

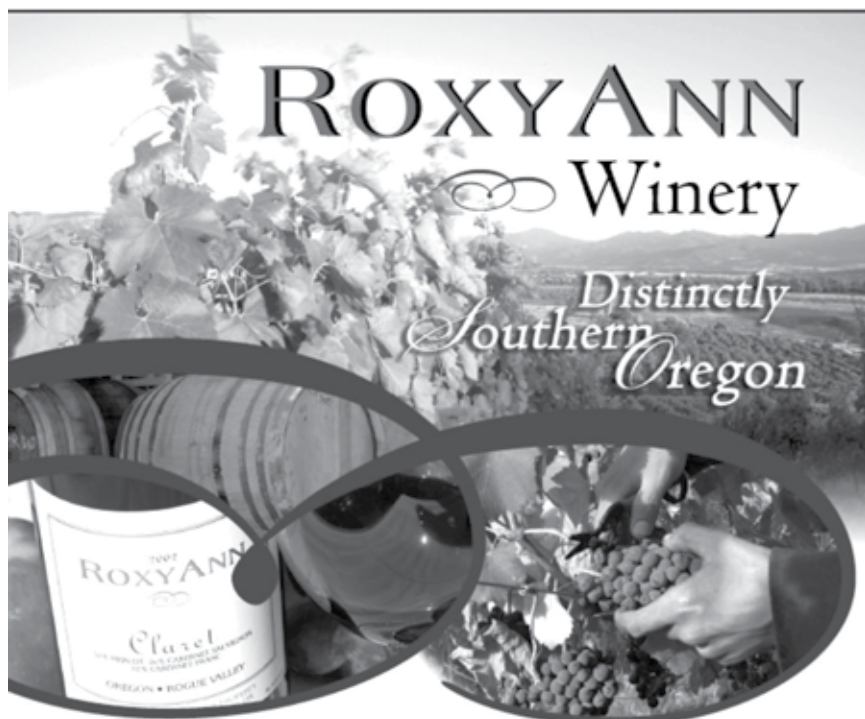
TheatreArts

PLAYBILL • FALL 2011



DOG SEES GOD:
CONFESSIONS OF A TEENAGE BLOCKHEAD
by Bert V. Royal • November 3–13, 2011 • Center Square Theatre





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Welcome to Our Season

How divergent can you get? This quarter we're presenting an updated version of a classic adaptation of an ancient Chinese fable along with an irreverent exploration of the beloved "Peanuts" gang in their angst-driven teenage years. That's what I love about our department – the incredible diversity of its theatrical productions, which is combined with the excellent talent and amazing energy of our fabulous students, faculty and guest artists.

Our two fall quarter productions, *Dog Sees God* by Bert V. Royal and *The Caucasian Chalk Circle* by Bertolt Brecht, are being directed by two very different individuals – one, a talented new kid on the block and the other, an old friend who's returning after being away too long.

Our new faculty member in performance, Kyle Haden, is directing his debut production for the department in *Dog Sees God*. As Kyle mentions in his program notes, the lovable characters that sprang from Charles Schulz' amazing imagination hold a special place in his heart as they do for so many of us. It's hard to imagine a more wonderful way to start out his new directing life as a member of our SOU Theatre Arts family than by directing a show, which presents an unique and thought-provoking view of something that has become as much a comforting part of our lives as Linus' blanket.

With *The Caucasian Chalk Circle*, we welcome the return of a favorite guest director in Michael Hume. Michael has been a staple with the Oregon Shakespeare Festival for many years as an actor and has also directed for SOU Theatre Arts several times in the past. His most recent directing project for us was *Dick Whittington and His Amazing Cat*, which was presented three years ago as one of our popular Young Audience productions. This time, Michael is tackling the beautiful and challenging epic classic by Bertolt Brecht. The insights he brings to the production with his recent travels in Southeast Asia, as well as the many years of theatrical experience he has under his belt, make this production one that is simply not to be missed. Michael, it's good to have you back with us.

With Kyle making his directorial debut and Michael returning to the fold again, it's a great start to another exciting season of Theatre at SOU. Enjoy!

