



University of Portland
Department of Performing
& Fine Arts presents
A Musical by Walton Jones

THE 1940S RADIO HOUR

November 7-9, 13-15, 2014
Performances at 7:30 p.m (2 p.m. Sunday)
Mago Hunt Theater

MISSION STATEMENT: DRAMA PROGRAM AT UNIVERSITY OF PORTLAND

The Program sees itself as strongly supporting the mission of the Department and the University; it is dedicated to providing a broad-based generalist foundation for undergraduate and graduate students with the knowledge, skills, and opportunities necessary for establishing a life-long association with the theater. Furthermore, its aim is to demonstrate a strong commitment to teaching and learning in a personal, energetic, interactive, liberal arts environment. This is done by offering a broad-based core curriculum of theater courses that provides a common knowledge base and skill level. Beyond that, the program provides advanced course work in areas of specialization that prepare the students for a myriad of career and educational options. Finally, the program provides a variety of production opportunities open to the entire University student community. Students are encouraged, mentored, and supervised in these productions where they are challenged to use their academic background and technical training in the real laboratory of the live theater. The Program also recognizes its role in bringing a variety of quality theatrical experiences to the University and greater Portland community.

MISSION STATEMENT: BACHELOR OF ARTS IN THEATER

The Bachelor of Arts degree program is designed to provide students with a generalist foundation in the areas of performance, technical skills, history and literature. At the same time, it allows the student to further explore a chosen area of emphasis, i.e., performance, design/technical, or production management at an advanced level. Throughout the student's years in the program, there are ample opportunities to apply both academic knowledge and acquired skills to a variety of live production experiences. For the performance and design emphases, a Senior Project in the student's particular area of emphasis serves as a capstone experience. The Management emphasis includes a Senior Project Internship opportunity with a Portland theater or other arts organization. All of this theoretical and practical learning takes place in a personal, supportive, collegial environment.

MISSION STATEMENT: MASTER OF FINE ARTS IN DIRECTING

The Master of Fine Arts degree program introduces the student to the need for a solid research-based foundation to support a common historical, theoretical, literary, and conceptual approach to directing for the theater. In addition the degree allows for a tightly focused emphasis on the practical skills in directing. The MFA in Directing is unique at this school and in our region in that the faculty encourages and at times requires interaction between the older graduate students and our typically younger undergraduates. In some of our course work and in of our productions it fosters the necessary skill of mentoring and working with all skill levels. This terminal degree program acknowledges the professional-level potential of directing, but the focus of its course work, connection to younger students, and practice is geared towards its educational applications. The requirements are evenly divided between the academic and the practical and systematically evaluated through directing projects, semester evaluations, and an oral defense of both the practical and written aspects of the thesis project. Each student is given a minimum of two practical production opportunities with technical and stage support, including the thesis project, which is part of the department's main stage season. The student also has the requirements of one practicum experience during the first year of study on a program production and an internship in which the student serves in a production capacity with an off-campus regional professional theater-related organization.

The 1940s Radio Hour

Book by Walton Jones
Music by various composers

CAST

Clifton Feddington	Joshua Blake Rippy
Ann Collier	Katie May
Johnny Cantone	Michael Rexroat*
Ginger Brooks	Sarah Barr
Geneva Lee Browne	Issa Therese Cruz Santos
Neal Tilden	Jacob Orr
BJ Gibson	Michael Wardrop
Connie Miller	Rebby Foster
Pops Bailey	Joel Anderson
Lou Cohn	Michael Hall
Sally Ferguson	Mathilda Seger
Stanley	Daniel Bentz
Susie Smith	Beth Biggs
Dolyn Frank	Sascha Coursen
Marilyn Jones	Jen Bigoness
Diff Baker	Nihat Inan
Zoot Doubleman	David Delyser
Zozzy Keez	Janet Coleman

* In partial fulfillment of the Senior Capstone for the BA in Theater

THE ZOOT DOUBLEMAN ORCHESTRA

Reeds	Nihat Inan, Samantha Wright, Ariana Gabriel
Hornbones	TJ Agne, Anthony Lieu, Andrew Williams
Trumpets	Nolan Sester, Ian Knowles, Gabe Bellavita
Rhythm Section	Piano – Janet Coleman; Bass – Jonah Svihus; Drums – Darren Lloyd; Guitar – Dylan Evangelista-Encarnacion

Setting: New York City, December 21, 1942.

