and pagers prior to the beginning of the performance.
WHO’S WHO

LAURA GRIFFITH
(Julie Jordan) At The 5th: Eight leading roles including Lady of the Lake in Spamalot, A Room with a View, The Music Man, Candide, Broadway: South Pacific, The Light In The Piazza, Sweet Smell Of Success, and Oklahoma! Europe; West Side Story. 1st National Tour: The Light In The Piazza (Helen Hayes Award nom). Regional: Oregon Shakespeare Festival, Mark Taper Forum, Signature Theatre, Goodspeed Opera House, Utah Shakespeare Festival, California Music Theatre. Upcoming: Maggie in Cat On A Hot Tin Roof at ACT. Also three original Broadway Cast Recordings; appearances on Late Night With David Letterman, Live From Lincoln Center, three Tony Awards® broadcasts. LauraGriffith.net.

BRANDON O’NEILL
(Billy Bigelow) At The 5th: The Pirate King, Pirates of Penzance (Gregory Award nomination); Gabe, First Date (Gregory Award nomination); Sky Masterson, Guys and Dolls (Footlight Award). Brandon is exceptionally happy to be home after originating the role of Kassim in Disney’s Aladdin on Broadway. His voice can still be heard nightly on Broadway as The Voice of the Cave of Wonders! Regional: Hanuman, Ramayana (ACT, World Premiere, Broadway World Award, Footlight Award). See him as the Queen’s Brother (aka Crow) in Bungie’s epic new video game franchise, Destiny. www.bradon-oneill.com. Balance=Success.

ANNE ALLGOOD
(Nettie Fowler) has appeared at The 5th Avenue in over a dozen starring roles, notably the Old Woman in Candide and Ruth in Pirates of Penzance. Broadway: The Most Happy Fella, Carousel (Nettie understudy for Shirley Verrett), The Sound Of Music, Beauty And The Beast, Imaginary Friends. Tours: Evita (as Eva), Parade, Floyd Collins, South Pacific, Urinetown. Numerous roles at ACT, Seattle Rep, SCT, Intiman, regional theatres nationwide. High school debut: Carousel.

ERIC ANKRIM (Jigger) can’t wait to finally play a bad guy! At The 5th: First Date, Oklahoma!, RENT, Into the Woods, The Rocky Horror Show, Miss Saigon. BROADWAY: First Date. Seattle credits: The Time of Your Life, Rejoice! (Seattle Rep); Annie, The Secret Garden, Girl of My Dreams, The Gypsy King (Village Theatre); A Christmas Carol (ACT), Peter Pan (SCT). Thanks to Bill and David for seeing my “dark side” and eternal gratitude to Michele and the family.

JOSHUA DOWNS
(Mr. Snow) is a Pepperdine graduate and NYC-based Seattle native and thrilled to be making his 5th Ave debut! You may have seen him around at Jet City Improv, as an usher at The 5th Ave, or locked in a small house at Westlake Center (Summer 2012). Favorite roles include Tom Collins (RENT, SecondStory Repertory) and Shrek (Shrek: The Musical, Summer Repertory Theater). Many thanks to The 5th Ave team for making this dream come true!

BILLIE WILDRICK
(Carrie Piperidge) Billie enjoys a vibrant career in Seattle (and occasionally NYC) at The 5th as Dot (Sunday in the Park…), Adelaide (Guys and Dolls), Eileen (Wonderful Town), Mary (Vanities), as well as ACT, Village Theatre, Café Nordo, and SCT. Original cast recordings: A Christmas Story, Scandalous (her Broadway debut). She is freshly returned from a wonderful production of A Christmas Story at The Ordway in St. Paul. Up next: Cabaret at Village Theatre. www.billiewildrick.com.

ALLEN FITZPATRICK
(David Bascombe) At The 5th: Sweeney Todd, Spamalot, ELF, A Room With a View, Titanic, A Christmas Story, Grey Gardens, Oklahoma!, Cinderella, Sunday in the Park…, Damn Yankees, Memphis, Cabaret, On The Town, Into the Woods, Candide, Oliver!, Hairspray In Concert. Broadway credits include: Les Miserables, 42nd Street Improv, as an usher seen him around at Jet City Improv, as an usher making his 5th Ave debut! You may have seen him around at Jet City Improv, as an usher at The 5th Ave, or locked in a small house at Westlake Center (Summer 2012). Favorite roles include Tom Collins (RENT, SecondStory Repertory) and Shrek (Shrek: The Musical, Summer Repertory Theater). Many thanks to The 5th Ave team for making this dream come true!

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WHO’S WHO

Street, Sweet Smell of Success, Memphis, Damn Yankees, and The Scarlet Pimpernel. National Tours: Sunset Boulevard, Six Degrees of Separation, Aspects of Love, Guys & Dolls. 14 off-Broadway shows. Numerous films/commercials/TV.

www.allenfitzpatrick.weebly.com

SEÁN G. GRIFFIN
(The Starkeeper, Dr. Seldon) 160 productions in 50 years. At The 5th: ELF, Aladdin, Mame, West Side Story, The Wizard of Oz, Yankee Doodle Dandy and My Fair Lady. Seán has appeared at all the professional theaters in Seattle, major repertory companies across the US as well as in six Broadway productions. He has toured nationally and internationally and appeared in several films, television series, and commercials. A loving “Pop” to Ava and Jack, he is a proud member of Actors’ Equity since 1968.

CYNTHIA JONES
(Mrs. Mullin) At The 5th: Motormouth Mabel in Hairspray In Concert, Store Manager in ELF, The Queen in Cinderella. An award-winning actor/singer and voice-over artist, she happily returns to this wonderful theater!

Other favorite roles: Ma Rainey in Ma Rainey’s Black Bottom, Louise in Seven Guitars, Billie Holiday in Lady Day at Emerson’s Bar & Grill, Seattle Rep, ACT Theatre, Intiman (Play On!), The Goodman, Arizona Theater Company, Mark Taper Forum, etc. Check out her tangible creations at: www.mindofmadness.org

ALEX CROZIER
(Spectrum Dance Company, Carnival Boy) 5th Avenue debut. A BFA graduate from University of the Arts, Crozier is in his third season as a company member with Spectrum Dance Company, performing various lead roles. He is excited for this production!

MADELYN KOCH
(Spectrum Dance Company, Louise) 5th Avenue debut. In her first season with Spectrum Dance Company. She is a graduate of the Ailey/Fordham BFA program in NYC. She grew up in Issaquah, Washington and trained with Pacific Northwest Ballet School.

