Rodgers and Hammerstein's

Oklahoma!

May 2–3 and 8–10, 2009
Jackson Hall
Robert and Margrit Mondavi Center for the Performing Arts
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

Please deactivate cell phones, pagers, and wristwatches. Flash photography and audio and video recording are prohibited during the performance. This performance includes sudden noises and effects, including gun shot sounds. Before the performance begins please locate the exit nearest your seat.

Oklahoma! is presented through special arrangement with Rodgers and Hammerstein Theatricals
1065 Avenue of The Americas, Suite 2400, New York, NY 10018
www.rnhtheatricals.com

* The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.
CAST

in order of appearance

Aunt Eller: Hope Meliss
Curly McLain: Tristan Rumery*
Laurey Williams: Emma Goldin
Ike Skidmore: Kevin Ganger
Slim: Kyle Lochridge
Will Parker: Jon Shaffer
Jud Fry: Brett Duggan
Ado Annie Carnes: Allison Minick
Ali Hakim: Timothy Orr*
Gertie Cummings: Emily Peña
Andrew Carnes: Daniel Guttenberg

ENSEMBLE

Ellen: Julie Athans
Aggie: Giovahna Baptista
Mary: Kristina Bezold
Nell: Chanel Braden
Dot: Christine Chen
Sam: Sam Dury
Mike: Matthew Escarega
Virginia: Kendra Evans
Fred: Mark Ferrando
Bartlett: David Green
Jess: Trevor Hoffman
Sylvie: Shannon Kendall
Joe: Nathan Lessa
Kate Skidmore: Kate McGrath
Abigail: Candee Parker
Tom: Bryan Marcus Pham
Cord Elam: Kyle Robinson
Armina: Bahia Shepard
Vivian: Elizabeth Tremaine
Chalmers: John Unrath
female understudy: Jessica Stemwedel

PROGRAM

1906, early August
Act I

Scene 1: The front of Laurey’s farmhouse

Oh, What a Beautiful Mornin’ (Curly)
The Surrey with the Fringe on the Top (Curly, Laurey, and Aunt Eller)
Kansas City (Will, Aunt Eller, and male ensemble)
The Surrey with the Fringe on the Top, reprise (Curly)
I Cain’t Say No (Ado Annie)
Many a New Day (Laurey and female ensemble)
It’s a Scandal! It’s a Outrage! (Ali Hakim and ensemble)
People Will Say We’re in Love (Curly and Laurey)

Scene 2: The Smoke House

Pore Jud is Daid (Curly and Jud)
Lonely Room (Jud)

Scene 3: A grove on Laurey’s farm

Out of My Dreams (Laurey and ensemble)
Dream Ballet (Curly, Laurey, Jud, Aunt Eller, and ensemble)

INTERMISSION

Act II

Scene 1: Skidmore’s Ranch

The Farmer and the Cowman (Andrew Carnes, Aunt Eller, Curly, Will, Ado Annie, and ensemble)
All Er Nuthin’ (Ado Annie and Will)

Scene 2: A meadow on Skidmore’s Ranch

People Will Say We’re in Love, reprise (Curly and Laurey)

Three weeks later

Scene 3: The front of Laurey’s farmhouse

Oklahoma (Curly, Laurey, Aunt Eller, and ensemble)
Finale Ultimo (full company)

Run time is approximately 2 hours and 30 minutes, including one 15 minute intermission.

Member of Actors’ Equity Association, the union of professional actors and stage managers in the United States.
When the Wind Comes Rushing Up the Valley

Oklahoma! at UC Davis in 2009

This centennial coproduction of the Departments of Theatre & Dance and Music reflects moments of transition, both historical and contemporary, and is offered here as a gesture toward the possibility of hope in transition, of bringing together a community despite the difficulties that this process entails. In Oklahoma! this difficult process of coming together is demonstrated in not only the content of the musical Oklahoma itself but also its form, multiple relationships to history, and the complex process of collaboration inherent in the creation of a musical play.

Oklahoma! is set at the brink of statehood for Oklahoma, when the Indian Territory and Oklahoma Territory were about to be joined to form a single state. Indian Territory comprised the lands allotted to the Five Civilized Tribes (Chickasaw, Choctaw, Creek, Chickasaw, and Seminole) after their devastating displacement from the southeast following the Indian Removal Act of 1830—the forced migration known as the Trail of Tears. Oklahoma Territory was only established as such following the Land Run of 1889, when portions of the Oklahoma district were opened to non-Indian settlers. The complex politics of Oklahoma statehood included the possibility of a two-state solution, but this ended with the Congressional rejection of the Sequoyah Convention—an Indian-led attempt to retain sovereignty through the creation of a state out of the Indian Territory—because a Republican Congress did not want a new Democratic-leaning state to upset the balance of power. The tribes found themselves participating in a single state solution with the Oklahoma Territory, and the new state was ratified November 16, 1907.