— Noel Koran,
Director, Department of Performing Arts

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"Ivory Black Venetian w/ Cobalt Leaves," 2006, blown glass, 38 x 11 x 11 inches. Photo: Teresa Nouri Rishel

Department of Performing Arts/Theatre Arts

Faculty

Noel Koran.....	Director, Department of Performing Arts
Jackie Apodaca.....	Performance Faculty
Michael Flanagan.....	Adjunct Faculty
Jim Giancarlo.....	Musical Theatre Faculty
Kyle Haden.....	Performance Faculty
Craig Hudson.....	Emeritus Faculty
Laurie Kurutz.....	Costume Construction Faculty
Ellie Leonhardt.....	Adjunct Faculty
Eric Levin.....	Director of Theatre Education
Dale Luciano.....	Emeritus Faculty
David McCandless.....	Directing/Theatre History Faculty
Sean O'Skea.....	Scenic Design Faculty
Rachel Parks.....	Adjunct Faculty
Deborah Rosenberg.....	Costume Design Faculty
Chris Sackett.....	Sound and Lighting Design Faculty
Ezra Severin.....	Technical Direction Faculty
Dennis Smith.....	Emeritus Faculty
Sharon Swingle.....	Adjunct Faculty
David Weberg.....	Adjunct Faculty
Don Weingust.....	Director, Center for Shakespeare Studies

Staff

Christi Courian.....	Administrative Program Assistant
Lois DeBruno.....	Performing Arts Self-Support Coordinator
Emmy Graham.....	Administrative Program Assistant
Amy Harper.....	Costume Shop Assistant
Jane Hickinbotham.....	Staff Technical Manager

THEATRE POLICIES

Please turn off your cellular phone, pager, beeper and wrist watch alarm before entering the theatre. No cameras or recorders in the theatre.

No food or drink in the theatre.

Children under six years of age not admitted except to children's show.

Late seating is not guaranteed and latecomers may not be admitted to the theatre. When appropriate, latecomers will be seated in the rear of the theatre and may take their regular seats at intermission. No late seating in the Center Square Theatre.

No smoking anywhere in the Theatre Arts Building.



by Bertolt Brecht

Director.....Michael J. Hume
Composer/Musical DirectorMark Eliot Jacobs
Scenic DesignerSean O'Skea
Costume DesignerDeborah Rosenberg
Lighting DesignerMijo Fletcher-Pereira
Sound DesignerGraham Jones
ChoreographerSuzanne Seiber
Fight ChoreographerU. Jonathan Toppo
Movement ConsultantAndrea Schaffer

The Setting:

A Great City and the surrounding countryside, Southeast Asia

The Time: The 1970s.

Length: Two hours and thirty minutes with one fifteen-minute intermission

Produced by special arrangement with Samuel French, Inc. New York City

The Caucasian Chalk Circle Cast

The Singer	Leah Sanginiti
Grusha	Shadee Vossoughi
Sangha	Zlato Rizziolli
Governor's Wife	Sierra Faulkner
Sokun.....	Scott Key
The Corporal	Shayne Hanson
The Prince	Russell Yamamoto
Fat Minister/Ensemble	Heath Koerschgen
Samphay/Ensemble.....	Cesar Perez Rosas
Anika/Ensemble.....	Tamara K. Burgess
The Adjutant/Ensemble.....	Nik Horaites
The Mother-in-Law/Ensemble	Karen Fox
The Cook/Ensemble.....	Azalea Micketti
The Governor/Ensemble	Josh Bowen
Peasant's Wife/Ensemble.....	Jazmin Roque
Nurse/Ensemble.....	Hannah Swenson
Chantou/Ensemble.....	Autumn Buck
Chorus	Samuel L Wick
.....	Darek Riley
.....	Ethan Niven
.....	Rachel Seeley
.....	Mig Windows
.....	Shannon Tierney
Az dak.....	Joe Wegner
Jorani	Rosalee Nelson Millán

Special Thanks:

Jim Clark, Oregon Shakespeare Festival, Barb Barasa, Kathleen Mulligan,
Oregon Cabaret Theatre, Debbie Murphy and the eighth grade class at the
Siskiyou School in Ashland (for their singing and vocal sound effects)



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The Caucasian Chalk Circle Production Crew