RICHARD GRAY
(Heavenly Friend) Eighteen productions with The 5th Avenue Theatre, most recently Monty Python’s Spamalot and A Room with a View. Favorite roles include Max Bialystock (The Producers), Albin/ZaZa (La Cage Aux Folles) and Amos Hart (Chicago).

KYLE BERNBACH
(Dance Captain, Ensemble) is thrilled to join The 5th Ave once more for Carousel. Credits include: A Chorus Line (5th Ave) and Memphis (B’way/1st National Tour). Enjoy the show!

BETSY BUTTON
(Performance Intern) is absolutely ecstatic to be making her 5th Avenue debut! Favorite past productions include…Spelling Bee (Marcy). Love to Mom, Dad, and friends. Enjoy the show!

MARLETTE BUCHANAN
(Ensemble) 5th Avenue debut! Seattle area: Passing Strange (Mother, ACT/Sidecountry), Porgy and Bess (Lily, Seattle Opera), Once on This Island (Asaka, Village), Showboat (Quenice, Village), Tin Pan Lady (Dot, Key City Theatre). Love to family and friends!
SARAH ROSE DAVIS (Ensemble) was recently seen as Maggie in A Chorus Line. 5th favorites: RENT, ELF, Cinderella, Spamalot and many more! Village Theatre: Funny Girl (Fanny Brice). Next you can see Davis in Grease as Frenchie!

CANDICE DONEHOO (Ensemble) At The 5th: Miss Saigon (Ellen), A Christmas Story (Radio Quartet), and more. Fell in love with Seattle while on tour with The King and I and Jekyll and Hyde. Love family.

ANNE EISENDRATH (Ensemble) At The 5th: Pirates of Penzance (Mabel), Into the Woods (Rapunzel). Most recently: Louisa in The Fantasticks (Showtunes). Eisendrath is thrilled to join her daughter Lucy in her first show! Love to Oscar and Charlie!

CHANCE MICHAEL ELDRIDGE (Performance Intern) is incredibly excited to be making his 5th Avenue debut. He’d like to thank his friends and family for pushing him to always do his best. Eldridge was last seen in ArtsWest’s production Dogfight.

FRANCES LEAH KING (Ensemble, Nettie US) Happy to be back at The 5th, where she last had the joy of participating in the workshop of Come From Away. Love to Lawrence and Mei. Kurchta Faith, and Amy, for you. “Grrrrrr”
WHO’S WHO

DANNI KREHBIEL
(Performance Intern) 5th Avenue debut. She is overjoyed to make her debut after growing up ferrying across the Puget Sound to see shows at The 5th. She will graduate in May with a BFA from Cornish.

CAMERON LEE
(Performance Intern) is honored to make his 5th Avenue debut in Carousel. Recently: RSP production of Monty Python’s Spamalot (Prince Herbert et al). Thanks to his mother, family, friends, and mentors at The 5th.

CHELSEA LEVALLEY
(Performance Intern) 5th Ave mainstage debut! Previously at The 5th: Northwest Bookshelf ’14 (Adventure Musical Theater) and Spamalot Spotlight Night soloist. Also: Dick Whittington and His Cat (SCT), Intiman, and Hangar Theater. Active teaching artist. Jeremiah 29:11

JEFFREY E. LEWIS
(Ensemble) is very excited to be making his debut at The 5th Avenue. He is an artistic model and has been a body double for Michael Jordan in a Nike commercial.

MATTHEW POSNER
(Fight Captain, Ensemble) At The 5th: Damn Yankees, Pirates of Penzance, Secondhand Lions, Oliver!, A Christmas Story, National Tour: Camelot (Lancelot), Village: Show Boat Fiddler. Regional: Les Misérables, Urinetown, Cabaret. Thanks Family, Matt #1, SHMILY. www.matthewposneractor.yolasite.com

AARON SHANKS
(Ensemble) joins us for his 15th 5th Avenue production. Recent credits: The Music Man, Oliver! and A Christmas Story. He serves on the Board of SHOWTUNES Theatre Company and loves musicals.

JESSICA SKERRITT
(Armina) At The 5th: A Christmas Story (Mother), Elf! (Deb), Hairspray In Concert (Amber). 5th Ave/ACT: Little Shop of Horrors (Audrey), Grey Gardens (Young Little Edie). Next: No Way To Treat A Lady at Village.

DANE STOKINGER
(Ensemble) At The 5th: A Christmas Story (Old Man), Monty Python’s Spamalot (Lancelot), SCT: Wizard of Oz (Tin Man), Village Theatre: Full Monty (Jerry), Trails (Mike). Up next: No Way To Treat A Lady at Village.

ELI WILLS
(Enoch Snow Jr., Performance Intern) returns to The 5th after playing Sir Galahad in the Rising Star Project’s Monty Python’s Spamalot. He is overjoyed to work with such a superb group of people. Thanks to the Wills/Butler clans and to you!

JEREMY CLINE
(Spectrum Dance Company) 5th Avenue debut. Cline became a Spectrum apprentice in 2014. Prior to Spectrum he danced with Kambatta Dance Company and UMAMI Performance. Cline is a Middlebury College alumnus with a joint major in Dance and Religion.

JADE SOLOMON CURTIS
(Spectrum Dance Company) At The 5th: Oklahoma! Curtis, originally from Texas, joined Spectrum Dance Company in 2011 and is currently in her fourth season. You may have seen her in STG’s production of Black Nativity or Dance This!

BLAIR ELLIOT
(Spectrum Dance Company) 5th Avenue debut. First season as Spectrum Dance Company apprentice. A graduate of the University of the Arts in Philadelphia, she has performed works by Ronen Koresh, Melissa Rector, Jesse Zaritt, and Netta Yerushalmy.

DAVIONE GORDON
(Spectrum Dance Company) 5th Avenue debut. Currently in his second season at Spectrum Dance Company. He started in the apprentice program before joining the company in 2012.

SHADOU MINTRONE
(Dance Captain, Spectrum Dance Company) At The 5th: Oklahoma! Mintrone is in her 4th season with Spectrum Dance Company. She also performs with Verlaine and McCann productions, paulanow events, and the CanCan.

EMILY PIHLAJA
(Spectrum Dance Company) is making her first appearance with The 5th Avenue Theatre and Spectrum Dance Company. She graduated from the Kirov Academy in 2009 and danced with Oregon Ballet Theatre and Thomas/Ortiz Dance (NYC).
ANDREW PONTIUS (Spectrum Dance Company) 5th Avenue debut. Originally from Bremerton, Pontius graduated from the Kirov Academy. Recent credits: LOVE (Spectrum Dance), Dresden Semper Opera, The Victor Ullate ballet in Madrid.