Based on an Idea by Walton Jones and Carole Lees, as originally presented by the Ensemble Company and Yale Repertory Theatre and further developed by the Arena Stage in Washington, D.C. Broadway production presented by Jujamcyn Productions, Joseph P. Harris, Ira Bernstein and Roger Berlind.

The 1940s Radio Hour is presented by special arrangement with SAMUEL FRENCH, INC.

The video and/or audio recording of this performance by any means whatsoever are strictly prohibited. Our production is 90 minutes long and plays without an intermission.

ARTISTIC TEAM

Director/Choreographer	Gregory Pulver
Assistant Director	Christie Craft
Vocal Director	Nicole Leupp Hanig
Orchestra Director	David Delyser
Set Designer	Megan Wilkerson
Costume Designer	Gregory Pulver
Orchestra Costume Design	Abby Nierynck
Assistant Costume Design	Maria Edwards
Makeup Design	Emily Claire Biggs
Wig and Hair Design	Shen Telles
Lighting Designer	Em Douglas
Sound Engineer	Hal Logan
Asst. Sound Engineer	Tyler Hunt
Stage Manager	Amy Billroth-MacLurg
Asst. Stage Manager	Lauren Arkoosh

PRODUCTION STAFF

Production Manager	Andrew Golla
Master Electrician	Spencer Wallace
Light & Sound Coordinator	Amy Billroth-MacLurg
Light Board Operator	Jordanne Petree
Sound Board Operator	Tess Tremayne
Prop Masters	Amy Billroth-MacLurg, Rylee Warner
Props/Set Crew	Clare Hatton
Costume Crew Head	Kristen Schmidt

Costume Crew	Natalie Young, Ellen Micek, Jilana Kucey
Makeup Crew	Tori Dunlap, Cora Griffin, Josie Benedetti, Mia Vetter
Lead Carpenter	Michael Hall
Scene Crew	Joel Anderson, Sascha Coursen, Andrew Evanson, Tanis Gonzaga-Guzman, Megan Macker, Lauren Mathews, Jacob Orr, Catherine Spencer
Lighting Crew	Sarah Barr, Renee Beckwith, Beth Biggs, Amy Billroth-MacLurg, Hope Dorman, Tori Dunlap, Maria Edwards, Michael Flickner, Rebby Foster, Brian Guerrero, Katie May, Natalie Mechum, Marcy Melville, Emma Pace, Michael Rexroat, Mathilda Seger, Claire Shearer, Tess Tremayne, Spencer Wallace, Michael Wardrop, Andrew Williams
Costume Shop Manager	Mooch Martin
Costume Technicians	Shen Telles, Annie Ganousis, Abby Nierynck, Maria Edwards, Hope Robinson, Michael Wardrop
Box Office Manager	Shen Telles
Asst. Box Office Manager	Sarah Street
Box Office Staff	Jacob Bryant, Kerrie Doran, Clare Hatton, Elise Harley, Nina Sackett
House Manager	Erica Gallenberger
Ushers	Kelsey Connolly, Alina Houston, Krizchelle Magtoto, Isaac Mansuetti, Hannah Wilkes

DIRECTOR'S NOTES

This musical is near and dear to my heart, not only for the wonderful and touching style of music and song from the 1940s, but also the loving relationship our “show biz” characters have for one another in a time of global war and national sacrifice. They truly dedicate themselves to each other, to the boys overseas and to their passion to entertain. To me this is a play about hope—hope in ourselves, in each other and in our society. At one time we had pride, faith and hope in America. What was the secret then and how do we get that back today?

My point of view of this production is to examine our past history where all Americans focused their attention, resources, devotion, patriotism, love, affection, kindness and hope to fight for what they believed in...and for their loved ones in the line of fire. Americans were polite, sweet and sentimental as proven by the lyrics in most every song. We combined forces to help bolster the resources and spirits of our fighting soldiers, our women in the factories, our families at home. This is an America that we have lost. It is our memory.

