Columbia College Chicago Theatre Center presents

SWEET CHARITY

BOOK BY NEIL SIMON
LYRICS BY DOROTHY FIELDS
COMPOSED BY CY COLEMAN

DIRECTED BY ASHTON BYRUM
MUSIC DIRECTION BY JERMAINE HILL
CHOREOGRAPHY BY AMY UHL
Based on an original screenplay by Federico Fellini, Tullio Pinelli, and Ennio Flaiano
Produced for the Broadway stage by Fryer, Carr, and Harris. Conceived, staged, and choreographed by Bob Fosse

SWEET CHARITY is produced by arrangement with TAMS-WITMARK MUSIC LIBRARY, INC.,
560 Lexington Avenue, New York, NY 10022.

* And additional musical staging
† Choreography based on original work by Bob Fosse
**CAST OF CHARACTERS**

**Charity Hope Valentine**  
Evelyn Finne*  
Madelyne Forrester+

**Oscar**  
Marvin J. Malone II+  
Josh Szabo*

**Vittorio Vidal**  
Quinn Rigg*  
Jake Youngman+

**Nickie**  
Maria Montero*  
Rachel Lauren Wagner+

**Helene**  
Rhys Bakulinski*  
Aalon Smith+

**Ursula**  
Grace Fanning*  
Samantha Grimes+

**Daddy Brubeck**  
Joshua Delk+  
Juwon Tyrel Perry*

**Herman/First Cop**  
Jon Parker Jackson+  
Jakob Mathews*

**Elaine**  
Ariel Triunfo

**Charlie Dark Glasses/Barney**  
Zac Richey

**Second Cop**  
Andrew Casey

**Carmen**  
Danielle Reyes

**Marvin**  
Ahmad Simmons

**Waiter/Doorman**  
Lev Caruso

**Manfred**  
Isaiah Silvia-Chandley

**Betsy**  
Caroline Sandrell

**Receptionist**  
Natalie O’hea

**Brother Harold**  
Dorian Davis

**Brother Eddie**  
Ahmad Simmons

**Rosie**  
Hannah Rose

**DIRECTOR’S NOTE**

Sweet Charity, with a book by Neil Simon, lyrics by Dorothy Fields, and iconic music by Cy Coleman, is a faded, cheap valentine of a love-letter to the underbelly of showbiz, deferred dreams, and broken hearts. Inspired by the Fellini film Nights of Cabiria, the show was originally conceived, directed and choreographed by the legendary Bob Fosse. It opened on Broadway in 1966 at the newly renovated Palace Theatre. Fosse was attracted to Nights of Cabiria, the story of an Italian prostitute who just wants to find real love, because “the film had crummy feelings musicals never touched.”

The show signals a particular shift in the Broadway musical genre. Opening just two years after The Sound of Music closed, historians (and musical theatre professors/students) categorize this show as a concept musical—the kind of show that’s about an idea more than a linear narrative. Fosse, who also directed the film version, imagined a piece where the story unfolds in isolations and pools of black. It was also created for Fosse’s wife, Broadway star Gwen Verdon. He wanted to show-off Gwen’s strengths, a perfect mix of sexuality and humor. Cabiria (and Charity) are sad but lovable victims—Charity would be pigeon-toed and knock-kneed (like a young Gwen, who wore braces on her legs as a child)—giving her a broken look that said resilience.

Fosse was born in Chicago in 1927. As a young dancer growing up on north Paulina Street, Fosse trained hard and paid his dues as part of a Vaudeville-style duo, The Riff Brothers. They worked in seedy dance halls and night clubs, performing on school nights and weekends. There, he developed an appreciation for the rigors of show business and the women of Burlesque who made a living performing in those places.

Continued
Sweet Charity explores familiar themes for Fosse fans: anguish, depravity, scarcity, showmanship, and seduction. While conducting research for the show, Fosse interviewed many women who worked at the dime-a-dance palaces of Times Square. When Verdon went with him to observe the girls, she noted that she saw tough 45-year-old gals still wearing Lana Turner hairdos and wedgie shoes. When they caught her looking at them, they would sneer, “What are you starin’ at, Sister?” Unlike many lush Golden Age musicals, Sweet Charity would be about everyday working-class people, eking out a living on the mean streets of glamorous Manhattan.