LEO ROSE (Spectrum Dance Company) 5th Avenue: Oklahoma! Rose trained in ballet, contemporary, and other dance styles with Spectrum Dance Company Academy. He is excited to be dancing in Carousel.

FAUSTO RIVERA (Spectrum Dance Company) 5th Avenue and Spectrum Dance debut. First performed Donald Byrd’s choreography in Seattle Theater Group’s 2011 production of Black Nativity.

JACLYN WHEATLEY (Spectrum Dance Company) 5th Avenue debut. In her first season with Spectrum Dance Company, Wheatley is delighted to join the Carousel cast! Originally from Vancouver, Canada, she is an alumna of the Alvin Ailey/Fordham University B.F.A. Program.

KYLE BALLARD (Children’s Ensemble) is thrilled to make his 5th Avenue debut after making his youth theater debut this last summer at CORE Theatrics as Jojo (Seussical). Love and gratitude to Blake Saunders, Marianni Magnuson, Mrs. Walsh, and his supportive family.

LUCY EISENDRATH (Children’s Ensemble) 5th Avenue Theatre debut! Eisendrath is a proud second grader at Fairmount Park Elementary, and she performs regularly with Ropeworks Jump Rope Team. She is very excited to join Mom and Dad in this production.

CORINNE FISCHER (Children’s Ensemble) 11, is over the moon to be making her 5th Avenue debut! Favorite past roles include Captain Hook (Peter Pan), Flounder (Little Mermaid) and Gretl (Sound of Music).

ETHAN LECH (Children’s Ensemble), 8, is honored to be returning to 5th Avenue following his debut in Oliver! Credits: A Christmas Carol (SSR), Peter Pan (LLO) and Twilight Zone Live (Theater Schmeeeater).

ISABEL MENNA (Children’s Ensemble) is delighted to make her 5th Avenue debut in a Rodgers and Hammerstein show after having been in recent productions of Fiddler on the Roof and The Sound of Music with Leavensworth Summer Theater. Love you, Caroline!

HEIDI MYRICK (Children’s Ensemble) is excited to be making her 5th Avenue debut in Carousel! Recent credits: A Christmas Carol (ACT), Aladdin (Centerstage), Annie (Heavier Than Air), short films, TV, and commercials. She thanks her family.

SOPHIE POOLE (Children’s Ensemble) returns to The 5th after appearing in Oliver! Also: Wizard of Oz (Broadway Across America), Little Mermaid (Sebastian), Legally Blonde (Kate), and Once On this Island (Ti Moune) at Village. Thanks to friends and family!

SPECTRUM DANCE COMPANY was founded by Seattle dancers in 1982 to make dance more accessible to diverse communities. Under Donald Byrd’s visionary artistic leadership since 2002, Spectrum has emerged as a company of regional and national significance. The organization has attracted world-class dancers and produced thrilling and challenging works in contemporary dance to critical acclaim. The School at Spectrum Dance Company offers classes in a variety of styles from ballet to contemporary, at all levels, and to all ages. And the Academy Program, Spectrum’s curriculum for students interested in a professional career, offers opportunities to study with Donald Byrd and the Company, and to become a Company apprentice for upper level dancers. For more about Spectrum Dance Company performances and programs, visit www.spectrumdance.org.

RICHARD RODGERS & OSCAR HAMMERSTEIN II (Music, Book, & Lyrics) In 1943, Richard Rodgers (composer, 1902-79) and Oscar Hammerstein II (librettist/lyricist, 1895-1960) collaborated for the first time on the smash success Oklahoma!, establishing the most consistently fruitful and successful partnership in American musical theater. Across many years, the distinguished duo earned a collective 26 Tony Awards, two Pulitzer Prizes and two Grammy Awards for a seemingly endless stream of hits. Following their massive success on Oklahoma!, they worked together to create Carousel (1945), Allegro (1947), South Pacific (1949), The King and I (1951), Me and Juliet (1953), Pipe Dream (1955), Flower Drum Song (1958) and The Sound of Music (1959). The team also wrote one musical for the movies, State Fair (1945); adapted to the stage in 1995), and one for TV, Cinderella (1957).

BILL BERRY (Director) returns as a director for Carousel after staging the wildly popular Little Shop of Horrors (co-production with ACT Theatre) which received the Seattle Times Footlight Award for Best Musical of 2014. Berry is the Producing Artistic Director of The 5th Avenue Theatre, where he has directed
acclaimed productions of *On the Town*, *West Side Story* (Footlight Award), *Wonderful Town* (Footlight Award), *Smokey Joe’s Café* and *The Wizard of Oz*. He also directed *On the Town* at Paper Mill Playhouse. His re-imagined production of *Cabaret* received awards in St. Paul and Houston and has been performed at The 5th Avenue Theatre, The Ordway (St. Paul), American Musical Theatre of San Jose and Theatre Under The Stars (Houston).

**DONALD BYRD** (Choreographer) became artistic director of Spectrum Dance Company in 2002. Before Spectrum, he was artistic director of Donald Byrd/The Group, his critically acclaimed company based in Los Angeles and New York. He has created more than 80 dance works, including works for the Alvin Ailey American Dance Theater, Dayton Contemporary Dance Company, and Philadelphia Dance Company (Philadelphia), among others. He has worked with New York Shakespeare Festival/Public Theater, La Jolla Playhouse, San Francisco Opera, New York City Opera, Dance Theater of Harlem, and The Joffrey Ballet. In 1992, Byrd received the Bessie Award (the contemporary dance world’s highest honor) for *The Minstrel Show*, and in 2006, he received a Tony Award® nomination for his choreography for *The Color Purple*. Byrd is the recipient of the Mayor’s Arts Award for his sustained contributions to Seattle, a United States Artists 2012 Fellowship Recipient, The Kennedy Center’s Masters of Choreography Award, and was selected as one of the first group of Fellows to the American Academy in Jerusalem.

**IAN EISENDRATH** (Music Supervisor) is The 5th Avenue’s Music Supervisor and Alhadeff Family Director of New Works. 5th Avenue: *A Room With a View*, *Secondhand Lions*, *Aladdin*, *A Christmas Story*, *Vanities*, *Miss Saigon*, *On the Town*, *Sunday in the Park With George*, *Cabaret*, *Into the Woods*, *West Side Story*, *Company*, *Sweeney Todd* and *Miss Saigon*. Broadway and national tours: *A Christmas Story*. Other regional: *Cabaret* (Theatre Under the Stars, The Ordway, American Musical Theater of San Jose), *Miss Saigon* (Casa Manana). Concerts: *Titanic*, *My Funny Valentine* (featuring Mimi Hines). Recordings: *A Christmas Story* (Sony Broadway Masterworks). Other credits: guest conductor for three seasons of *The Nutcracker*, Susan Stroman’s *Take Five (More or Less)* at the Pacific Northwest Ballet, guest artist at the Banff Centre for the Arts, and guest professor of musical theater performance at the University of Washington. Eisendrath has a degree in conducting music theater and choral repertoire from the University of Michigan. Ian wishes his daughter Lucy good luck!