Our production is set in August of 1906 in Indian Territory, when the insistence that the “farmer and the cowman should be friends” clearly reflected awareness of the issues of statehood and entrance into the larger body politic of the United States. These tensions are made visible in different ways in the source text for the musical. Lynn Riggs’s Green Grow the Lilacs: Riggs, a Cherokee playwright and poet, was interested in ‘recaptur[ing] in a kind of nostalgic glow … the great range of mood which characterized the old folk songs and ballads’ from his Oklahoma childhood—‘their quaintness, their sadness, their robustness, their simplicity, their hearty or bawdy humors, their sentimentalities, their melodrama, their touching sweetness.’

Ironically, although the score of Oklahoma! is well known and many aficionados connect to the work through cast recordings (the title song was even adopted as the state song of Oklahoma, though it was in fact voted down the first time), Richard Rodgers and Oscar Hammerstein II chose not to use any of the original songs in their production, which opened in 1943. In this first collaboration of Rodgers and Hammerstein there was a lot of concern about the relative lack of success of the producers involved, this new artistic partnership, and many of the unconventional artistic choices made in the musical. Rodgers and Hammerstein caused their backers to become nervous by refusing the convention of a big line of chorus girls at the opening and chose instead to echo the source text with a single actor on the stage and an offstage solo, one of the many conventions they innovatively disrupted. Besides careful attention to the text of the libretto, the musical also features songs that function effectively to advance the plot and develop character, a feature expected today but rare in 1943. Perhaps most important at that time was the original choreography by Agnes de Mille, that developed plot and character rather than serving as mere spectacle.

This deliberate integration of formal elements reflects both a shift in the musical form and an investment in envisioning a unified country in transition. Our production is set in August of 1906 in Indian Territory, when the insistence that the “farmer and the cowman should be friends” clearly reflected awareness of the issues of statehood and entrance into the larger body politic of the United States. These tensions are made visible in different ways in the source text for the musical. Lynn Riggs’s Green Grow the Lilacs: Riggs, a Cherokee playwright and poet, was interested in ‘recaptur[ing] in a kind of nostalgic glow … the great range of mood which characterized the old folk songs and ballads’ from his Oklahoma childhood—‘their quaintness, their sadness, their robustness, their simplicity, their hearty or bawdy humors, their sentimentalities, their melodrama, their touching sweetness.’

Ironically, although the score of Oklahoma! is well known and many aficionados connect to the work through cast recordings (the title song was even adopted as the state song of Oklahoma, though it was in fact voted down the first time), Richard Rodgers and Oscar Hammerstein II chose not to use any of the original songs in their production, which opened in 1943. In this first collaboration of Rodgers and Hammerstein there was a lot of concern about the relative lack of success of the producers involved, this new artistic partnership, and many of the unconventional artistic choices made in the musical. Rodgers and Hammerstein caused their backers to become nervous by refusing the convention of a big line of chorus girls at the opening and chose instead to echo the source text with a single actor on the stage and an offstage solo, one of the many conventions they innovatively disrupted. Besides careful attention to the text of the libretto, the musical also features songs that function effectively to advance the plot and develop character, a feature expected today but rare in 1943. Perhaps most important at that time was the original choreography by Agnes de Mille, that developed plot and character rather than serving as mere spectacle.

At this moment of contemporary turmoil, with daily concerns about our military engagements and the difficulties of a global recession, we believe that this show embodies the possibility of successfully negotiating the complexities of coming together, while never forgetting the difficult process such work entails. We would like to offer this production as an invocation of hope, that in moments of transition, whether statehood for Oklahoma, a new century for the University, or a new possible future for the United States, we can all in our own way remember how “the land we belong to is grand.”

—Jon D. Rossini, with Mindy Cooper and David Moschler

Jon D. Rossini has served previously as a dramaturge for a range of contemporary plays, devised work, and Shakespeare productions at UC Davis, Sacramento Theatre Company, Manbites Dog Theatre, and Duke University.

*Lynn Riggs, “Preface” to Green Grow the Lilacs.*
UC DAVIS SYMPHONY ENDOwmANT

Tristan Rumery (Early McClain) recently was seen in Cinderella as Prince Charming at Sacramento Theatre Company. Other performances include Les Misérables at the Hollywood Bowl as Enjolras/Ensemble with Brian Stokes Mitchell, Lea Michelle, and John Lloyd Young, Roll in The Sound of Music at Sacramento Music Circus, where he has performed for the past three years; regional theatre roles in Jeff & Buddy (Fullerton Civic Light Opera), Cinderella (Civic Light Opera of South Bay Cities), and Dean Hyde in the U.S. premiere of All Shook Up at Musical Theatre West. Favorites include Riff in West Side Story, Malcolm in The Full Monty, Laura Ring and Rodrigo in Little Women, and in Victorio at Smokey Joe's Cafe. Tristan thanks his family and beautiful girlfriend, Christina, for their support. This one’s for Heidi!