I dedicate this production to my Dad, a veteran of WWII, and to all veterans who fought, and fight, so bravely to sustain our hope.

SPECIAL THANKS

Susan McDaniel, Mount Hood Community College, Sherry Ostendorf, Don Pulver

BIOGRAPHIES

Joel Anderson (Pops Bailey) • Joel is a first-year transfer student from Clackamas Community College. He is currently a Theater major, working in the scene shop. Some of the previous roles he has played are Oin from *The Hobbit*, Ben Gunn from *Treasure Island*, and Birdshot from *The Homecoming*. He is thankful for his family and friends, as well as the Oregon City Drama Department for all their love and support throughout his acting career.

Sarah Barr (Ginger Brooks) • Sarah Barr is thrilled to have *Radio Hour* be her last UP production. She has participated in a variety of productions at UP including performing as the Grandma in *Women and Wallace*, Ruthie Taylor and Daisy in *Bat Boy*, and Adelaide from *Guys and Dolls* in a musical theater variety show. She is pleased to be embracing her love of 40s big band jazz as a last hurrah in her college experience. As a natural blonde she hopes that wearing a red wig for her character in the show will help her to remember all of her lines and songs. Sarah is a senior Biology major seeking a Ph.D. in microbiology to conduct research and eventually teach at the college level. She so appreciates the opportunity to work with a rockin' cast and will miss the theater program. Sarah wants to thank her family, friends, and boyfriend for all of their support. Also, a very happy birthday to her mom who is spending her birthday weekend coming to see the show.

Daniel Bentz (Stanley) • Daniel Bentz is honored to appear in *The 1940s Radio Hour*. A freshman Civil Engineering major, Daniel has had experience in various high school theater productions over the past four years. *The 1940s Radio Hour* is his first performance at UP.

Jen Bigoness (Marilyn Jones) • Jen is excited to make her freshman debut at UP in *The 1940s Radio Hour*. Jen has performed in productions of *All Shook Up* (Natalie), *Urinetown* (Penelope Pennywise), and *Thoroughly Modern Millie* (Dorothy). She would like to thank her family for always supporting her. She hopes you enjoy the show!

Beth Biggs (Susie Smith) • Beth is a freshman from Vancouver, WA majoring in Organizational Communication and minoring in Theater. She is delighted to appear in her first UP production. As a graduate of La Salle Catholic College Prep, she has participated in every performance in her high school's theater department. Her favorite roles include Dorothy in *Steppin' Out*, Curley's Wife in *Of Mice and Men*, and Peep Bo in *The Mikado*. Beth would like to thank her parents for the continuous support, especially her mother for driving her to dance lessons and spending a lot of time at the dance studio for 10 years. She would also like to thank her older sister Emily for being her biggest fan, the three Michaels (plus Jacob) for being the best drama brothers anyone could ask for, and Gregory for the opportunity to be a part of this wonderful production.

Amy Billroth-MaClurg (Stage Manager) • Amy is a senior Theater major with emphases in performance and production management. She has been on the UP stage as Cloten in *Cymbeline*, and Karen in *The Children's Hour*. She has worked backstage at UP, Mock's Crest, and the Portland Opera on lighting, properties, and management; she is currently an ASM for the Portland Revels. She has worked for the Livermore Shakespeare Festival as their marketing apprentice, while playing Charlotte Lucas in LSF's production of *Pride and Prejudice*. Amy would like to thank her beloved family and friends for their

unwavering support; they are her world. She would like to extend a particularly warm thank you to the cast & crew of this show for owning this experience.

Sascha Coursen (Evelyn Frank) • Sascha is a sophomore from Heidelberg, Germany, majoring in theater. This show marks her acting debut at UP. While she has been involved with theater for half of her life, up until this point this involvement was either backstage on the crew or as a stage manager, or as a member of Heidelberg's former Roadside Theater show choir, Sound Sensation. She would like to thank her fellow cast members for making this such a fun experience, of which there will hopefully still be many more to come.