**MARTIN CHRISTOFFEL** (Set Design) is pleased to collaborate with Bill Berry again. At The 5th: *Little Shop of Horrors* (co-production with ACT), *The Music Man*, *RENT*, *Joseph and the Amazing Technicolor Dreamcoat*, and *West Side Story*. At ACT Theatre: *An Evening of One Acts*, *Passing Strange*, *Assisted Living*, *The Woman in Black*, *Runt of the Litter*, *The Lady with All the Answers*. At Village Theatre: *Sleuth*, *The Odd Couple*, *Room Service*, *Noises Off*, *Blithe Spirit*. At the EMP Museum: *Indie Game Revolution*, *Can’t Look Away: The Lure of Horror Film* (co-designs). He also designs corporate events and experiential environments from his studio in Fircrest, WA.

**SARAH NASH GATES** (Costume Design) returns to The 5th after her debut with *Oliver!* which earned a Gregory Award Best Costume Design nomination. Gates recently retired from 20 years as Executive Director of the School of Drama at the University of Washington. She has designed for Seattle Opera, Denver Center, Oregon Shakespeare Festival, ACT, and Seattle Children’s Theatre among others. Gates is a member of United Scenic Artists, local 829. She was the first woman president of the United States Institute for Theatre Technology (USITT) and also served as President of the University/Resident Theatre Associate (UITA). Gates currently serves on The 5th Avenue Theatre’s Board of Directors.


Joey. Off-Broadway credits: Irish Repertory Theater, 2nd Stage, American Records, among others. Regional credits: Cincinnati Playhouse, Dallas Theater Center, Kansas City Rep, Baltimore Center Stage, The Ordway, Denver Center, Westport Country Playhouse, Clarence Brown, Long Wharf, St. Louis Rep, Two River, Syracuse Stage, Vermont Stage, St. Michael’s Playhouse, Virginia Stage, Pasadena Playhouse, Goodspeed and Asolo. He is currently an associate sound designer for the Broadway and two national tours of Wicked. Member USA-829.


JUDITH SHAHN (Dialect Coach) has been a leading dialect coach in the Pacific Northwest for the last 30 years. At The 5th Avenue: The Secret Garden, Oklahoma, A Room with a View. At Seattle Rep most recently: Hound of the Baskervilles, BO-nita, American Buffalo, Boeing, Boeing, Intiman: Angels in America, Homebody Kabul, Our Town, The American Cycle plays, and dozens of others. Judith has taught at the UW School of Drama for 25 years and coaches in the non-theatre world through Vibrant Speaking.

ERIC ANKRIM (Associate Director) is thrilled to return as the Associate to his friend and mentor, Bill Berry. At The 5th: Assistant Director for The Music Man and RENT and Director of ELF (also at the Paper Mill Playhouse). Seattle: In The Heights (Village Theatre), Spring Awakening, Avenue Q, and Dr. Horrible’s Sing-a-Long Blog (Balagan Theatre), all of which won the Seattle Times Footlight Award. Ankrim is thrilled to be directing The 5th Avenue’s upcoming production of Grease this summer.


ELISABETH ELLIS (Associate Music Director) 5th Avenue: A Chorus Line and A Room with a View. A newcomer to Seattle, Ellis is a versatile pianist who loves collaborating with singers and dancers. Her most recent experience includes The Nutcracker (Pacific Northwest Ballet), Seattle Opera, Vespertine Opera, Vashon Opera, Orchestra Seattle, and several local choral groups. She also is organist at First United Methodist Church in downtown Seattle. She’s a Michigan State graduate with a Master’s degree in Collaborative Piano.

BRUCE MONROE (Associate Conductor) Previously conducted Cinderella, Yankee Doodle Dandy, The Wizard of Oz and the 75th Anniversary Gala for The 5th Avenue. Also created many orchestrations (including Pirates of Penzance, Oliver, Damn Yankees, Cabaret and Guys and Dolls) as well as original songs for Adventure Musical Theater’s Grandma’s Attic, Baseball Saved Us and Coyote and the Firestick. Special thanks to Ian, Dr. Karen Horvath, the Seattle Cancer Care Alliance, and the insightful Moira Macdonald.

KAREN SPAHN (Assistant Lighting Designer) 5th Avenue debut. Associate-Assisting Credits include: First Date (Broadway), Phantom of the Opera (US Tour), South Pacific (Broadway, US Tour), Wicked (Broadway, US Tours, and Performance International), Les Misérables 25th Anniversary Production (Broadway, US Tour), War Horse (Broadway, US Tour), Promises, Promises (Broadway), Thoroughly Modern Millie (Broadway).


The actors and stage managers employed in this production are members of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

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

Backstage employees are represented by the International Alliance of Theatrical Stage Employees (or IATSE). Stagehands represented by IATSE Local #15. Wardrobe staff represented by IATSE Local #887. Hair and Makeup staff represented by IATSE Local #488.

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

Musicians playing this performance are represented by the American Federation of Musicians of the United States and Canada, Local 76-493, AFL-CIO/CLC.

The 5th Avenue Theatre is a member of the National Alliance for Musical Theatre. Founded in 1985, NAMT is a national service organization dedicated exclusively to musical theatre. Members, located throughout 34 states and abroad, are some of the leading producers of musical theatre in the world, and include theaters, presenting organizations, higher education programs and individual producers.
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At The 5th Avenue Theatre, we pride ourselves on bringing Broadway-caliber productions to our stage, from world premiere musicals to contemporary favorites to Golden Age classics. With one of the largest subscription bases in the country (nearly 25,000) these productions leave lasting impressions on audiences young and old across the Pacific Northwest and beyond.

This fall, we asked our subscribers to celebrate these cherished memories and cast their votes on all of their favorites from last season, naming the winners of our inaugural Subscriber Choice Awards. It’s a pleasure to celebrate the creative achievements of our artists, many of whom make their homes here in the Seattle area.