Much has been written about his dance style. As a choreographer, Fosse is known for a brilliant, indigenous style that highlights the hideousness of life. He had epilepsy as a child and his parents thought dance might be a good form of exercise for their frail little boy. He proved to be a natural entertainer, but his physicality wasn’t a good fit for the traditional lines of the ballet world, so he used his natural angularity to create dizzying patterns of movement out of “ugliness.” It’s especially fitting to celebrate this particular dance style on the stage of the Dance Center at Columbia College Chicago, home to our innovative colleagues who work to expand and redefine what it means to be a beautiful dancer.

– Ashton Byrum

**CHOREOGRAPHER’S NOTE**

The Dancin’ Man

Bob Fosse’s work is something every dancer dreams of experiencing. Iconic shapes, provocative gestures, and mysterious intentions encompass a style that offers storytelling devices like no other. As a director/choreographer, he forever changed the way audiences viewed dance on stage and in the film industry in the late 20th century and beyond. His genius was in capturing the joyous humor as well as the bleak cynicism that was a reflection of his life as a young artist who often endured the dark side of show biz. His unique style of dance emerged from what he thought were his own physical limitations. He was tireless in his efforts to develop work that addressed the full range of human emotion. He was never fully satisfied with his own work, yet we celebrate him as a world-renowned artist who dared to be different.

– Amy Uhl

**SETTING: NEW YORK, 1966**

**MUSICAL NUMBERS**

**Act One**

Overture .......................................................... Orchestra

“You Should See Yourself” .................................. Charity

“Big Spender” .................................................. Nickie, Helene, and The Company

“Charity’s Soliloquy” .......................................... Charity

“Rich Man’s Frug” ............................................ The Company

“If My Friends Could See Me Now” ..................... Charity

“Too Many Tomorrows” .................................... Vittorio

“There’s Gotta Be Something Better Than This” ...... Charity, Nickie, and Helene

“I’m the Bravest Individual” ................................ Charity and Oscar

**Intermission**

**Act Two**

Entr’acte .......................................................... Orchestra

“The Rhythm of Life”* ...................................... Daddy Brubeck, Two Assistants, and The Company

“Baby, Dream Your Dream” ................................ Nickie and Helene

“Sweet Charity” ............................................. Oscar and The Company

“Big Spender” (Reprise) .................................... The Company

“Where Am I Going?” ....................................... Charity

“I’m a Brass Band” ........................................... Charity and The Company

“I Love to Cry at Weddings” .............................. Herman, Waiter and The Company

“I’m the Bravest Individual” (Reprise) ................. Charity

* Choreography by Isaiah Silva-Chandley
THE COMPANY

Terrell Armstrong (Ensemble) is from Las Vegas, Nevada and is a Musical Theatre junior and recent transfer from Santa Fe University of Art and Design.

Rhys Bakulinski (Helene) is a junior Musical Theater major from Des Plaines, Illinois. She was last seen as a featured dancer in Columbia College Chicago's Woman on the Verge of a Nervous Breakdown directed by Amy Uhl. Bakulinski choreographed this season's Mainstage production Caroline, or Change directed by Adam Goldstein.

Lev Caruso (Waiter/Ensemble) is a freshman Musical Theatre, BFA student from Cleveland, Ohio. Caruso appeared in last semester’s NewStew Musical Theatre showcase, If You Knew My Story. Previous performance credits include Marius in Les Misérables (Shaker Heights High School, Cleveland) and Seymour in Little Shop Of Horrors (Playmakers’ Youth Theatre, Cleveland). He is also the In-school winner of the National Shakespeare competition at Shaker Heights High.

Andrew Casey (Male Dance Ensemble) is a junior Musical Theatre, BFA major from Joliet, Illinois. Previous Columbia College Chicago productions include The Realistic Joneses by Will Eno directed by Sabina Dželilović.

Emily Coffey (Suzanne, Ensemble) is a junior Musical Theatre, BFA major from Indiana, Iowa. Previous Chicago credits include Heather McNamara in Heathers (OPA) and Wild Party (Music for Theatre CHICAGO). Other favorite roles include Little Red Ridinghood from Into the Woods, Miss Adelaide from Guys & Dolls (Iowa High School Musical Awards), and Sharpay Evans in Disney’s High School Musical with Carousel Theatre in Iowa. Sweet Charity is her Columbia College Chicago debut.