Em Douglas (Lighting Designer) • A UP graduate, Em always enjoys returning to Mago Hunt, and they are particularly excited to be working on a musical. Previous UP design credits include *Woyzeck*, *Alkestis*, and *Twelve Angry Jurors*. They would like to thank Gregory, the crew and the cast, Larry, and Nat for the opportunity to take this delightful trip through time.

David Delyser (Zoot Doubleman/Orchestra Director) • David is Director of Orchestral Activities and Assistant Professor of Music at UP. Previous musical theater credits include Music Director and Pit Orchestra Conductor for such shows as *Bye, Bye Birdie*, *Secret Garden*, and *Crazy for You*, and one previous foray on stage as Elisha J. Whitney in *Anything Goes*. He also spent years playing trumpet in pit orchestras for various collegiate, community and dinner theater productions throughout the Midwest, including, among others, *West Side Story*, *Chess*, *City of Angles*, *Jesus Christ Superstar*, *Boys from Syracuse*, *Guys & Dolls*, and *Working*.

Rebby Foster (Connie Miller) • Rebby is excited to be working with such a lovely cast and crew on *1940s Radio Hour*. She is currently a freshman studying Education and English at University of Portland. Previously, she has worked on productions including *Oliver the Musical*, *Love, Sex, and the IRS*, and *Self-Composed*. She would like to thank Michael and Kendall for all the tea.

Michael Hall (Lou Cohn) • Michael is a senior Theater major, and the lead carpenter in the UP scene shop. He has most recently been seen in *Batboy: The Musical* and *Cymbeline*, as well as having the opportunity to work behind the scenes multiple times as a stage manager and master electrician. He would like to thank Gregory, Amy, and the rest of the cast, crew, and designers for all of their hard work, as well as his family and friends for their love and support. Working on this show has been a lot of fun, please enjoy!

Nicole Leupp Hanig (Vocal Director) • Soprano Nicole Leupp Hanig has appeared as a soloist with the Jussi Björling Festival in Sweden, the Maggio Musicale Festival in Italy and the Pacific Music Festival in Japan. She has performed a solo recital at St. Martin's in the Field in London, Berg's *Sieben Frühe Lieder* at Durham Cathedral in England and was a soloist in Opera Galas for Amnesty International at St. James' Picadilly in London and for the Cairo Opera in Egypt, which was recorded for Egyptian television. Dr. Leupp Hanig holds degrees from The University of Colorado and The University of Illinois as well as a Post Graduate Diploma from The Royal Academy of Music in London where she was awarded the Diploma of the Royal Academy for distinction in performance. Prior to her appointment as Assistant Professor of music at the University of Portland, she served on the voice and opera faculty at Millikin University in Decatur, Illinois.

Katie May (Ann Collier) • Katie May is thrilled to be making her debut performance on the University of Portland stage. Katie is a sophomore Nursing major here at the university and hopes to someday be a traveling nurse, whether with her fiancé and his career in the Air Force or for humanitarian work. Some of Katie's favorite previous roles have been Urleen in *Footloose* and Drowsy in *The Drowsy Chaperone*. She would like to thank her fiancé, Manuel, for being so supportive and flexible around her chaotic schedule with classes, volunteer work, and rehearsals (not to mention wedding planning!).

Jacob Orr (Neal Tilden) • Jacob Orr is a sophomore Theater major with a minor in not being able to choose what he wants to minor in. In preparation for his role as Neal, Jacob spent the last 19 years making a complete fool of himself, and the public agrees he has been doing a bang-up job. He was last seen on the UP stage in *Woyzeck*, and was most recently seen on campus in *The Adventures of Tall Gangly Kid and the Very Slippery and Easy to Fall Down On Sidewalk*. He thanks his loving and delightfully loud family, Matty Z and all of his other upsettingly brilliant mentors and teachers, Rexy, Hally, Wardy, Schmidty, Ty-Ty, Thunt, and all of his unbelievably silly and wonderful friends, and The Dean, for being a key member in each of those three groups, and for being the most beautiful thing that has ever voluntarily chosen to be with someone so bonkers.