Please take a moment to join us in congratulating the winners of the 2013/14 Subscriber Choice Awards:

**Outstanding Production** - Spamalot

**Outstanding Direction**
Bill Berry, Little Shop of Horrors

**Outstanding Choreography**
Kathleen Marshall, Anything Goes

**Outstanding Music Direction**
Joel Fram, Oliver!

**Outstanding Leading Actor**
Nathaniel Stampley, The Gershwin's Porgy & Bess

**Outstanding Leading Actress**
Rachel York, Anything Goes

**Outstanding Supporting Actor**
Greg McCormick Allen, Monty Python’s Spamalot

**Outstanding Supporting Actress**
Patti Cohenour, A Room With a View

**Outstanding Featured Actor**
Richard Gray, Monty Python’s Spamalot
& David Anthony Lewis, Little Shop of Horrors

**Outstanding Featured Actress**
Suzy Hunt, A Room With a View

**Outstanding Young Actor**
Grayson Smith, Oliver!

**Outstanding Ensemble Performance** - The Knights of Spamalot

**Outstanding Set Design**
Walt Spangler, A Room With a View

**Outstanding Costume Design**
Tim Hatley, Monty Python’s Spamalot

**Outstanding Lighting Design**
Robert J. Aguilar, Little Shop of Horrors

**Outstanding Production Number**
“Splash,” A Room With a View
Richard Gray, Louis Hobson, Matt Owen,

**Outstanding Musical Performance**
“Song that Goes Like This,” Monty Python’s Spamalot
Laura Griffith, Louis Hobson

Top Row: Louis Hobson, Bill Berry, David Anthony Lewis.
Middle Row: Matt Owen, Dane Stokinger, Laura Griffith, Allen Fitzpatrick, Robert J. Aguilar.
Bottom Row: Richard Gray, Grayson Smith, Suzy Hunt, Patti Cohenour.

Top: Ernie Pino, Rich Gray, David Armstrong, Matt Owen.
Right: Laura Griffith.
Photos by Team Photogenic.

2013/14 Subscriber Choice Awards
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Author Leo Tolstoy said, “Art is not a pleasure, a solace, or an amusement; art is a great matter.” As producers of musical theater, we couldn’t agree more. But don’t take our word for it; read what three leaders in our community shared with us about their passion for musicals and why they support our work.

Howard Behar, President of Starbucks Coffee International (retired)

My love affair with musicals started 65 years ago when my older sister, who was a student at the University of Washington, took me to see Singin’ in the Rain at the Neptune Theater. I have sought out every opportunity to see musicals ever since. When I travel out of town, I always check the theater listings for my destination. Once in San Francisco, I skipped dinner and stood in a cancellation line for a sold-out performance of Jelly’s Last Jam starring Gregory Hines. It was fantastic!

The actors in musicals have inspired me in the things I do in my life. I see their energy, discipline, and their ability to convey a story – even in a staged reading -- and it makes me want to achieve that same kind of excellence. Musicals have everything in them: a plot, human connection, some history, dance, a little pain, a little suffering, a little fun.

Just look at the value musicals bring to our lives ...their ability to put us in the other person’s shoes. When I walked out of Kinky Boots, I realized I had no idea what it was like to live in Lola’s situation before I saw the show. My advice: open yourself up and go into a show determined to learn something and it will change your life.

“We believe strongly that the arts aren’t somehow an ‘extra’ part of our national life, but instead we feel that the arts are at the heart of the national life. It is through our music, our literature, our art, drama and dance that we tell the story of our past and we express our hopes for the future.”

Michelle Obama, First Lady of the United States

G-20 Economic Summit Family Concert, Pittsburgh, PA (2009)
Norm Rice,  
5th Avenue Board Member, Former Board Chair, and Former Mayor of Seattle

I come from a family of six kids, so early on, we saw musicals at the movies because it was cheaper. Lots of singing and dancing. I still remember *Seven Brides for Seven Brothers* and *Singin’ in the Rain*. The acting, singing, and dancing...they really hold you in their spell.

I was proud of the restoration of The 5th Avenue Theatre as one of Seattle’s magnificent theaters. I was also proud to be part of building a strong donor base, which builds a sound foundation. It’s the lifeblood of the theater and an enduring relationship. You literally see your dollars come to life on stage!

Musicals are so authentically American, full of the richness of its history, songs, composers, and collaborators. Watching them makes you proud to be a part of that heritage. And shows like *Kinky Boots* display lives that we don’t always get to see. Even when a production is repeated, new directors and actors make it new.

FACT 1: **CREATIVITY** is among the top 5 applied skills sought by business leaders.

FACT 2: **ARTS & CULTURE** account for approximately 3.2% - or $504 billion - of US Gross Domestic Product.

FACT 3: Students consistently engaged in the arts average almost **100 POINTS HIGHER** on the SAT Tests.

(source: www.standforthearts.com)
The 5th Avenue Theatre’s Rising Star Project is an educational program for Washington state students ages 14-19. In March, this year’s Rising Star students will present their production of Rodgers and Hammerstein’s *Carousel*—entirely performed, produced, marketed, and run by a team of student actors, dancers, producers, and administrators under the mentorship of 5th Avenue professionals. This team will number more than a hundred and include students from across the state. Today we are excited to introduce five:

### MARIELLE
**From:** Everett  
**Age:** 16  
**Role:** Hair & Makeup

**WHAT I’M LOOKING FORWARD TO…**
“I am so excited to be under the wing of working professionals like Mary (The 5th’s Head of Hair & Makeup.) My goal is to work in the same field when I grow up, so being able to ask her questions and see her do what she does is a dream come true!”

### CURTIS
**From:** Kent  
**Age:** 18  
**Role:** Actor (Ensemble)

**HOW I GOT INVOLVED IN RSP…**
I’m currently involved in wrestling at my high school. I’m the Varsity 152 wrestler! I got involved in RSP because my choir teacher recommended me. He knew that I liked to sing and dance and said that I had the personality to do something like the RSP. So I auditioned… and made it in!

### SARAH
**From:** Bainbridge Island  
**Age:** 16  
**Role:** Actor (Nettie Fowler)

**MY FIRST THEATER EXPERIENCE…**
My first theater memory is when I auditioned for *Oklahoma!* when I was in third grade. It was at my community theater and they held open auditions so anyone could watch and I got so nervous that I started crying. I had to come back a few hours later after I had calmed down.

### BLAYNE
**From:** Seattle  
**Age:** 15  
**Role:** Actor (Enoch Snow, Jr.)

**WHY ARE MUSICALS IMPORTANT?**
“Musical theater gives us a place to go and just escape—for two hours. When you’re watching a show, you don’t worry about that big test you have tomorrow. You can stop worrying about your own life.”

### CARLISLE
**From:** Woodinville  
**Age:** 16  
**Role:** Casting and Show Producer

**HOW DO MUSICALS AFFECT US?**
The beautiful songs and stories can transport me to another dimension where the stress of schoolwork and college applications doesn’t affect me. I’ve also met some of my closest friends through my involvement in shows and RSP which, for me, makes musical theater even more meaningful.