Stage Manager.....	Adam Johnson
Technical Director	Amanda Daly
Assistant Director	Elsbeth Poe
Dramaturg	Elisabeth Campbell
Assistant Musical Director	Darcy Danielson
Musicians.....	Lori Calhoun (clarinet/alto sax/flute),
.....	Darcy Danielson (keyboard), Kimberly Fitch (violin/viola),
.....	Lisa Nichols (guitar), Bruce McKern (bass),
.....	Jacob Phelps-Ransom (percussion)
Assistant Fight Choreographer	Maddie Winward
Assistant Stage Manager	Molly Norris
Production Assistant.....	Mary Smith
Assistant Technical Director.....	Rachel Stewart
Assistant Costume Designers	Brandon McCowan, Sonia Paauwe
Assistant Lighting Designer	Danielle Leigh
Assistant Sound Designer	Jeffrey Hayes
Master Carpenter.....	Brian Wagner
Assistant Master Carpenter/Drafter	Alex Groverman
Assistant Master Carpenter/Special Ops	Alex Meyer
Assistant Master Carpenters.....	Ginger Lockhart, Avery Proctor,
.....	Kurt Langmeyer
Carpenters.....	Kameron Fort, Dominique Francis, James Leyson,
.....	Shay Munson-McGee, Spencer Richardson
Prop Master	Roxanne Miftahittin
Paint Charge.....	René Nielson
Wardrobe Crew Supervisor	Sarah Martin
Wardrobe Crew	Carrie Eve, Colton Johnson, Brianca Knight,
.....	Emily Serdahl, Brenda Shelton, Kathleen Whitney
Master Electrician.....	Andrew Trent
Light Hang Crew.....	Connor Anderson, Kylee Ambrose,
.....	Benjamin Arena-Crandall, Steven Beatty, Melanie Brenton,
.....	Bennett Kombrath, Jeremy Conway, Conrad Duvekot,
.....	Sean Fisk, Mitchell Weisbrod
Sound Engineer	Kevin Burnette
Sound Run	Steven Sagert II
Run Crew.....	Spencer Bertelsen, Peter Lang, Bryant Lasken,
.....	Sean Monaghan, Jonathan Pratt
Understudies	Cat Seaton, Tyler Kubat

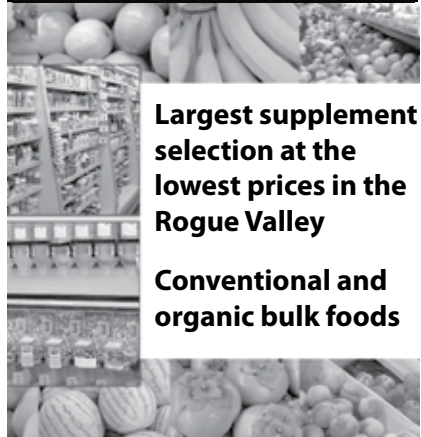


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Director's Notes

A Cambodian Chalk Circle?

The Caucasus is a region of southeastern European Russia, between the Black Sea and the Caspian. Brecht chose to set his adaptation of an anonymous 13th century Chinese fable there, and beware the director who ever utters the words, “I think I have a better idea.”

About a year ago, my wife Kate and I took a local bus from Bangkok to the Cambodian border, and it was like stepping into a scarier and more intense version of the “Cantina” scene in the first *Star Wars*: hustlers, merchants, water buffalo, goats, black market activity, music, plaster-of-Paris Ankhars, cooking meat, amazing fruit, soldiers, children...non-stop Exotic Mayhem in the hot, hot sun. When we flew out a week later (couldn't do the border again!), we had fallen in love with these generous, gentle people who have endured the rigors of the damned for at least a century, most notably during the 1970s.

Our team has returned Brecht's tale to its Asian source, hopefully without getting overly bogged down in political and cultural detail. (Being Southern Oregon, it ain't called “Caucasian” for nix...) Is this play *about* the Khmer Rouge and the genocide that ensued? No. It is a heroine's journey through revolution and civil war that could take place any time, anywhere. Our Cambodian approach serves as a *background* for Grusha's quest and her subsequent spiritual growth, allowing us to explore jungle settings, a specific military presence, a Southeast Asian sense of theatricality. It is our hope to *suggest* rather than to literally depict.

All of this would have been impossible without the invaluable labor of two collaborators: Elisabeth Campbell, our dramaturg, who not only pored over countless tomes of Brechtian theory (don't get me started...), various translations, and one hundred years of Cambodian politics. Ultimately, she took all of these threads of thought and wove them into our final text with tremendous passion. And Mark Eliot Jacobs, our composer/musical director, who managed to create over forty songs for the piece as well as orchestrating with a specific musical ensemble in mind. He effortlessly incorporated Asian sound with Western melodic tone, often amidst my Philistine assertions of, “Can you cut that by a third?” Greatest thanks to both of them, and all involved in this massive project.