David Daugherty (Ensemble) is from Iowa City, Iowa and is completing his third year at Columbia College Chicago this spring. David played the role of Theo in Theatre Cedar Rapid’s production of American Idiot in the summer of 2016. Sweet Charity is his second performance at Columbia, following the 2015 NewStew Showcase.

Dorian Davis (Brother Harold) is a freshman from Cleveland, Ohio. Previous productions include a NewStew musical showcase at Columbia College Chicago, and Footloose (Ren), The Wiz (Scarecrow), and Man of La Mancha (Pedro).

Joshua Delk (Daddy) is a Cleveland native in the Musical Theatre BFA program at Columbia College. Some of his favorite performance credits include the All-City Musical Kiss Me Kate (Fred) with Playhouse Square, Memphis (Rev. Hobson) with Playhouse Square, and Amahl and the Night Visitors (Amahl) with East Cleveland Community Theatre.

Jhav’an Dixon (Ensemble) is a freshman Musical Theater BFA student. Before coming to Columbia, Dixon performed in several high school and community theater shows, among them The Drowsy Chaperone, The Nerd, Grease the Musical, The Importance of Being Earnest, Beauty and the Beast, Mouse Trap, Joseph and the Amazing Technicolor Dream Coat, The Little Mermaid, and Noises Off.

Grace Fanning (Ursula) is a senior Musical Theatre, BFA major from Columbia, South Carolina. She is a graduate of The South Carolina Governor’s School for the Arts and Humanities. Grace spent the last two summers interning at The Kennedy Center for the Performing Arts in Washington, D.C. and Spoleto Festival USA in Charleston, SC. Grace understudied Rose Stopnick in Columbia College Chicago’s 2017 production of Caroline, or Change. www.gracefanning.com

Evelyn Finne (Charity Hope Valentine) is a senior Musical Theatre, BFA major from Oslo, Norway. Previous Columbia College Chicago credits are Little Shop of Horrors (Ensemble, u/s Audrey/Chiffon), Love and Information (multiple roles), and Glockenspiel (Justine). As a choir lead singer, Evelyn has performed at Norway’s biggest concert venues and national TV, recorded seven albums, and toured in Europe, the U.S., and Ecuador. www.evelynfinne.com

Madelyne Forrester (Charity Hope Valentine) is a senior Musical Theatre, BFA major from San Jose, California making her Columbia College Chicago Mainstage debut with this production. Previous work includes [title of show] directed by Max Colvill, The Wedding Singer directed by Adam Goldstein, and RENT directed by Stephanie Renee Wozniak.

Samantha Grimes (Ursula), from Nashville, Tennessee, is a senior Musical Theatre, BFA major. Previous credits include Julia in Fefu and Her Friends and Marlene in What Rhymes With America.

Lindsay Hampton (Frenchie/Dance Ensemble) is a freshman Musical Theatre major and dance minor from Los Angeles. Her most recent appearance at Columbia was in the NewStew Showcase directed by Ashton Byrum. Roles outside of Columbia include Judy Denmark/Ginger Del Marco in Ruthless! and Rona Lisa Peretti in The 25th Annual Putnam County Spelling Bee.

Becca Krauss (Ensemble) is a junior Musical Theatre, BFA student.

Marvin Malone II (Oscar) is a junior Musical Theatre, BFA major from Cleveland, Ohio. He has appeared in the NewStew: Heart and Music, as Malik, (u/s Carlos) in Women on the Verge..., and Papa Ge in Once on This Island. Other favorite credits include Radames in Aida and Paul/Seasons of Love soloist in RENT. Be sure to keep up with Marvin at MarvinMalone.com, and @TheMarvinsRoom_ on Instagram and Twitter!
Jakob Mathews (Herman) is a sophomore Musical Theatre major from Tulsa, Oklahoma. Some favorite performance credits include Nathan Detroit in Guys & Dolls at Jenks High School and Mr. Peachum in The Threepenny Opera at Santa Fe University of Art and Design. This is his first production at Columbia College Chicago.

Maria Montero (Nickie) is a senior Musical Theatre, BFA student at Columbia College Chicago. Her previous work includes Crystal in Little Shop of Horrors and The One With Dwindling Dignity in If We Were Birds, both Columbia productions.