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**THE RISING STAR PROJECT** will present two school matinees and two public performances of *Carousel*, March 12-14. Visit our website for more information about the program, tickets, or school discounts: www.5thavenue.org.

The 5th Avenue Theatre’s Rising Star Project is made possible through a generous grant from The Sheri and Les Biller Family Foundation. Additional support is provided by The Boeing Company, Susie and Phil Stoller, Washington State Arts Commission, GM Nameplate and the Jean K. LaFromboise Foundation.
Belgian singer-songwriter Jacques Brel came to popularity at a time when artists like Bob Dylan, Paul Simon and Leonard Cohen were strongly influencing the direction of popular music. Brel had a 20-year (primarily European) career that encompassed acting and directing as well as singing and songwriting. When he died at age 49 from lung cancer, his epitaph read “It’s the intensity of the life, not its duration.”

Intensity is indeed at the center of Brel’s work. His songs tap into our innermost hopes and fears. Brel’s themes are both personal and universal – the triumph and pain of love (“I Loved, Fanette”), the inevitability of time passing (“Old Friends, My Death”), the cruelty of lives lived in the shadows (“The Desperate Ones”). It is no wonder that artists as diverse as Ray Charles, Nirvana, Celine Dion, David Bowie, Frank Sinatra, Nina Simone and Sting (and many more) have chosen to cover Brel’s work.

Jacques Brel is Alive and Well & Living in Paris bristles with passionate, anguished, and thrilling songs. Translated into English by Eric Blau and Mort Schuman, these songs tackle big ideas wrapped in deeply personal narratives and astonish the audiences who hear them.

Jacques Brel may no longer be alive and well and living in Paris, but his passion lives on through a singular body of work that celebrates the dirty, messy, glorious business of being alive.

by Gretchen Douma
Here’s what Ryan Scott Oliver (book, music and lyrics), Hunter Foster (co-book writer), and Brandon Ivie, who directed Jasper in Deadland in its Off-Off Broadway debut, had to say about creating this brand new work.

How did you all come to work on this project?

HUNTER: I met Ryan last summer and he asked me to co-write the book. He had been working on it already but I started working on it in November of last year. We did a reading last December and then started rehearsals in January for a production with the Prospect Theatre in New York.

BRANDON: I met Ryan through a songwriter showcase I produced in Seattle about five or six years ago. Since then we’ve done tons of songs of his, including some from Jasper, but this was the first project we’ve worked together on. While I knew Hunter’s work as a book writer and actor, I didn’t meet him until this project. I came on board about a year and a half ago and did two readings of the show before we did the off-Broadway production.

What do you think this musical is about?

RYAN: Living. I think this show feels like Spring Awakening meets Into the Woods … You have all these issues of youth, parentage, growing up, learning about what it means to be an adult and alive …[plus] famous mythological characters…in a magical location where anything can, and does, happen.

HUNTER: Letting go. I feel like these characters have to let go of their emotional baggage in order to move forward.

What are you looking forward to most in bringing the show to The 5th?

HUNTER: Revisiting all the things we wanted to change and fix but never had the time to do.

RYAN: Having this show presented on that scale is absolutely mind-explosing for me. No hyperbole when I say this is a dream come true.

BRANDON: Being able to work on the scale of The 5th is very thrilling for this show in particular. I’m excited to try some of this stage magic and hyper theatricality in such a big way … It’s going to be fun ride!

by Gretchen Douma

To read this interview in full, please visit www.5thavenue.org/show/jasper-in-deadland and choose the “Cast and More” tab.

Jasper in Deadland plays April 30-May 24, 2015. Tickets (starting at $29) may be purchased at www.5thavenue.org, by phone at 206-625-1900, or at the Box Office at 1308 5th Avenue in Downtown Seattle.
Mark your calendars for the party of the year! The 5th Avenue Theatre is pleased to announce that our annual fundraising gala will take place on Friday, May 29, 2015. Get ready for a fabulous night of fun, fine dining, and musical entertainment!

For more information or to purchase tickets, please contact Kaitlin O’Neil at koneil@5thavenue.org or (206) 971-7902.

A Night at The 5th Gala’s Live and Silent Auctions feature packages that you can’t find anywhere else!

- Attend the Tony Awards
- Join The 5th’s artistic team for a new musicals festival in New York City
- Walk-on role on Broadway

In 2014 Susan Ehrlich gave her brother Scott the birthday gift of a lifetime - a walk-on part in Kinky Boots on Broadway!

Can’t make it to the gala? Be on the lookout for the launch of our mobile bidding site where you can be an “armchair bidder” and support The 5th from the comfort of your home!
We would like to say thank you to the following donors who provided support at the $600 level and above as of January 15, 2015. Through their gifts, donors become partners in our commitment to artistic excellence, community engagement, education, and expanding the canon of musical theater. For more information on how you can support The 5th, please contact Development at 206-625-1418.

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2014 Gala Live Auction Walk-On Winners Danneka and Cameron Towne, share a moment with two of the stars from A Christmas Story, Pete and Lily.

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Board Member and Gala Co-Chair David Quinn and wife Hillary celebrate the opening night of A Christmas Story at the cast party at Il Fornaio.
Please join us in thanking our corporate and institutional sponsors for their generous support of The 5th Avenue Theatre!

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Performances are more powerful when we all play our part.

Strong and healthy communities have a vibrant arts and cultural scene. We can all thank the talented people at The 5th Avenue Theatre for helping make Seattle an even more colorful and delightful place to live for people of all ages.

U.S. Bank is honored and proud to be a sponsor of The 5th Avenue Theatre, a crown jewel in the Seattle community.
What does coming to The 5th mean for you?
Our season subscription is our excuse to enjoy a regular night out in Seattle, starting with a nice dinner at one of Seattle’s restaurants, followed by a high-caliber show at The 5th. It's almost a mini-vacation.

What do you enjoy most about The 5th?
The 5th is a beautiful theater with an awe-inspiring history but even that's surpassed by the quality and variety of their productions, from classical musicals to award-winning new works.

Why do you support The 5th?
We believe in The 5th's mission and want to be involved in whatever way we can. In particular, The 5th has an impressive array of educational programs that they couldn’t provide without the help of donors.

What has been your favorite musical at The 5th?
Such a hard choice! Next to Normal was our first and second show at The 5th but Guys and Dolls was the show that convinced us to become season subscribers and then donors.

