

PRODUCTION STAFF FOR OKLAHOMA!

Assistant Stage Managers.....Nina Shamloo, Emily Holter
Production AssistantKendal Booher
Assistant to the Fight DirectorMickie Marie
Assistant Technical DirectorJessica Cloutier
Departmental Technical Director.....Steven Warner
Master CarpentersJessica Cloutier, Alan Perez
CarpentersEvva Gandy, Bjorn Falk, James Villarrubia
Scenic Shop ManagerDavid Hale
Assistant Scenic DesignerMary Butcher
Scenic Charge.....Rachel Witt
Assistant Scenic Charge.....Libby Majette
Scene Paint Shop Staff.....Erika Atzl, Dorothy Shepard,
Mary Butcher, Jake Bloom, Olga Zeveleva, DRAM 225 Class
Props MasterJeremy Weing
Props Artisan.....Olga Zeveleva
Costume Shop Manager.....Josh Bond
Assistant Costume Designer.....Audrey Edwards
Costume Shop Assistants.....Ruth Isenstadt, Lee Kelly, Construction 231
DrapersChristina Leinicke, Caroline Varney
Assistant Lighting DesignerDale Marshall
Master Electrician.....Ryan Logue
Light Board OperatorLance Lemon
Spotlight Operator.....Ashley Romanias
Assistant Sound DesignerJamie Coupar
Faculty Sound Design AdviserMichael Rasbury
Audio AssistantAlex Campbell
Sound Shop Staff.....Alex Campbell, Max Clevenson, Jamie Coupar,
Max Krembs, Greg Cauty
Sound Board OperatorMike Benonis
Run Crew.....Ji Sung Lee, Kendal Booher, Blaine Eichner, Ji-Young Min
Business Manager.....James Scales
Assistant Business ManagerJenny Mays
Box Office ManagerJulia Debo
Box Office Staff.....Suzanne Casey, Sarah Edwards, Harrison Gibbons,
Russ Hicks, Becca Thompson, Colleen Trentham,
Will Rucker, Yasminca Wilson
House Manager.....Portia Henry
Concessions ManagersVashti Harrison, Leatrice Woods
Front of House Staff.....Nana Amoah, Ashley Boney,
Tanzima Chowdhury, Zoe Ortiz
Publicity AssistantAdam Smith
Production Manager.....Caitlin McLeod

Special Thanks to Harvey Fleshman



OKLAHOMA!★

Music by Richard Rodgers

Book & Lyrics by Oscar Hammerstein

Directed by Robert Chapel

Culbreth Theatre

8 p.m.

November 20-22

and December 3-5, 2008

Matinee November 22, 2008 at 2 p.m.



Rodgers & Hammerstein's

OKLAHOMA!

Music by **Richard Rodgers**

Book and Lyrics by
Oscar Hammerstein II

Based on the play "Green Grow The Lilacs" by Lynn Riggs

Original Dances by Agnes de Mille

Directed by **Robert Chapel**

Musical Direction by **Bradley Bloom**

Vocal Direction by **Alice Layman**

Choreography by **Monica Talley**

Scenic Design by **Tom Bloom**

Costume Design by **Caroline Varney and Christina Leinicke**

Lighting Design by **Carin Edwards-Orr**

Sound Design by **Mike Benonis**

Technical Direction by **Steven L. Warner**

Fight Direction by **Marianne Kubik**

Production Stage Management by **Julia Debo**

OKLAHOMA! is presented through special arrangement
with R&H Theatricals: www.rnhtheatricals.com