Natalie O’Hea (Ensemble) is a senior in the Musical Theatre, BFA program. Some favorite performance credits from Columbia College Chicago include Susan, [title of show] and Florida Woman, Bloody Bloody Andrew Jackson. Last semester Natalie was an Assistant Director on If We Were Birds, directed by Kassandra Ferland Haroun.

Juwon Tyrel Perry (Daddy Brubeck) is a junior Musical Theatre, BFA major from Osceola, Arkansas. Some previous credits include Ragtime (Ensemble) with Griffin Theater Company, Tarzan (Terk) with NightBlue Theater, Once On This Island (Ensemble/u.s Papa Ge, Agwe, and TonTon Julian) and Caroline, or Change (The Bus/Dryer) with Columbia College Chicago.

Danielle Reyes (Fandango dancer “Carmen”) is a junior Musical Theatre transfer from Santa Fe University of Art and Design. Originally from Northern California, some recent credits include Crazy For You (Follies girl) with Brentwood Theatre Company, The ThreePenny Opera (Beggar), Company (Susan), and Heathers the Musical (Ensemble/female principal swing), all with The Greer Garson Theatre Company in Santa Fe, New Mexico.

Sydney Richards (Fandango Girl) is a junior from Naples, Florida. She is pursuing a Musical Theatre BA with a minor in Stage Combat. She was most recently seen in Abduction (Pippa) at Stage 773, As You Like It (Le Beau) at Columbia College Chicago, and Catch Me If You Can (Stewardess) with The Naples Players.

Zac Richey (Charlie Dark Glasses/Ensemble) is a freshman Musical Theatre major from Pleasanton, California. Zac recently performed in the new student musical showcase, If You Knew My Story at Columbia College Chicago. Performance in musicals outside Columbia include Beauty and the Beast (Cogsworth), Guys and Dolls (Nathan Detroit), Legally Blonde the Musical (Emmett), and The 25th Annual Putnam County Spelling Bee (Chip/Gay Dad/Jesus).

Quinn Rigg (Vittorio), from Orland Park, Illinois, is currently a sophomore pursuing a BFA in Musical Theatre. Recent credits include Henry Clay in Bloody Bloody Andrew Jackson, Dave in The Typographer’s Dream, Stuart Gellman in Caroline, or Change (Columbia College Chicago), and Andrew in Standby (Towle Theater).

Hannah Rose (Rosie/Second Woman/Waitress), from Phoenix, Arizona, is a junior in the Musical Theatre, BFA program. This is her first Mainstage production at Columbia College Chicago. Other roles elsewhere include Audrey in Little Shop of Horrors (Desert Foothills Theatre/Phoenix) and Penny in Hairspray (Desert Foothills Theatre/Phoenix).

Nathan Russo (Ensemble) is a freshman Musical Theatre major from Essex, Connecticut. Recent credits include Mereb in Aida and Gomez Addams in The Addams Family directed by Ingrid Walsh at Valley Regional High School.

Caroline Anne Sandrell (Betsy/Fandango Girl) is a junior Musical Theatre, BFA major from Nashville, Tennessee. She recently choreographed Carmilla at Columbia College Chicago and performed in Cabaret (Kit Kat Girl/Dance Captain) with Act Too Players, Damn Yankees (Lola) with Montgomery Bell Academy, and Anything Goes (Bonnie) with Harpeth Hall.

Isaiah Silvia-Chandley (Assistant Choreographer, Dance Captain, Ensemble), from New Hampshire, is a senior Musical Theatre, BFA transfer student from The Young Americans College of Performing Arts. As a Young American, Silvia-Chandley toured throughout Europe, Japan, and the U.S, performing and teaching song and dance. Silvia-Chandley trained at The School at Jacob’s Pillow in their Musical Theatre Dance program in summer 2017 under the direction of Chet Walker. Silvia-Chandley was most recently seen in the Seacoast Repertory Theatre’s production of Spamalot and Columbia College’s production of Little Shop of Horrors.

Ahmad Simmons (Ensemble) is sophomore Musical Theater major from Harlem, New York. His previous productions were Little Shop of Horrors (Audrey II) as well as Caroline or Change (The Bus/Dryer US).