MEMBER SPOTLIGHT
William is a Software Engineering Manager at Microsoft and Lauren is a Center Director at Bright Horizons Child Care. When not working they are a couple of foodies who enjoy experimenting in the kitchen and travelling with their two children.

William and Lauren Bartholomew
Subscriber — 4 years
Donor — 3 years

The 5th Avenue Theatre’s CORPORATE COUNCIL
SERVICE TO THE COMMUNITY, THE KIDS, AND THE ART OF MUSICAL THEATER

On December 4, 2014 the newly-formed 5th Avenue Theatre Corporate Council met to officially kickoff efforts to grow corporate support for The 5th’s Youth Education programs through Corporate Circle membership. Corporate Circle membership provides companies of all sizes the opportunity to support youth education, enhance their business networks, and recognize valued clients & employees.

Funds raised through Corporate Circle membership will support The 5th Avenue Theatre’s celebrated education programs which reach over 70,000 students annually. With support of the business community, The 5th partners with public and private schools and community groups to make a difference through the arts and education.

Corporate Council left to right: Mike Sebring, Eric Trott (Co-chair), Ann Ardizzone (Co-chair), Patrick Smith, Linda Anderson, David Armstrong, Bernadine Griffin, Bill Berry and Chris Heman. Eric Pettigrew not pictured. Vivian Hsu for TEAM PHOTOGENIC © 2015
EXECUTIVE LEADERSHIP

DAVID ARMSTRONG (Executive Producer and Artistic Director) Since his appointment in 2000, Armstrong has guided The 5th Avenue to a position as one of the nation’s leading musical theatre companies, acclaimed for both its innovative stagings of classic musicals and its development and production of new works.

BERNADINE (BERNIE) C. GRIFFIN (Managing Director) first joined the 5th Avenue in 2002 as director of theater advancement and development. She was appointed managing director in January 2010 and is responsible for the administrative, fundraising, information services and facility operations, as well as oversight of all activities related to the Board of Directors.

BILL BERRY (Producing Artistic Director) served as The 5th Avenue’s associate producing artistic director and casting director from 2002 through 2009. During that time, he directed productions of West Side Story (Seattle Times Footlight Award), Wonderful Town (Seattle Times Footlight Award), Wizard of Oz and Smokey Joe’s Café. He recently made his Broadway debut as the director of the hit musical First Date at the Longacre Theatre. Berry’s directing work has been seen at theaters across the country, most recently at New Jersey’s Paper Mill Playhouse where he directed a critically acclaimed production of On the Town. Directing highlights include Cabaret performed at The 5th Avenue Theatre, St. Paul’s Ordway Center (Ivey Award), San Jose’s American Musical Theatre, and Houston’s Theatre Under the Stars, as well as the smash hits First Date and RENT at The 5th. From 2002 to 2009, he served as the producing director for The 5th Avenue’s education and outreach programs. During that time he significantly expanded the scope and impact of these initiatives, including spearheading the creation of Fridays at The 5th and The 5th Avenue Awards, honoring excellence in high school musical theater, as well as substantially increasing the reach of the Adventure Musical Theatre Touring Company throughout the Northwest. These programs combined now serve 60,000 students annually. He also initiated the Show Talk series, which seeks to deepen the theater-going experience. Prior to his work at The 5th Avenue Theatre, Berry was a freelance theater artist based in New York City.

See It Again for $25*

*Bring paid ticket stub to The 5th Avenue Box Office on day of performance. One stub per customer. $25 tickets subject to availability. Not valid for Prime/Pearl seating, with other offers or on previously purchased tickets.

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TALKS AND PUBLIC PRESENTATIONS

Here at The 5th Avenue Theatre we offer a variety of audience enrichment opportunities that bring patrons to a deeper level of appreciation for the shows they see on our stage. Join us to learn more about the shows you see here.

SHOW TALK WITH ALBERT EVANS

Join us one hour before performances for educational, enlightening and entertaining pre-show talks hosted by Artistic and Music Associate, Albert Evans. Show Talks are always free and open to all audiences.

Show Talk with Albert Evans – *Jasper in Deadland*
6:30 PM, Tuesday, May 5, 2015
6:30 PM, Wednesday, May 6, 2015
7:00 PM, Thursday, May 7, 2015
6:30 PM, Tuesday, May 12, 2015
6:30 PM, Wednesday, May 13, 2015
6:30 PM, Tuesday, May 19, 2015
6:30 PM, Wednesday, May 20, 2015

SPOTLIGHT NIGHT

Here is your opportunity to learn more about the shows on our stage. Hosted by Executive Producer and Artistic Director David Armstrong, Spotlight Nights give you a chance to learn more about the writers and composers who create musicals.

7 PM, Thursday, April 2, 2015 – *Jasper in Deadland*

SUNDAY NIGHT TALKBACK

Want to know more about a show you just saw? Join us on a select Sunday evening performance for a free post-show talkback with the cast and creative team. Tickets for the evening’s performance are required.

Sunday, May 10, 2015 – *Jasper in Deadland*

YOUTH PROGRAMS

We pride ourselves at The 5th Avenue Theatre on our extensive education programs that reach over 70,000 young people across the Pacific Northwest each year. Through a variety of classes, programs and events, we teach students not only a passion for the arts, but valuable life skills.

RISING STAR PROJECT

The Rising Star Project is unlike any theater education program in the country. This year, over 100 amazing Washington state students (ages 14-19) will team up to produce and perform Rodgers and Hammerstein’s *Carousel* under the mentorship of 5th Avenue professionals. This is Rising Star Project’s fourth year of training aspiring young actors, musicians, marketers, producers, fundraisers, and theater technicians. Don’t miss the opportunity to see a very special production and support the achievements of these amazing young people!

10 AM, March 13, 2015 (School Matinee)
7 PM, March 13, 2015
2 PM, March 14, 2015

FRIDAYS AT THE 5TH

Provides high school students with a rich and meaningful theater-going experience that takes them beyond simply attending a show by engaging them through workshops, lectures, and interactions with theater professionals.

3 PM, Friday, March 27, 2015 – *Jacques Brel is Alive and Well & Living in Paris*
3 PM, Friday, May 15, 2015 – *Jasper in Deadland*

TECH WEEK REHEARSALS

• Members of $125 and up experience working rehearsals in the theater and pre-rehearsal talks with artistic leadership.

• Members of $600 and up come early and enjoy a light supper before rehearsal begins.

Wednesday, April 29, 2015 – *Jasper in Deadland*
Wednesday, July 8, 2015 — *Grease*
EMERGENCY EVACUATION PROCEDURES
In the event of an emergency, please wait for an announcement for further instructions. Ushers will be available for assistance.