A.A. "Corbin" Puryear (2nd Year Drama/Pre-Commerce): *Damn Yankees* (FYP)
Sam Rabinovitz (3rd Year Drama/Economics): *The Voyage Inheritance*, *Ubu Roi*, *The African Co Presents Richard III* (U.Va. Drama)
Sam Reeder (2nd Year Drama/History): *Twelfth Night* (U.Va. Drama); *Damn Yankees*, *Thoroughly Modern Millie* (FYP); *The Beard of Avon* (Live Arts)
Lindsay Reigel (4th Year Music/Spanish): *Gianni Schicchi*, *Pirates of Penzance*, *Die Fledermaus* (Opera Viva); *Die Zauberflöte*, *The Mikado* (Janiec Opera Company)
John Rogers (5th Year Cognitive Science/Computer Science): *The Fantasticks* (Spectrum); *Sugar*, *Godspell* (FYP)
Scott Russell (2nd Year Computer Science): *Damn Yankees* (FYP)
Caroline Ryon (3rd Year English/Drama): *So Careless*, *Hedda Gabler*, *Shakespeare's R&J* (U.Va. Drama); *Cabaret*, *Once Upon a Mattress* (FYP)
Michael Shenefelt (3rd Year Spanish/Foreign Affairs)
Adam Smith (4th Year Drama): *The Voyage Inheritance*, *Twelfth Night*, *Ubu Roi* (U.Va. Drama); *The Beard of Avon* (Live Arts)
Amy Strayer (2nd Year Political and Social Thought/History)
Monica Talley (4th Year Government/Spanish, Dance Minor): *Composition Showcase* (U.Va. Dance); *Cabaret*, *Thoroughly Modern Millie* (FYP)
Rebecca Thompson (4th Year English/Drama): *Arms & the Man*, *A...Alice* (U.Va. Drama); *Iphigenia & Other Daughters* (U.Va. Lab Series)
Caroline Varney (1st Year Costume MFA): *The Santa Fe Opera*; *La Finta Giardiniera*, *Last Night of Ballyhoo* (Ithaca College); *The Learned Ladies*, *Night of the Iguana* (SUNY Purchase); B.A. Ithaca College
Katie Wall (2nd Year): *Thoroughly Modern Millie*, *Damn Yankees* (FYP)
Jacquie Walters (2nd Year Drama): *Some Girl(s)*, *So Careless*, *Inside the Box* (U.Va. Drama); *Thoroughly Modern Millie* (FYP)
Steven L. Warner (Lecturer, Technical Director)
Linnea White (3rd Year Modern Studies/Media Studies): *Spring 08 Experimental Dance Show* (U.Va. Drama)
Katie Willis (4th Year Urban Planning major, Drama minor) *Ubu Roi*, *A...My Name is Alice* (U.Va. Drama); *Lysistrata*, *The Good Times are Killing Me* (LiveArts)

DEPARTMENT OF DRAMA GUEST ARTIST **GESEL MASON**

January 14-17, 2009

Through support from the U.Va. Provost's Arts Enhancement Fund and the National Dance Project of the New England Foundation for the Arts, the Department of Drama and the Dance Program will welcome dancer, choreographer and educator- Gesel Mason for a guest artist residency on January 14-17. During her visit, Mason will conduct master classes and group discussions culminating in a public performance of her solo work, *No Boundaries: Dancing the Vision of Contemporary Black Choreographers*, at 8 p.m. in the Culbreth Theatre on Jan 17.

Ticket Sales Begin Jan 15.

WHO'S WHO IN OKLAHOMA!

Mike Benonis (4th Year Electrical Engineering): *Songs for a New World, Hair* (Asst. Designer; Engineer), *Luminosity* (Designer) (U.Va. Drama); *The Receipt* (Supervising Sound Editor)

Leah Noelle Bernick (4th Year Drama/English): *Hair* (U.Va. Drama); *The Light in the Piazza* (Heritage); *The Last Five Years* (Spectrum); *Carmen* (Opera Viva)

Richard Block (3rd Year Drama/Music): *Henry IV, The Lion in Winter* (SotL); *Die Fledermaus, Xerxes* (Opera Viva)

Bradley Bloom (Music Direction, Conductor): *City of Angels, Sweeney Todd, A Funny Thing Happened on the Way to the Forum* (Heritage)

Tom Bloom (Chair, Associate Professor, Scenic Design)

Daniel Cackley (3rd Year Drama): *Some Girl(s), Twelfth Night* (U.Va. Drama); *The Homicide Report* (U.Va. Lab Series); *Cabaret, Once Upon a Mattress* (FYP)

Suzanne Emory Casey (4th Year English/Drama major, Dance minor) *Hair* (U.Va. Drama); *Fiddler on the Roof, Pippin* (FYP)

Robert Chapel (Professor, Producing Artistic Director, Heritage Theatre Festival)

Kathryn Connors (4th Year Drama major, Dance minor) *Some Girl(s), The Voyagey Inheritance, Oedipus Tyrannus, Scapin* (U.Va Drama); *Fiddler on the Roof* (FYP)