Emma Goldin (Laurey Williams) is a senior at UC Davis, graduating this spring with honors in religious studies and a minor in music. Last year, Emma played Snoopy in Studio 300’s production of You’re a Good Man, Charlie Brown. Recent UC Davis Theatre credits include Hope in Utrinun and Witch in Macbeth. Some past roles also include the Witch in Into the Woods, Kate in Taming of the Shrew, and Anyango in Anyango Goes. Abigail in The Crucible, Tzeitel in Fiddler on the Roof, and Hermione, the key character she has dedicated her performance to grandmothers Jeanne and Miriam. Emma graduated with a minor in religious studies and a minor in music. Last year, she was a member of the Utrinun cast and crew, and she sends much love and thanks to her parents for their support.

Hope Mirlis (Aunt Eller) is a native New Yorker who spent the past 16 years in Atlanta, where she cofounded the theatre company Synchronicity Performance Group. Past performance projects at UC Davis include April Lanksy in Rinde Eckert’s Fete & Spioke, Elizabeth in Next at Bathsheba Doran, and in John Jaspersen’s Byrd’s Belfry. She is a second-year acting MFA candidate and teaches Into Acting, Fundamentals of Movement, and Hip Hop Dance. Upcoming projects include The Dada Cabaret, which will take place in Downtown Davis on May 18th. Special thanks to Mindy Cooper and Dave Grenke.

Timothy Orr (Ali Hakim) is a graduate student in acting at UC Davis. He has worked with Capital Stage (Sacramento), the Foothill Theatre Company, the Sacramento Theatre Company, and the Lake Tahoe, Sierra, and Colorado Shakespeare Festivals. Among his favorite roles are Watson in Dirty Story, Jake in Stones in His Pockets, Dylan Thomas in A Child’s Christmas in Wales, Allen in Resident Alien, and Frederick Bates in Gröner’s Stand.

Jon Shaffer (Will Parker) was last seen as Richard in Big Idea Theatre’s production of Fuddy Meers. Some of his favorite roles include Charlie in Flowers for Algernon, Chuck Miller in Wish You Were Here, Marco the Magnificent in Carousel, Asp/Robes in Ahoshters in Shakespeareland, Ernst Ludwig in Cabaret, Don in A Chorus Line, and Greenfield in What Would the Gina Do? He is excited to have this chance to work with UC Davis and to perform on the Mondavi stage.
Emily Peña (Gertie) is excited to be a part of Oklahoma! She has previously been seen on the UC Davis campus for the last three years as musical director of The Spokes, the only UC Davis female a cappella group. She is thrilled to return to musical theatre after a long break, and she sends love and thanks to her amazing family, especially Mami and CT.

Daniel Guttenberg (Andrew Carnes) is a proud graduate of the Los Angeles City College Theatre Academy, where he played Milliet in Fuddy Meers and Frat Bonaventura in Ti-Pay Shew’s a Whale, among other roles. At UC Davis, he has appeared as Buffo in Nights at the Circus, Autolycus in The Winter’s Tale, and Chaplain in Nest, directed by Irina Brown.

Kevin Ganger (Jee Skidmore) makes his fifth appearance at UC Davis with Oklahoma!, past roles include Polixenes in The Winter’s Tale, Lucio in Measure for Measure, Colonel Keanney in Night at the Circus, and Thomas in Muscle Fish. He transferred to Davis last fall from Napa Valley College, where he acted, directed, costumed, and designed set for approximately 25 shows. He also works in the campus scene shop constructing sets for all the department productions. He is graduating this spring with a bachelor’s degree in dramatic arts and always hopes to be involved in one area of theatre or another.

Kyle Lochridge (Ellin) is a second-year student, double majoring in psychology and communications. His past performances here at UC Davis include Beyond Therapy and Comedy on the Rocks. He would like to thank his fellow cast members for making this such a memorable experience.

Julie Athans (Ellen) has been performing in musical theatre in her hometown of San Diego since she was 5, her favorite role being Lucy in Snoopy! She has performed with Christian Youth Theatre and at her high school. Aside from performing in Oklahoma!, she is a member of the UC Davis female a cappella group, The Spokes. Athans is majoring in communications. In the future, she hopes to continue being active in the theatre community, both onstage and off, and would like to find a career in the field in marketing or public relations.

Giovanna Battista (Aggie) is a sophomore English and dramatic art double major at UC Davis. She is active in the Department of Theatre & Dance; this is her sixth performance. She was last seen as Perdita in The Winter’s Tale. She is also a part of the UC Davis ArtsBridge outreach program, working to bring the joys of the theatre and Shakespeare to 8–12 students. She would like to thank her friends and family for coming to see the show.

Kristina Bezdol (Mary) has done ballet her entire life, with her roots at Olympic Ballet Theater in Edmonds, Washington. She has also performed with the University of Washington Ballet Company and Jerebo Dance. Her musical experience goes back to Kamei High School, where she had dancing roles in Miis-Dally, Guys and Dolls and, of course, Oklahoma! Currently she is a first-year doctoral student in molecular cellular, and integrative physiology. Her research focuses on the molecular mechanisms of cardiac muscle under the direction of Dr. Samantha Harris.