Aalon Smith (Helene) is a junior Musical Theatre, BFA major from Denver, Colorado. Some previous credits include Hair (Tribe) with Metropolis Performing Arts Center, and the Columbia College Chicago Mainstage productions Caroline, or Change (Dotty), Little Shop of Horrors (Chiffon), Once On This Island (Andrea/u.s Ti Moune), and Death and a King’s Horseman (Bride/Dancer).

Josh Szabo (Oscar Lindquist) is a junior Musical Theatre, BFA major from Joliet, Illinois. His previous performance credits include The Servant of Two Masters (Florindo/Silvio US) and The Realistic Joneses (Bob Jones) at Columbia College Chicago, American Idiot (St. Jimmy) with Bicentennial Park, and Grease (Ensemble) with Lincoln-Way Area Summerstock.

Ariel Triunfo (Elaine) is a sophomore Musical Theatre major from Las Vegas, Nevada. Her recent credits include Coaxer in The Threepenny Opera and Chen Chi in Adam and Evie at the Greer Garson Theatre in Santa Fe, New Mexico. Before attending college, she was employed with Nevada Ballet Theatre, and performed many dancing roles under the direction of James Canfield.
Amanda Vinson (June/Ensemble) is a junior Musical Theatre, BFA major from Metro Detroit. She has spent the two holiday seasons performing on The Polar Express at Chicago Union Station. Other favorite performance credits include Bye Bye Birdie (Starlight Theatre) and Heathers: The Musical (Oakton Performing Arts Center).

Sophie Vitello (Fandango Girl) is a junior Musical Theatre, BFA major from Lansing, Michigan. She previously appeared on the Columbia College Chicago stage in the freshman NewStew Heart and Music, directed by Ashton Byrum. Previous Chicago credits include Atta-Girl in Bullets Over Broadway, Virginia in Nevermore, and Rosalibud in The Mystery of Edwin Drood.

Catherine Vreeland (Ensemble) is a senior Musical Theatre, BFA major from Fort Collins, Colorado.

Rachel Lauren Wagner (Nickie) is a senior Musical Theatre, BFA major from Lawrenceville, Georgia. She was previously seen as Christina/Ensemble in Women on the Verge of a Nervous Breakdown directed by Amy Uhl. Rachel is also a recent graduate of The Second City’s improv program and heavily addicted to gourmet doughnuts. Insta: @rachellaurenwagner

Julie Wolz (Female Swing/Dance Captain) is a junior Musical Theatre, BFA major from Bedford, New Hampshire. Previous credits include regional theatre: Alice in Wonderland (Cheshire Cat/Palace Theatre), West Side Story (Jet Ensemble/Palace Theatre), and educational theatre: Candy is Dandy (Ensemble/Columbia College Chicago).

Jake Youngman (Vittorio Vidal) is a freshman Cinema and Television Arts major. Prior to enrolling at Columbia, he was active in both school and community theatre. After graduation, Youngman would like to pursue a career in film directing, which he hopes to integrate with his love for music, theater, and performance.

Ashton Byrum (Direction and Additional Musical Staging) is an associate chair of the Theatre Department, an associate professor and a coordinator of the Musical Theatre Performance program at Columbia College Chicago. Directing credits include Disney’s Beauty and the Beast and How to Succeed in Business Without Really Trying (The Little Theatre on the Square in Sullivan, Illinois), [title of show] and The Marvelous Wonderettes (Open Door Rep in Oak Park, Illinois); Bye Bye Birdie and Annie Get Your Gun (Wilmette Starlight Theatre); and Once On This Island, Oklahoma!, Victor/Victoria, Rent, and many NewStew and Senior Showcases at Columbia College Chicago. He earned his MFA in Directing from the University of Cincinnati’s College-Conservatory of Music (CCM). Before joining Columbia College Chicago, Byrum worked extensively as an actor. Broadway and National Tour credits include The Producers, A Christmas Carol, Grease!, Will Rogers Follies, Fiddler on the Roof, and My Fair Lady (Europe). Regional Theatre work includes Denver Center Theatre Company, Paper Mill Playhouse (New Jersey), Ogunquit Playhouse (Maine), Arkansas Rep, Westchester Broadway Theatre (New York), Cape Playhouse (Massachusetts), The Little Theatre on the Square, Jupiter Theatre (Florida), Flat Rock Playhouse (North Carolina), and the Idaho Shakespeare Festival, with additional performances in Japan, China, and the Caribbean.