Julia Debo (4th Year Drama major, Media Studies minor): *Ubu Roi, Good 'N Bad Things* (U.Va. Drama)

Rachel Dorsey (2nd Year Drama/Pre-Commerce): *Damn Yankees, Thoroughly Modern Millie* (FYP)

Carin L. Edwards-Orr (MFA Alumna '05): *For Colored Girls..., Luminosity, The Cherry Orchard* (U.Va. Drama); *South Pacific, Enchanted April* (Heritage); *Mother Courage, Urinetown* (Live Arts)

Kate Feldman (2nd Year Politics): *Fall 2007 Experimental Dance Concert* (U.Va. Drama); *The Pointe of It All, RBE in Motion* (Rhapsody Ballet Ensemble)

Harrison Gibbons (4th Year Drama): *The Voyagey Inheritance, Twelfth Night* (U.Va. Drama); *Around the World in 80 Days* (Berkshire Theatre Festival)

Claire Hart (2nd Year Drama/History): *Damn Yankees, Thoroughly Modern Millie* (FYP)

Russ Hicks (3rd Year Drama/English-Poetry Writing): *Hair, Strands in Motion: Fall Dance Concert, Twelfth Night, A...My Name...*(U.Va. Drama)

Emily Hobgood (4th Year Drama/Religious Studies): *Fiddler on the Roof, Pippin* (FYP)

Lee Kelly (4th Year Drama/History, Spanish Minor): *Iphigenia and Other Daughters* (U.Va. Drama); *The Fantasticks* (Spectrum); *Fiddler on the Roof, Pippin* (FYP)

Jason Kobielus (4th Year Drama): *The Voyagey Inheritance, Twelfth Night, Ubu Roi, Hair, Cloud 9* (U.Va. Drama); *Unto These Hills* (Cherokee Hist. Association)

Garrett Kolanda (2nd Year Chemical Engineering): *Damn Yankees* (FYP)

Marianne Kubik (Assistant Professor, Head of Movement)

Christina Leinicke (1st Year Costume MFA): Illinois Shakespeare Festival; *One Flea Spare* (ISU); Dance Design Pieces (ISDT); B.S. Illinois State University

Matthew Marcus (4th Year Drama/Media Studies): *Twelfth Night, Ubu Roi, Oedipus, Scapin* (U.Va. Drama); *Lysistrata* (Live Arts); *Shakespeare's R&J* (Earl Hamner)

Madeleine Marshall-Roth: Peabody School, 7th Grade, Theater Arts Program, Interlochen Center for the Arts

CAST OF CHARACTERS

Curly	Michael Shenefelt
Laurey	Emily Hobgood
Will Parker	Adam Smith
Ado Annie	Suzanne Casey
Aunt Eller	Caroline Ryon
Jud Fry	Richard Block
Ali Hakim	Sam Rabinovitz
Andrew Carnes.....	Harrison Gibbons
Cord Elam.....	Jason Kobielus
Gertie Cummings	Katie Wall
Ike Skidmore.....	Sam Reeder
Ellen	Claire Hart
Fred	Scott Russell
Kate	Lindsay Reigel
Slim	Russ Hicks
Vivian.....	Leah Noelle Bernick
Sylvie	Kathryn Connors
Jess.....	Matthew Marcus
Virginia.....	Jacquie Walters
Aggie.....	Lee Kelly
Elsie	Rachel Dorsey
Sophie.....	Rebecca Thompson
Lily	Katie Willis
Becky	Madeline Marshall-Roth
Chalmers	John Rogers
Mike.....	A.A. "Corbin" Puryear
Sam	Garrett Kolanda
Tom.....	Daniel Cackley

DREAM BALLE

Dream Ballet Curly	John Rogers
Dream Ballet Laurey	Linnea White
Women	Lee Kelly Kathryn Connors Kate Feldman Claire Hart Amy Strayer Monica Talley
Men.....	Daniel Cackley Matthew Marcus Russ Hicks Scott Russell

MUSICAL NUMBERS

ACT I

Overture	Orchestra
Oh, What A Beautiful Mornin'	Curly
The Surrey With The Fringe on Top	Curly, Laurey, Aunt Eller
Kansas City	Will, Aunt Eller, and the Boys
I Cain't Say No!	Ado Annie
Many A New Day	Laurey and the Girls
It's A Scandal! It's A Outrage!	Ali Hakim, Boys, Girls
People Will Say We're In Love	Curly and Laurey
Pore Jud Is Daid	Curly and Jud
Lonely Room	Jud
Out Of My Dreams	Laurey and the Girls
Dream Ballet	Dream Ballet Curly, Dream Ballet Laurey, Jud, Women, Men