Chanel Braden (Nell) has been dancing since age 3 at various studios, until high school when she was on her school dance team for four years, two years as captain. She was on the UC Davis dance team for two years, until she wanted to pursue her love in musicals. She is a junior at UC Davis with a major in film studies, and this is her first musical since age 10. She would like to give special thanks to her family and friends for all of their love and support.

Christine Chen (Dot) will graduate with an MBA from the UC Davis Graduate School of Management this June. Previously, Chen danced with STREB Extreme Action, based in New York, for four years. As an “action engineer” with the company, she toured nationally and internationally, appeared on the David Letterman Show, music videos, and Puma print ads, collaborated with Cirque du Soleil, and achieved her lifelong dream of flying. She has also performed in the Bay Area with ANS Dance, Flyway Productions, Dandelion Dance/theater, Pauve Dance, Sidewhos Physical Theater, and more. She is a flying trapeze artist (and instructor) and an avid adventure seeker. She holds degrees from Princeton University and Ohio State (MFA) and she is thrilled to be making her musical theatre debut in Oklahoma!

Sam Doty (Sam) is making his first performance debut in Oklahoma! Having no prior experience, he is very excited to be a part of this production.

Matthew Escarcega (Mike) is finishing his third year at UC Davis with a double major in dramatic arts and communication. Past UC Davis productions include Anselmo/Sanchez puppeteer in Man of La Mancha, Robby the Stockish in Urinetown, and Charlie Brown in You’re a Good Man, Charlie Brown. Some of his favorite roles have been Chino in West Side Story, Russian soloist in Falstaff on the Roof, Heavenly Friend in Carousel, and Pirates of Penzance. He is delighted for the opportunity to work with Mindy Cooper again, and he sends love and thanks to friends and family.

Kendra Evans (Virginia) is a senior at Will C. Wood High School in Vacaville. She has performed in many local productions, including Ragtime, The Music Man, Damn Yankees, and Fools at the Woodland Opera House. She has also appeared at the Magic Circle Theater in Roseville as Liesl in The Sound of Music and in A Chorus Line, and she has performed in HMs Pinafore with the Light Opera Theatre Company of Sacramento. She hopes to study musical theatre in college. She has really enjoyed working in this production and has learned quite a lot. She would like to especially thank Mom and Dad for their help and support.

Mark Ferrando (Fred) is a second-year student at UC Davis, majoring in dramatic art with a minor in managerial economics. He serves as vice president of the Gymnastics Club, a member of the male a cappella group The Afterglow, and company manager and lighting technician for UC Davis Theatre & Dance. Mark last performed in The Winter’s Tale at UC Davis.

David Green (Barrymore) is currently a sophomore, double majoring in international relations and economics. In the past, he has played many roles, including Perchik in Shasta High School’s Falstaff on the Roof and Grower in the Integrated Studies performance of Shakespeare’s Pericles. Acting has always held a special interest for him, but musical performance is even more exciting. While at Davis, he has performed in both the University Chorus and with the Chamber Singers. He also plays trumpet, horn, and mellomphone, and he is an member of the Cal Aggie Marching Band! Other interests include Civil War reenacting, camping, backpacking, and sewing.

Trevor Hoffman (Jess) is pleased to be a part of Oklahoma!, his first UC Davis show. Previous roles with community theatre companies include Stephen in Islande, Mercury in Offenbach’s Orpheus in the Underworld (Petaluma’s Cinnabar Theatre), and Alfred Doolittle in My Fair Lady (Davis Musical Theatre Company). He has also played the title role in By Jeeves and King Kaiser in My Favorite Year with Hoffman Bros Productions, a community group he started with his brother Curtis in 2007.

Shannon Kendall (Susie) is a senior theatre major at Sacramento State. She will be graduating with her bachelor’s degree in December and plans to pursue an MFA in acting. Her recent work with CSUS includes: Gladly in 42nd Street, Elmise in Tartuffe: Or Thereabouts; Swing City Tap, which she performed in Dance Stirs 2009, the 50th-anniversary show; and A Salute to the Arts with Carol Channing. Her community theatre performances include Lala Levy in The Last Night of Babylon with Imprint Theatre Company, Chava in Fiddler on the Roof, Maggie Anderson in Brigadoon, Silly Girl in Beauty and The Beast with Davis Musical Theatre Company, Soul Girl/Tormentor in Jesus Christ Superstar with Runway Stage Productions, and Oklahoma! with Garbeaux’s Dinner Theater. She is immensely grateful for this experience and to all who keep her standing while the world shifts around her.