Jermaine Hill (Musical Director) is an assistant professor and music director for the Theatre Department at Columbia College Chicago. He recently music directed and served as pianist/ conductor for Ragtime at The Griffin Theatre and Madagascar at The Chicago Shakespeare Theatre, and will be filling the same roles in Porchlight Music Theatre’s upcoming production of Memphis. He maintains an active acting career, including recent performances with Erasing the Distance (Chicago), The Onion Labs, and an episode of Chicago Med. Other performance credits include Carnegie Hall (New York), Jordan Hall (Boston), The Lost Colony (North Carolina), and The Aldeburgh Festival (U.K.). He spent seven years traveling the world as a show creator, vocal arranger, and director, and orchestrator for Royal Caribbean Productions, and previously taught at North Central College and Purdue University. He holds degrees from Ithaca College and New England Conservatory of Music.

Amy Uhl (Choreographer) is an associate professor and a coordinator of the Musical Theatre program in the Theatre Department at Columbia College Chicago. Recent credits include: associate director, National Tour of Amazing Grace; assistant to the directing team for the Broadway and Broadway in Chicago productions of Amazing Grace directed by Gabriel Barre. Columbia credits include: Women on the Verge..., Violet (director), Little Shop of Horrors, Victor/Victoria, Wild Party, Bernarda Alba (choreographer). Chicago theatre credits include: director/choreographer for Savoyaires’ Pirates of Penzance/HMS Pinafore; choreographer for Street Tempo’s Little Shop of Horrors, Oh Boy!, and State Street directed by Sheldon Patinkin. Additional regional choreography credits include Guys & Dolls starring Eddie Mekka, Oklahoma! starring Sandy Duncan, Bye Bye Birdie starring Priscilla Lopez, as well as A Chorus Line where Uhl also played Cassie opposite Peter Scolari. Thank you for supporting live theatre!

Dominique Zaragoza (Scenic Designer) is a junior theatre design student with a minor in environmental studies. She was born and raised San Antonio, Texas before moving to the Windy City. Previous scenic design works include Martyr directed by Jen Sloan, and The Long Goodbye directed by Michael Moynihan.

Samantha Liska (Costume Designer) is a Theatre Design student focusing on costumes and makeup. Liska will be graduating this spring and has been part of many shows at Columbia including Love and Information, Violence and Son, Peer Gynt, Fool for Love, Caroline or Change, and Dog Act.
Benjamin Carne (Lighting Designer) is a senior Theatre Design major from New Hampshire. His previous Columbia College Chicago credits include lighting design for Fefu and Her Friends, The Baltimore Waltz, and Glockenspiel. He has also designed five SPN pieces in the Dance Center. Outside of Columbia he has assisted lighting designers at Jackalope Theatre Company and Nomi Dance Chicago.

Jamie Davis (Sound Designer) is a junior Theatre Technology major from Maryland. Previous Columbia productions she has sound designed include I’d Call that Living, Little Shop of Horrors, and Once on this Island. Later this semester she will be sound designing Make Me Bad.

Konstantino Plakas (Stage Manager) is a senior Theatre Technology major from Grant Park, Illinois. Previous productions include Violence and Son (assistant stage manager), Little Shop of Horrors (assistant stage manager), Ragtime (assistant stage manager), and Martyr (production stage manager). Konstantino plans to continue freelance work following his graduation this spring.
**COLUMBIA COLLEGE THEATRE DEPARTMENT: PRODUCTION STAFF**

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APR. 18 — 28, 2018
THE CONFERENCE OF THE BIRDS
Attar of Nishapur
Written by Peter Brook and Jean-Claude Carrière
Directed by John Green
Sweet Charity. Bob Fosse 1969. Chita Rivera, Paula Kelly & Shirley Maclaine, 3 women in the explosive "There's Gotta Be Something Better Than This". All of the Fosse trademarks are here: the tiny movements, the athletic ending, the trend-setting camera-work, and of course the performers: Rivera's ferocious attack, Kelly and her incredible legs, and Maclaine's pixie-like joy. A great way to test out any tattoo ideas before actually going to the shop. How to Create Your Own Temporary Tattoo: 7 steps (with pictures).