Michael Rexroat (Johnny Cantone) • Michael is a senior Theater and Communication Studies double major, and he is Rexploding with joy that you've come to see how incredibly beautiful this show can tone. This is Michael's sixth and final production at UP. Previous roles include Dr. Parker in *Bat Boy: The Musical*, Paul Bratter in *Barefoot in the Park*, and Woyzeck in... *Woyzeck*. He also performed in the Mock's Crest production of *Die Fledermaus*, and is a proud member of both the University Singers and Call Our Bluff, UP's all-male a capella group. Michael would like to thank Gregory for this wonderful Capstone role, and the dynamic vision and direction that came with this show! Special thanks to Amy, Lauren, Christie, Dr. De Lyser, Dr. Hanig, Janet, and the entire cast for making this show such a fun experience. And of course, all of the love to friends, family, and Fortmates; y'all are the blanket to Michael's pig, and without you he would not be the scrumptiously satisfying human being that Rexists today.

Joshua Blake Rippy (Clifton Feddington) • Joshua is honored to work with this talented cast and crew. This show marks his 50th time hitting the boards. His career has led him to theaters in Washington DC, New York City, and Detroit. Joshua is the founding Artistic Director of HomeGrown Theatre in Boise and Drastic Theater Company in Detroit. B.A. in Theater Arts, Performance and Directing from Boise State University. He is excited to be home in the northwest. To his anchor Heather, and Mom and Dad, he can never express his gratitude adequately.

Issa Therese Cruz Santos (Geneva Lee Browne) • Issa is a senior Theology and German Studies double major and a Music minor. She started voice lessons at the age of 10 and continued on and off until she came to UP. She has been taking voice lessons with Jill Soltero here for three years now. Though this is her first show at UP, Issa previously played the role of Ariane in *Shout!* and the role of Belle in *Beauty and the Beast*. She has thoroughly enjoyed being a part of this show and hopes you enjoy it as well!

Mathilda Seger (Sally Ferguson) • Mathilda is a first-year Theater major/Fine Arts minor this year, and is thrilled to be involved in this production. She comes from Edmonds-Woodway High School, near Seattle, where she previously played Titania and Snout in *A Midsummer Night's Dream* and Patty in

You're a Good Man, Charlie Brown, among several other roles. She would like to thank her fantastic high school drama teacher, Mr. Mindt, for giving her endless support and enabling her to follow her dreams. Mathilda would also like to thank her parents for letting her be a Theater major and Fine Arts minor. She is sorry, and promises she will get another job soon. For now, please enjoy the show!

Michael Wardrop (B.J. Gibson) • Michael is a sophomore Theater major with an emphasis in performance and costume design. His favorite roles include playing Aldolpho in *The Drowsy Chaperone*, and Bottom in *A Midsummer Night's Dream*. He currently works in the costume shop at UP and has even created some of the costume pieces for this show.

Megan Wilkerson (Set Designer) • Megan is a professional scenic (and occasional lighting & costume) designer based in Portland. She was a Recipient of Chicago's After Dark Award in Scenic Design for her "thoroughly creepy" set for Marisa Wegrzyn's *Psalms of a Questionable Nature* with the Rivendell Theatre Ensemble. Regionally she's worked with The Oregon Shakespeare Festival, The Milwaukee Repertory Theatre, Artists Repertory Theatre, The New Conservatory, Renaissance Theaterworks, Milwaukee Chamber Theatre, Bag & Baggage Productions, Broadway Rose, Teatro Milagro, defunkt theatre, Next Act Theatre, The Skylight Opera, First Stage Children's Theatre, The Michigan Opera Theatre, Pittsburgh Public, Portland Center Stage and the Portland Opera. Megan holds an M.F.A. in Design for the Theater from the University of Texas at Austin and has taught theater, design and art courses at Michigan State University, The University of Wisconsin Milwaukee, St. Norbert College, Randolph-Macon Women's College, Carroll University, Central Michigan University, Milwaukee High School for the Arts, and The University of Minnesota in Minneapolis/St. Paul.