Nathan Lessa (Joe) is a second-year international relations major with a dramatic arts minor. He has appeared in previous UC Davis Theatre performances, including Muscle Fish, Nights at Circus, and The Winter’s Tale. Now performing in his fourth UC Davis production, he hopes to become involved with Studio 301 and continue to act in more shows in the coming years.
Kate Skidmore is a fourth-year student in the Broadway Cabaret Series at Town Hall. She has danced as a member of the Resurrection of Valparaiso University and the Queens’ College Chapel Choir of the University of Cambridge. This past summer, she was a member of the Kantorei of the Chapel of the Resurrection of Valparaiso University and the Music Circus Summer Musical Society, and he was a member and featured soloist with the Resurrection of Valparaiso University and the Queens’ College Chapel Choir of the University of Cambridge. Past stage credits include Godspell, Into the Woods, The Most Happy Fella, and 11 Daily Life. She has been dancing since she was 4 years old, trained two summers with the Music Circus Summer Dance Class Series in Sacramento, and completed an entertainment internship at Walt Disney World in Florida in 2006. Some of her favorite roles have been Reno Sweeney in Anything Goes, Laury in Oklahoma!, Nancy in Oliver!, Shelby in Steel Magnolias, Peppermint Patty in Snoopy, and Annie Oakley in Annie Get Your Gun. She received two Leading Actor Elly Award nominations, as well as a choreography nomination. She also received an Irene Ryan Acting, Scholarship nomination by the Kennedy Center American College Theater Festival for her role as the Social Worker in the United States premiere of The Lady in the Van. Parker has been happily married for two years and teaches dance and musical theatre classes at the Marysville Charter Academy for the Arts.

Bekah Shepard (Armina) is excited to be appearing in her second UC Davis production, she recently appeared as Cladwell’s Secretary in Urinetown. She has also appeared locally in Davis Musical Theatre Company’s productions of Mame (Gloria), The Wizard of Oz, and Grease, and she has spent several seasons as a dancer in the Pamela Trokaniks Dance Theatre. In between all the singing and dancing, she just managed to finish her PhD in biology here at Davis, and she is continuing her fieldwork in geobiology as a postdoctoral researcher.

Elizabeth Tremaine (Vivian) is delighted to be making her UC Davis Theatre & Dance debut. She was seen in most recently Crossroads: Theatre’s production of Sui, where she played a comically forlorn laundry girl named Cindy. Some favorite roles include Sharpay in High School Musical at California Theatre Arts, Jo in Little Women, Sally in You’re a Good Man, Charlie Brown at Crossroads Theatre, Annie (understudy) in Annie Get Your Gun at Solano Community College Theatre, and Helen in Bye Bye Birdie at Broadway by the Bay. She would like to thank this wonderful cast and everyone who has helped her reach for her dreams.

John Unrath (Chalmers) is pleased to be making his stage debut on the Mondavi Center main stage. Having begun his undergraduate degree as a music and theatre double major, he was a member of the Kantoire of the Chapel of the Resurrection of Valparaiso University and the Soul Purpose liturgical drama troupe. More recently, he performed with the Cambridge University Musical Society as well as the Margaret Society of Queens’ College and the Trinity College Musical Society, and he was a member and featured soloist with the Queens’ College Chapel Choir of the University of Cambridge. Past stage credits include Godspell, Into the Woods, The Most Happy Fella, and 12 Angry Jurors. At UC Davis, he is currently a PhD student in the psychology department, studying the psychology of religious fundamentalism and violence.

Jessica Stemwedel (female understudy) is a third-year managerial economics major and communications minor at UC Davis. She loves musical theatre and is so happy to be able to be a part of Oklahoma! and work with such a talented group of individuals. She would like to thank her parents for always supporting her.

Candee Parker (Abigail) earned an associate’s degree in music at Yuba College and finished her education at UC Davis, where she obtained a bachelor’s degree in dramatic art. While studying there, she was a member of the award-winning UC Davis Dance Team. She also represented the Yuba-Sutter community as Miss Yuba-Sutter 2002–03 and Miss California State 2004–05. She has been dancing since she was 4 years old, trained two summers with the Music Circus Summer Dance Class Series in Sacramento, and completed an entertainment internship at Walt Disney World in Florida in 2006. Some of her favorite roles have been Reno Sweeney in Anything Goes, Laury in Oklahoma!, Nancy in Oliver!, Shelby in Steel Magnolias, Peppermint Patty in Snoopy, and Annie Oakley in Annie Get Your Gun. She received two Leading Actor Elly Award nominations, as well as a choreography nomination. She also received an Irene Ryan Acting, Scholarship nomination by the Kennedy Center American College Theater Festival for her role as the Social Worker in the United States premiere of The Lady in the Van. Parker has been happily married for two years and teaches dance and musical theatre classes at the Marysville Charter Academy for the Arts.

Bryan Marcus Pham (Tom) is a third-year psychology and dramatic art double major. His past performances at UC Davis include Padre in Man of La Mancha, McQueen in Urinetown, Terrence in Fate 6’s Synapse, and Pick in The Angry Red Dress. He plans on moving to Los Angeles after graduating and hopes to contribute to the film industry.

Kyle Robinson (Cord Elam) is a third-year astrophysics major at UC Davis. He participated in several shows in high school, as well as some recent UC Davis Theatre & Dance shows and Studio 301 productions, including You’re a Good Man, Charlie Brown and the THIBIDEFF Festival. His favorite role was in his high school’s production of Nightmare Before Christmas, where he played the role of Jack Skelington. He would like to thank his family and friends for the encouragement and his fellow cast members for making this show so fulfilling.