— Michael J. Hume

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The Playwright and Epic Theatre

Bertolt Brecht, born in Augsburg, Germany on February 10, 1898, is one of the most influential people to contribute to twentieth century theatre. Brecht began writing at a very young age, and he was first published when he was only sixteen years old. Brecht went to college in Munich to study medicine, but while he was there he also discovered a deep love for drama. For a couple of years, he worked as a theatre critic on the side and then, in 1921, he finally left his medical studies to pursue theatre.

In 1918 Brecht wrote his first play, *Baal*. The play eventually became a hit, highlighting its themes of celebrating life and sexuality, which was considered highly controversial for the times. Some of Brecht's other work includes *In the Jungle*, *Life of Galileo*, *Fear and Misery of the Third Reich*, and the short film *Mysteries of a Barbershop*. Brecht went on to write many more plays, but the three that are most renowned are *Mother Courage*, *The Threepenny Opera*, and *The Caucasian Chalk Circle*, which he wrote in 1944. It premiered as a student production in 1948 at Carleton College. Its professional premiere was at the Hedgerow Theatre in Philadelphia, and in 1954, it premiered in Germany in its native tongue.

The Caucasian Chalk Circle is a true example of epic theatre, which was a term conceived by Brecht's good friend, Erwin Piscator. Brecht strove to make all of his plays reflect the notion of epic theatre. To Brecht, other playwrights gave audiences merely a meaningless therapeutic experience upon viewing their pieces, whereas he wanted his plays to make audiences not only feel, but think. Brecht wanted to tell a story that applied to the people watching it.

He addressed social issues of the times, hoping to inspire people to think on such important matters. Epic theatre differs from other forms of theatre because it encourages the audience to be aware that they are watching a play; Brecht did this with the use of narrators, musical interludes, having actors break the fourth wall, and projections. He wanted to awaken people to their surroundings through the use of epic theatre, which he was readily able to do with his immense work.

On August 14, 1956, Brecht died of a heart attack at the age of fifty-eight, forever known as one of the greatest playwrights of all time.

– Julia Gaskill, Playbill Dramaturg

Production Crew - Both Shows

Production Manager	Chris Sackett
Associate Production Manager	Sean O'Skea
Technical Director.....	Ezra Severin
Costume Design Advisor.....	Deborah Rosenberg
Costume Shop Coordinator.....	Amy Harper
Costume Shop Foreman.....	Molly Braithwaite
Assistant Production Manager.....	Sam Callahan
Drapers	Kayla Bush, Heaven Reed, Crystal Rundall, Morgana Spake
First Hands	Felix, Corynne Haslach, Delaney Matson, Stephanie Ross, Callie Segotta, Francesca Solano
Stitchers.....	Erin Anderson, Erin Broughan, Katherine Burger, Kevin Dempsey, Abdulaziz Fathalla, Erika Hidalgo, Frances Rodgers
Costume Stock Crew	Clare Parker, Mahlea Rasmussen, Nell Thompson
Costume Crafts	Shannon Benn, Clara Painter, Katherine Pruyn
MIBs	Sierra Brown, Polly Gausewitz, Meagan Kirby, Tashina Stillmaker, Hannah Wagenblast, Denise Wagner
Prop Crew	Katrina Christiansen, Sean Davies, Ashley Guthrie, Michael Hays, Ariel Jackson, Kimberlee Mann, Felix Millan, Tori Miller, Stephanie Neuerburg
Paint Crew.....	Kirstin Cornwall, Samantha Edgerton, Max Gutfreund, Annie Lineberry, Kevin Montague, Jessica Scales, Neal Schoonmaker, Leona Schrader-Dee, Gwendolyn St. Hilaire, Grace Wolcott
Light Shop Manager	Kate McFarland
Light Shop Crew.....	Eric (Jimmy) Dix, Kody Johnson, Jared Lively, Matthew Rodgers, Sarah Schwartz
Sound Maintenance	Cory Jewell, Cullen Wright
House Managers	Susie Gabumpa, Ellen Hufft
Ushers	Lucas Caldwell, Kelly Harper, Richard Heller, Olena Hodges, Chani Hubbell, Valerie Huntington, Shanti Ryle, Moira Todd