DRAMA FACULTY

Andrew Golla, Associate Professor, M.F.A. Graduate Program Director

This is Andrew Golla's eighth year as full-time faculty at the University of Portland. Previous University productions include *All in the Timing*, *Urinetown the Musical*, *Our Town*, *Into the Woods*, and last spring's *Cymbeline*. He has directed plays in Portland and has worked at Portland Center Stage's JAW Festival. Andrew is also the Artistic Director of Portland Theatre Works, which develops new work for theater in collaboration with playwrights, and is a founding member of Portland's Fertile Ground Festival. He also works as a freelance director, often of new works, and actor. He received an M.F.A. in Directing from the University of Iowa and a B.A. in Political Philosophy from Carleton College. He has directed more than 50 productions of classical and contemporary plays and musicals in over 15 years of directing, many of them world premieres. Andrew is a member of the Stage Directors and Choreographers Society.

Mead Hunter, Ph.D., Assistant Professor

Mead Hunter has an M.F.A. in Dramaturgy and Dramatic Criticism from Yale University and a Ph.D. in Critical Studies from UCLA. For 10 years he was the artistic leader of A.S.K. Theater Projects in Los Angeles, where he commissioned many original scripts and also curated Common Ground, a festival of ensemble-generated theater. He is formerly Portland Center Stage's Director of Literary and Education Programs; for PCS he shepherded the development of many original plays. He has served as a script

consultant and arts advocate at numerous theaters and organizations, including the Mark Taper Forum, the Colorado New Play Summit and the Kennedy Center. In addition to teaching theater history and dramaturgy at UP, Mead is artistic director of the New Harmony Project, an organization dedicated to assisting writers in developing works for live performance.

Larry Larsen, Professor, Chair of the Dept. of Performing and Fine Arts

Professor Larsen is in his 21st year teaching and designing for the University. His scenic work at the University includes last year's productions of *On the Verge*, *Twelve Angry Jurors* and *Bat Boy*. Other designs for the University include *Much Ado about Nothing*, *Into the Woods*, *Present Laughter*, *The Foreigner*, *Rosencrantz and Guildenstern are Dead*, *The Fan*, *Electra*, and *Big Love*. His current professional design work includes the scenery for this past summer's Mocks Crest production *Die Fledermaus*, *A Bright New Boise* for Third Rail, *Ten Chimneys* for Artists Repertory, and he is designing a Slavic Christmas Revels for the Portland Revels opening this December. Other theaters designed for include Portland Repertory Theatre, Tygres Heart Theatre, Northwest Children's Theatre, Portland Civic Theatre and Summer Repertory Theatre in Santa Rosa. Prior to his employment at the University, Larry worked for the Oregon Shakespeare Festival, both in Ashland and Portland. Professor Larsen teaches all the scenic, lighting and stage management courses at the University, and is the Chair for the Department of Performing and Fine Arts. When he isn't in the Mago Hunt Theater, Larry spends time with his wife, actress Caren Graham, and their son Mac. He has his M.F.A. in scenic and lighting design from the University of Washington.

Mindi Logan, Associate Professor, Acting Instructor

Mindi is beginning her 16th year teaching for the University of Portland. Her artistic work at the University includes choreography, acting and dialect coaching for last year's productions. Mindi received her M.F.A. from the Professional Actors Training Program at Rutgers University and then worked professionally as an actor in New York and Los Angeles, appearing off-Broadway, in soap operas, sit-coms, and film. Continuing her professional acting career, Mindi has appeared locally with Artists Repertory Theatre, Quintessence Theater, Stark Raving Theatre, in commercials, industrials, and voiceovers. Mindi also serves as the Regional Past Chair of the Kennedy Center/American College Theatre Festival. Mindi's husband Hal is a professional musician and composer who also works locally and teaches at the University of Portland.

Gregory Pulver, Director of Theater, Associate Professor, Costume and Makeup Design

Before becoming Associate Professor and Drama Program Director for UP, Gregory Pulver was an Associate Professor of Costume Design at Western Washington University for 12 years and Chair of the WWU Theatre Department for three and a half of those years. Mr. Pulver holds an M.F.A. in costume design and choreography from Humboldt State University. He is the 1993 Kennedy Center American College Theater Festival National Costume Design Winner for his work on *The Threepenny Opera*. He would like to thank this wonderful cast and his loving and talented colleagues for all their trust and support on this nostalgic endeavor. I have found home and heart here at University of Portland. I hope you all enjoy our heart-filled production.