Joe Bowerman (associate choreographer) has worked as an associate director, associate choreographer, stage manager, and dance captain on five Broadway shows, four off-Broadway shows, six national tours, ten regional productions, and seven musicals at the world-renowned Stratford Festival of Canada. He is thrilled to be reimagining Oklahoma! with longtime friend and collaborator Mindy Cooper.

Mindy Cooper (director / choreographer)—Granada Artist-in-Residence—has been a director and choreographer on Broadway for: Dicaela, the Musical and Wrong Mountain, off Broadway: Free Course Love, national tour: Titanic, regionally: Fiddler on the Roof (Nevada Conservatory Theatre), The Gospel According to Tammy Faye (Staged Reading, Manhattan Theater Club), Urinetown (as Granada Artist-in-Residence, UC Davis), The New Bjorn (Hudson Theater, LA), Heart & Soul (St. Petersburg, Russia), Fair Liberty’s Call (World Premiere), Chicago, The Secret Annex, Titanic, Jesus Christ Superstar, Free Course Love, and Music in the Night, a Tribute to Jerome Kern for the Broadway Cabaret Series at Town Hall (New York City). Cooper has also choreographed numerous benefits, commercials and industrials, as well as Law & Order, Criminal Intent. As a performer Cooper has appeared on Broadway in Chicago (original revival), Titanic (original cast), Beauty and the Beast, Song & Dance, and Tendertone (Encore!). Off Broadway she has worked extensively at the New York Shakespeare Festival, including in The Peri-formed Prince, Up Against It, Genoves, and The Vineyard Theatre’s The Chocolate Ambassador. Regionally, she has performed in many classics, including West Side Story, Chicago, Merry Fil We All Along, Pippin, On Your Toes, A Chorus Line, Singin’ In The Rain and Forum. Her film and television credits include To Dream Of Roses (HBO), Thrilled To Death, The Today Show, The Rose O’Donnell Show, and the Tony Awards. She has danced as a member of Twyla Tharp Dance, The Felt Bullet, The Kansas City Ballet, and Thanggeeiwm Dancem Theatre.

David Moschler (musical director) is a candidate for the Master of Arts degree in conducting at UC Davis, where he studies with D. Kern Holoman and Jeffrey Thomas in the Department of Music. He holds the Barbara K. Jackson Graduate Fellowship in Conducting. Originally from North Carolina, Moschler earned bachelor’s degrees in music and physics from UNC Chapel Hill. Moschler has conducted more than 50 fully staged musical theatre and opera productions. For the past four seasons Moschler has been principal conductor for the College Light Opera Company on Cape Cod, where in 2008 he conducted performances of West Side Story, Crazy For You, and A Little Night Music. This summer, Moschler returns to conduct performances of Brigadoon and Carousel. This fall, he will be musical director for a Shotgun Players production of The Threepenny Opera in Berkeley. Moschler has been a guest conductor with the UC Davis Symphony Orchestra and University Chorus, having served with both as teaching assistant and assistant conductor. Moschler has also conducted contemporary works performed by the Empyrean Ensemble—notably including the recent premiere of Pablo Ortiz’s score to accompany the film Ramona (1910). In 2009, Moschler was the music director for the Davis Summer Symphony. With that group he recorded an original score for the feature-length documentary film. Out of the Past, composed by UC Davis graduate student An Tan. This production of Oklahoma!, along with a written thesis “Oklahoma! Re-opened,” completes the requirements for his graduate degree.
Josh Steadman (scenic designer) has spent the last seven years working as a freelance illustrator. He has designed for clients such as renowned fashion designer Jared Gold and SLUG magazine, served as production designer for music video and animated film, as event designer for Mosaic Media, and has been a theme park concept artist for Thinkwell Design and Kirk Design Inc. For theatre, he designed The Last Days of Judas Iscariot and Take Me Out at UC Irvine and The Winter’s Tale at UC Davis. He designed the world première of Lamping In Fargo for the Transversal Theatre Group and toured with the Show to the Gdansk Shakespeare Festival in Poland. He sent special thanks to his parents, his professors, and Lynn for all their love and support.

Nancy Pipkin (costume designer) has designed more than 75 productions in her 17-year career. Favorite productions include rightnextto me, Book of Liz (B Street Theatre), Dirty Story, Much Ado About Nothing (Capital Stage); Art, Fully Committed (Sacramento Theatre Company); The Prize (Aurora Theatre Company); Annie (Sierra Repertory Theatre); Puddle on the Roof; Prior Pun (River Stage); and American Clock, Imaginary Invalid (Riverside Stage). Last season at UC Davis, she designed Rinde Eckert’s world première of Fate & Spinoza and Nest directed by Irina Brown. She is a second-year MFA candidate at UC Davis.