15 minute intermission

ACT II

The Farmer and The Cowman	Aunt Eller, Carnes, Curly, Will, Ado Annie, and Ensemble
All Er Nuthin'	Will, Ado Annie, Sylvie, and Ellen
People Will Say We're In Love (Reprise)	Curly and Laurey
Oklahoma	Curly, Laurey, Aunt Eller, Ike, Fred, and Ensemble
Finale Ultimo	Entire Company

ORCHESTRA

Violin I	Hank Schutz, Elizabeth Wilson
Violin II	Hannah Wagner, Kyle Ringgenberg
Viola	Gail Moruza, Charlotte Erb
Cello	Ethan Wagner
Bass	Robert Bowen
Guitar	James Polson
Flute	Christine Willard, Anna Russell
Oboe	Julia Perry
Clarinet I	Karen Pearce
Clarinet II	Stephen Millard
Bassoon	Ann Walton
Horn I	Clara Mincer
Horn II	Nancy Lowry
Trombone	Scott Colley
Trumpet I	Alex Bender
Trumpet II	David Mersiovsky
Percussion	Brian Smith
Synthesizer	J.R. Ankney
Rehearsal Accompanist	Alice Layman
Substitute Rehearsal Accompanist	Karen Dalton
Conductor	Bradley Bloom

The Department of Drama would like to thank The University of Virginia Women's Club for their support in partially funding the Oklahoma! orchestra.

DIRECTOR'S NOTES

Thomas Hischak, in the newly released Oxford Companion to the American Musical Theatre, writes these words at the beginning of the entry for *Oklahoma!*: “Not only the most important of the Richard Rodgers and Oscar Hammerstein musicals, it is also the single most influential work in the American musical theatre.” He goes on: “The history of the Broadway musical can accurately be divided into what came before *Oklahoma!* and what came after it. It was the first fully integrated musical play and its blending of song, character, plot, and even dance would serve as the model for Broadway shows for decades to follow. No song from the score could be reassigned to another actor, no less another show, because each was drawn from the character so fully that it became an integral piece of the character's development within the plot. The songs in *Oklahoma!* continued the play and characterization, rather than interrupting them. Every musical number became a little one-act play of sorts. *Oklahoma!* (also) celebrated the American spirit which was particularly potent in 1943 with the country deep in World War II. (It) also celebrated the rural life, whereas most musicals were decidedly urban. The characters in the story . . . were fully developed . . . and the sincerity of their everyday emotions was refreshing . . . Even the so-called villain Jud is a complex creation, arousing conflicting emotions in the audience just as he confuses Laurey's feelings about him. Finally, *Oklahoma!* used dance as never seen before, the hoofing growing out of the characters and their emotions rather than from disjointed dance cues. Laurey's indecision about her feelings for Curly and Jud led into the famous “Laurey Makes Up Her Mind” Ballet (aka the “Dream Ballet”), the American Theatre's first fully realized psychological dance piece. (After *Oklahoma!*) . . . no longer could the plot (of a musical) turn on a dime to reach its expected conclusion. No longer could a performer break out of character to sing a specialty number that had no relation to the show. And no longer could a musical be thrown together with the traditional elements of entertainment without the audience expecting some sort of cohesive logic to it all.”

Personally, it was my “first show.” It was the first “movie musical” I ever saw, the first 33 rpm album I ever bought (at around age 9), the first role in a musical I ever played (Will Parker, in high school in Detroit). When I returned to directing full-time in the mid-1980's, it was one of the four musicals I directed as the new artistic director at a summer theatre in upstate New York. Yet, when our students decided that this was the musical they wanted to present this year, I was surprised. But in the past number of weeks of rehearsals, it's been a bit like revisiting a beloved old friend. What is especially gratifying is that we are possibly introducing it to an entirely new generation of theatergoers who, hopefully, can also relate to what Aunt Eller sings at the top of Act II — “I don't say I'm no better than anybody else! But I'll be damned if I ain't just as good!” A sentiment that certainly helped shape the American spirit.

Robert Chapel