CURRENT DRAMA MAJORS

Joel Anderson (OR)
Beth Biggs (WA)*
Amy Billroth-MacLurg (WA)
Tori Dunlap (WA)
Annie Ganousis (CO)
Janie Higgins (WA)*
Jillana Kucey (OR)*
Natalie Mecham (WA)
Abby Neiryneck (CO)
Emma Pace (UT)
Michael Rexroat (ID)
Andrew Ryan (Australia)
Allison Seibert (WA)
Victoria Traudt (CA)
Spencer Wallace (CA)
(* denotes Drama Minor)

Renee Beckwith*
Emily Clare Biggs (WA)
Sascha Coursen (Germany)
Maria Edwards
Tanis Gonzaga-Guzman (OR)
Tyler Hunt (WA)
Megan Macker (CA)
Marilyn Melville
Noel Oishi (OR)
Mackenzie Parker (CA)*
Hope Robinson (ID)
Kristen Schmidt (CA)
Peter Sotos (VA)
Tess Tremayne (CA)
Michael Wardrop (UT)

Josephine Benedetti (OR)
Jen Bigoness (CA)
Hope Dorman (CA)*
Rebby Foster (WA)*
Michael Hall (OR)
Taylor Kendig*
Melelani Makanui (HI)*
Ellen Micek (OR)
Jacob Orr (OR)
Jordanne Petree (AK)*
Megan Rossman (WA)
Mathilda Seger (WA)
Shen Telles (NM)
Molly Vincent (CA)
Natalie Young (WA)

MFA Graduate Students

Christie Craft (FL)
Kelly Wetherald (PA)

Brian Guerrero (OR)

Josh Rippy (UT)

Patron reminder: Out of concern for the safety of the performers and as a courtesy to other patrons, photography is strictly prohibited in the theater. We also ask that pagers and cellular phones be turned off during performances.

THEATER PATRONS FUND

The Theater Patrons Fund was originally set up in the 1980s by Professor Tom Lasswell as an additional resource for The Theater Program's productions and students. This fund has allocated financial support for many needs of the program that are not always able to be met by the University and its yearly program budget. The Theater Patrons Fund shall use the dedicated monies placed in the Fund to give additional support to The Theater Program's production costs, student's professional development and outreach. These funds should never be used in lieu of other funding from program, department, and college budgetary resources, but only when needed resources are not available. These funds must clearly be directed to the benefit of our students' growth and training as theater artists, which happens both in the classroom and in the program's productions.

If you have enjoyed what we offered tonight, we invite you to get more involved in our program by making a donation to our Theater Patrons Fund. If you are interested in supporting the efforts of our students, please contact any of the faculty listed above (503-943-7228) or send a check to University of Portland—Theater Patrons Fund, Department of Performing and Fine Arts, 5000 N. Willamette Blvd., Portland, OR 97203.

University of Portland
Theatre Program 2014-2015
Mago Hunt Theatre

Scenes and Revelations by Elan Garonzik, directed by Andrew Golla
October 1-5, 2014

The 1940s Radio Hour by Walton Jones, directed by Gregory Pulver
November 7-9, 13-15, 2014

Full Circle by Charles L. Mee directed by Mead Hunter
February 25-March 1, 2015

Three Sisters by Anton Chekhov directed by Andrew Golla
April 10-12, 15-17, 2015

All performances Wed-Sat are at 7 p.m., Sunday is a matinee only at 2:00 p.m.

For tickets call the Mago Hunt Box office 503.943.7287 or email magohuntboxoffice@up.edu

Season Pass
\$30.00 adults \$15.00 for students and seniors

For ADA accommodations or any questions, please contact the PFA Department at 503.943.7228.



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival™ 46,
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Additional support is provided by
The Honorable Stuart Bernstein and Wilma E. Bernstein; Dr. Gerald and Paula McNichols
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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

University
of Portland



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