Tony Shayne (lighting designer) served as the lighting intern at the San Francisco Opera this past summer while working on his MFA in lighting/scenic design at the UC Davis Department of Theatre & Dance. At UC Davis he has designed lighting for John Jasperse: Beyond Relief, Reparté, ShadowLight, #5 The Angry Red Drum, and Noises Off. While working on his MFA at the University of Southern California he provided lighting design for Once Upon a Pipe, 125 Years of Dance, The Swan, and Trojan Women. His postgraduate designs include Pabulayon: The Story of Alice, a Bollywood dance adaptation of Alice in Wonderland and a fundraiser event, and Cuquerwood, which involved Cirque Du Soleil aerialists and contortionists. Film and television credits include animation lighting for Family Guy (Fox) and Holidaze.

Christian Savage (sound designer) is a second-year managerial economics student pursuing a minor in dramatic art. At UC Davis, he has designed sound for several productions, including Rinde Eckert’s Fate & Spinoza and Philip Kan Gotanda’s #5 The Angry Red Drum. He currently works as a live sound technician. Prior to UC Davis, he designed sound for high school and community theatres and ran sound for musical groups at church and concert venues. During summer 2007, he worked as a sound assistant for Music Circus in Sacramento. He grew up in Rocklin, California, and graduated from Rocklin High School in 2007.

Emily Hartman is a fourth-year student graduating with honors in dramatic art and a minor in Central European studies. Past shows at UC Davis include Fate & Spinoza, Noises Off, and numerous shows for which she held assistant positions. She holds a certificate from the Entertainment and Media Management Institute through the UCLA Anderson School of Management. She would like to thank her assistants, her family, and all involved with making her last show at UC Davis a memorable one.
FOR THE UC DAVIS DEPARTMENT OF THEATRE & DANCE

Production Manager
Darrell Winn

Technical Director
Daniel Neeland

Facility Manager / Audio Supervisor
Ned Jacobson

Master Electrician
Brian Webber

Scene Technician / Properties
Byron Badrow

Scene Technician / Charge Artist
John Murphy

Technical Theatre Teaching Assistants
Sarah Kendrick
Jacob Nelson

Scene Shop Crew
John Greer
Adi Hamou
Kelly Janow
Sepideh Saeb
Jenna Templeton

Scene Shop Assistants
Elizabeth Andrews
Kori Barnett
Jessica Christianson
Catherine Frye
Kevin Gardner
Heidi Kendrick
Christopher Mantione
Samuel Shirley
Kevin Shuetra
Steven Webb

Lighting Assistants
Mark Ferrando
Sara North
Robert Quiggle
Reed Wagner

Costume Shop Director
Rosanne Fleming

Cutters / Drapers / Tailors
Abel Mercado

Cutters / Hair Specialist
Angela Knight

Stitchers
Shannon DuPont
April Genung
Cheryl Higgins
Kim Nguyen
Candy Yang

Makeup / Hair / Wardrobe Assistant
Katie Walton

Costume Crew
Haley Dasovich
Christina Deniz
Carolyn Duncan
Veronica Figuerra
Rachel Germain
Mary Kathryn Macko
Kimberley Mark
Kim Phan
Sarah Powers
Sarah Silva
Dana Smith
Sorami Tahakushi
Elodie Thao
Juliana Veamans

Costume Stock Assistant
Chris Carstens

Costume Shop Teaching Assistant
Wenting Gao

Company Managers
Mark Ferrando
Daniel Geisteburg
Todd Harper

Lead House Manager
Sam Shirley

House Managers
Mark Ferrando
Daniel Geisteburg
Todd Harper
Jenna Seid

Publicity Director
Jamie Bogaard

Publicity Assistants
Matthew Escarcega
Ehsan Forghany

Web Master
Daniel Tieu

Web Designers
Nathan Couch
Derek Hunziker

Graphic Designers
Alta Gates
Priyanka Patel
Maash Simon

Photographer
Kristine Slipson

FOR THE UC DAVIS DEPARTMENT OF MUSIC

Events and Publicity Manager
Philip Daily

Events and Production Manager
Josh Paterson

Graphic Designer
Rudy Garibay

Writer
Jessica Kelly

Editor
Christina Acosta

Administrative Staff
Rhia Barnart, systems manager
Martha Clark-Garrison, academic personnel coordinator
Patty Flowers, management services officer
Robert Jahn, account manager
Natalya Kornetova, library assistant
Barbara Oliver, undergraduate program coordinator
Tenisa Spadafor, receptionist and graduate program coordinator
Huy Tran, programmer

Faculty
Ross Bauer, theory and composition
Anna Maria Busse Reiger, musicology department chair
Sandra Graham, ethnomusicology
D Kern Holoman, musicology and conducting
Beth E. Levy, musicology
David Nutter, musicology
Pablo Ortiz, composition
Jesse Ann Owens, musicology
Dean of the division of Humanities, Arts, and Cultural Studies in the
College of Letters and Science
Mika Pelo, theory and composition
Christopher A. Reynolds, musicology
Kurt Roth, theory and composition
Laurie San Martin, theory and composition
Henry Speller, ethnomusicology
Jeffrey Thomas, conducting