EMERGENCY NUMBER
The theater's emergency number in Coat Check is: 206-625-1294. Leave your account number or exact seat location with your emergency contact in case they need to reach you.

SMOKING POLICY
Smoking is NOT allowed in any part of the theater or within 25 feet of entrance.

FIREARMS POLICY
No firearms of any kind are allowed in any part of the theater.

FOOD & UNCAPPED DRINKS are not allowed in the auditorium.

COAT CHECK
COAT CHECK is located on north side of lobby.

ACCESSIBILITY
Wheelchair seating is available. The theater is equipped with the Sennheiser Listening System for the hard of hearing; headsets are available at Coat Check for use, free of charge, with a valid ID and subject to availability. Braille playbills are available at no cost from Coat Check. Elevator access is available with usher assistance.

The 5th Avenue offers American Sign Language interpreted, audio described, and open captioned performances. For more information, call 206-625-1900 (voice) or email ticketing@5thavenue.org.

LOST & FOUND
LOST & FOUND Call 206-625-1418 between 10 AM and 4 PM on weekdays.

ADDRESS
The 5th Avenue Theatre is located at 1308 5th Avenue, Seattle, WA 98101.
The Theatre Administrative Offices are located at 1326 5th Avenue, Suite 735, Seattle, WA 98101.

BOX OFFICE
206-625-1900.

GROUP SALES
Groups of 10 or more can save. Call 888-625-1418 or email groups@5thavenue.org.

ADMINISTRATION
206-625-1418.

FAX
206-292-9610.

WEBSITE
www.5thavenue.org

THEATER RENTAL
For information regarding booking, please contact Cathy Johnstone at 206-625-1418.

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Visit our YouTube Channel
Chats with visiting artists, David Armstrong’s Musical Theatre Factory, clips from Spotlight Night, rehearsals in progress. See what we’ve added to our video library on The 5th Avenue YouTube Channel.
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Assistant Manager
Burt Bervar, Darren Camp, Boyd Coker, Judy Henceroth, Henriette Klauzer, Jim Pennington, Gail Sage, Andrea Smith, Joseph Staub, Mark Williams

**Front of House**

Jaimie Welker
Front of House Manager
Lauren Ruhl, Emma Ruhl, Robin Obourn, Sean Martin, Kelvin Jones, Ed Lammi

**DEVELOPMENT**

Michelle Mogu
Vice President of Philanthropy
Christine Aguon
Circles Manager
Camille Gomez
Individual Giving Officer
Jeanne Thompson
Membership Manager
Sarah McKee Bednar
Corporate Giving Manager
Molly Suhr
Grants Manager
Katlin O’Neil
Special Events Manager
Desiree Sarapiro
Donor Information Services Manager
Chelsea Judd
Development Coordinator

**EDUCATION AND OUTREACH**

Anya Rudnick
Director of Education and Outreach
Orlando Morales
Director of the Rising Star Project and Internships
Connie Corrick
Community Programs Coordinator
Lauren Ruhl
Adventure Musical Theater Coordinator

**FINANCE**

Dean Freker
Vice President of Finance
Rory Krout
Controller
Joanna McRho
Accountant

**INFORMATION TECHNOLOGY**

Jim Cornelison
Director of IT
Melisa Bumpus
Systems Administrator
Douglas Day
Helpdesk Administrator

**OPERATIONS**

Catherine Johnstone
Director of Facility Operations
Alda Shepherd
Facility Manager
Kelly Radke
Office Manager/Volunteer Coordinator

**STAGE DOOR/SECURITY STAFF**

Mike Chang, Karen Hall, Erik Knauert, Dean LaRoque, Meg Plimpton

**ACCOUNTS**

Grace Kang
Accounts Payable Coordinator
Sean Stelfox
Accounting Associate
Ben Leifer
Human Resources Manager

**ATTORNEYS**

For The 5th Avenue Theatre:
Levin Plotkin & Menin
Loren H. Plotkin and Susan Mindell
John W. Hanley, Jr.
Sendroff & Baruch, LLP

**PRODUCTION**

Julia L. Collins
Director of Production
Mo Chapman
Production Logistics Coordinator
Erik Holden
Technical Director
Lauren Smith
Associate Production Manager
Trisha Hein
Company Manager
Kelsey Thogersen
Casting Associate & Artistic Assistant
Lisa Armstrong, Rachael Dorman
Season Production Assistants
Shannin Stroem-Henry
Costume and Wardrobe Director
Laurel S. Horton
Head Carpenter
Gregory L. Davis
Production Carpenter
John Hudson
Head Flyman/Rigger
Dave McCawley
Production Flyman
Sean Callahan
Head Electrician
Stephen A. Graham
Assistant Electrician
Russ M. Brown, Noel Clayton
Key Electricians
Nate Redford
Programmer
Karen Marta Katz
Head Sound Engineer

**SERVICES**

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**5TH AVENUE THEATRE STAFF**

David Armstrong, Executive Producer and Artistic Director
Bernadine C. Griffin, Managing Director
Bill Berry, Producing Artistic Director

James Rudy
Assistant Sound Engineer
Kelly Mickelson
Key Sound Engineer
Diana J. Gervais
Production Property Master
Tristan E. Hansen
Creative Property Master
Katy Fogg
Assistant Property Master
Ariana Donofrio, Austin Smart, Patty Kovacs
Pop Builders/Artisans
C. Luke Mathis
Head Builder
Brian Ainslie
Assistant Builder
Christopher Moad
Costume Shop Manager
Deborah Engelbach
Costume & Wardrobe Assistant
Rigmor Vohra
Cutter/Tailor
Gillian Paulson
Draper
Robin Montero, Ruthie Nicklaus
First Heads
Marlys McDonald
Wardrobe Master
Randy Werdal
Assistant Wardrobe Master
Jeanna Gomez
Master Crafts
Patti Emmert
Alterations Lead
Holly Kipp
First Hand
Scott Gray
Second Crafts
Teresa O’Leary, Kari Dawson, Maggie Melvin
Stitchers
Mary Jones
Head Hair and Make-up
Heather Sincic
Assistant Hair and Make-up

**EXECUTIVE PRODUCER AND ARTISTIC DIRECTOR**

David Armstrong, Executive Producer and Artistic Director

**MANAGING DIRECTOR**

Bernadine C. Griffin, Managing Director

**EXECUTIVE AND ADMINISTRATION**

John Callahan
Dane Andersen
Kat Sherrell
AND PATRON SERVICES

COMMUNICATIONS, MARKETING

Cammy Kindley
Director of Communications

**EXECUTIVE PRODUCER AND ARTISTIC DIRECTOR**

Bill Berry, Producing Artistic Director
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