Lecturers
Phebe Craig, keyboard and theory
John Luterman, musicology
Sam Nichols, theory and composition
Tom Slabaugh, conducting
Amelia Trice, theory and musicianship

Faculty Affiliates
Keith Rohm, saxophone
Luis Brandwynne, piano
Ted Brody, flute
Delbert Bump, director of UC Davis Jazz Band
Scott Choute, tuba
Bruce Christoph, trombone
Susan Lamb Cook, cello
Phebe Craig, harpsichord
Thomas Dorshick, bass
Dan Flanagan, violin
Jolene Friedhoff, violin
Chris Froh, percussion
Michael Goldberg, guitar
David Grainger, bassoon
Ann Larin, clarinet
Agnes Lee, harp
Calvin Lymon, director of UC Davis Gospel Choir
Scott Macomber, trumpet
Zoila Mener, voice
Jonathan Nadel, voice
Peter Nowlen, horn
Laura Reynolds, oboe
Ellen Ruth Rose, viola
Rita Sahai, director of UC Davis Hindustani Ensemble
Michael Sand, violin
Martin Swam, piano

Administrative Staff
Felicia Bradshaw, bookkeeper
Martha Clark-Garrison, academic personnel coordinator
Victoria Dye, graduate program coordinator
Socorro Figuerra, receptionist and staff undergraduate adviser
Emma Kalleta, account manager
Thien Nguyen, student office assistant
Robert Patterson, management services officer

Faculty
Sarah Pia Anderson, directing
Larry Bogad, performance studies
Della Davidson, dance
David Greite, dance
Lynette Hunter, performance studies
John Lacovelli, scenic design

Peter Lichtenfleld, directing
Jade Rossina McCatchoon, acting and playwriting
Bella Merlin, acting
Maggie Morgan, costume design
Thomas J. Mun, lighting design
Jon Rossini, performance studies
Peggy Shannon, directing
Darrell Winn, production management

Visiting Faculty
Stuart Carroll, dance
Mindy Cooper, choreography and directing
Mary Beth Cavanaugh, movement
Jose Gutierrez, media theatre
Michelle Leavy, acting
Lisa Porter, voice

College of Letters and Science
Dean of the division of Humanities, Arts, and Cultural Studies in the
UPCOMING EVENTS

Sat, May 16, Various Locations, Downtown Davis
The Dada Cabaret, MFA candidate Hope Mirlis, director.
Information: www.theatredance.ucdavis.edu

Wed–Thu, May 27–28, 8:30 pm, Varsity Theatre, Davis
Ninth Annual UC Davis Film Festival, presented by the Varsity Theatre in association with UC Davis Technocultural Studies and cosponsored by Film Studies and Art Studio.
Tickets and information: www.davisvarsity.net

Sun, May 31, 8 pm, Jackson Hall, Mondavi Center
University Chorus, Professor Jeffrey Thomas, conductor, with soprano Elizabeth Weigle, tenor Benjamin Butterfield, and baritone Jeffrey Fields. Handel: Alexander’s Feast and coronation anthems, including Zadok the Priest.
Tickets and information: www.mondaviarts.org/events

Tue, Jun 2, 7 pm, Jackson Hall, Mondavi Center
UC Davis Symphony Orchestra: Family Concert, Professor D. Kern Holoman conductor, with Christian Baldini, conductor designate. Rossini: Barber of Seville overture; Mendelssohn: Violin Concerto in E Minor, with John Abdallah, violin; and Beethoven: Symphony No. 6 (“Pastoral”).
Tickets and information: www.mondaviarts.org/events

Thu–Sat, May 28–30, 8 pm; Sun, May 31, 2 pm; Wyatt Pavilion Theatre
Private Eyes, MFA candidate Candice Andrews, director.
Tickets and information: www.theatredance.ucdavis.edu

Fri–Sat, Oct 23–24 & Oct 30–31, 8 pm; Sun, Nov 1, 2 pm; Studio Theatre, Mondavi Center
Sideshow Physical Theatre: Elephant’s Graveyard, Professor Jade R. McCutcheon, creator/director. This new work examines the ways we deal with the elderly and our fears of aging and dying. Sideshow Physical Theatre is a resident performance company of the Robert and Margrit Mondavi Center for the Performing Arts and the resident professional company in the Department of Theatre & Dance.
Tickets and information: www.mondaviarts.org/events

SPECIAL THANKS TO

Amy Balmain for saddles
Janelle Defiesta for carpet bags
Chris Johnson for props / logistics help
Jeff Keen, Woodland Opera House
City of Davis
College of Marin and the Mountain Play
Davis Unified School District
Davis Varsity Theatre
Foothill Theatre Company
Music Circus (California Musical Theatre)
River Stage
Sacramento Theatre Company
Solano Community College Theatre
UC Davis Antique Farm Mechanics
UC Davis Equestrian Center

Cover illustration by Josh Steadman
jsteadman@ucdavis.edu