Assistant Box Office Manager	Brandon McCowan
Box Office Assistants	Cassy Copeland, Kimberlee Freimoeller, Kora Isakson, Mary Smith, Josh Simpson
Concessions	Julian Boufford, Cassy Copeland, Max Gutfreund
Publicity Assistants	Elisabeth Campbell, Stormy Candido, Max Gutfreund, Stephanie Neuerburg, Rene Nielsen, Jeremiah Pyland
Gala Crew	Erin Cunningham (head), Mackenzie Bizon, Athrylis Sather Hodgetts, Rebekah Woodhouse
Lobby Display Crew	Hannah Stellmacher (head), Chelsea Acker, Jonathan Ulrich
Playbill Dramaturg.....	Julia Gaskill
Publicity Photos.....	Darek Riley
Photo Documentation	Kourtney Mahan, Iliana Solis
Video Documentation	Luis Rodriguez
Archivist.....	Delaney Kentzell
Music Recital Hall Lights	Elliott Ehrlich, Kelsey Meyer
Directing Projects Stage Manager	Mario Cambern
Directing Projects Sound Run	Colleen Slavin
Directing Projects Sound Designer	Joel Ferrier
Raccoon Earns His Stripes Workshop Dramaturg	Marc Oliver
Raccoon Earns His Stripes Stage Manager	Cymry Reardon
Raccoon Earns His Stripes Assistant Stage Manager	Caitlyn Boen
Raccoon Earns His Stripes Workshop Group	 Ian Boyd, Reece Lawrence Bredl, Blair Fraser, Chelsea Garmon, Audrianna Hatch, Laurel Livezey, Katie Masters, Emily Sarantakis, Ben Sembler, Noelle Sullivan, Brian Van Winkle, Mallory Young
Theatre Librarians	Elisabeth Campbell, Hannah Gassaway, Gabriella Mingoia
Tech Support Head	Sam Callahan
Tech Support Crew	Cody Ball, Ryan Costello, Calla Gilligan, Kristina Verbruggen

DOG SEES GOD: CONFESSIONS OF A TEENAGE BLOCKHEAD

By Bert V. Royal

Director Kyle Haden
Scenic Designer Anders Templeton
Costume Designer Hanna Wisner
Lighting Designer Chris Sackett
Sound Designer Ewa Prokopczuk

Length:

Ninety minutes with one fifteen-minute intermission

DOG SEES GOD presented by special arrangement with Dramatists Play Service, Inc.,
New York

DOG SEES GOD was first presented by Sorrel Tomlinson / File 14 Productions at
The 2004 New York International Fringe Festival, a production of The Present Company.

Originally produced Off-Broadway, in a limited engagement, by Sorrel Tomlinson.

Subsequently produced Off-Broadway by Dede Harris and Martian Entertainment in
association with Sharon Karmazin, Michelle Schneider, Mort Swinsky which have no
responsibility for its content.

Dog Sees God Cast

CB.....	Josh Simpson
CB's Sister	Erin O'Connor
Van.....	Andrew Yabroff
Matt	Gavin Douglas
Beethoven.....	Corey Porter
Tricia.....	Kate Torcom
Marcy.....	Sarah Mitchell
Van's Sister	Alyssa Rhoney

Special thanks to:

Maria Buzard, Hannah Swenson, Jon Dyrud, Mallory Wedding,
Frankie J. Alvarez, David Salsa, Blaine Johnston, Mandie Jenson,
Alejandra Escalante, Brooke Parks, Mark Eliot Jacobs



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"Southern Oregon University was crucial in my development as an actor."
— Ty Burrell

Ty Burrell received the 2011 Emmy for Outstanding Supporting Actor in a Comedy Series for his role as Phil Dunphy on ABC's smash hit sitcom *Modern Family*. Ty has also appeared in FOX's *Back to You*, *The Incredible Hulk*, *National Treasure II: Book of Secrets*, and *Black Hawk Down*.

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Dog Sees God Production Crew

Stage Manager	Veronica Sherry
Technical Director.....	Ezra Severin
Assistant Director	Rebekah Whittaker
Assistant Stage Manager	Katie Kammerer
Production Assistant	Jillian Short
Assistant Technical Director	Colin Suemnicht
Assistant Costume Designer	Jessie Weigel
Assistant Lighting Designer.....	Neil Peterson
Assistant Sound Designer.....	Kimberly Fain
Master Carpenter	Amelia Burke-Holt
Assistant Master Carpenter / Drafter.....	Ryan Callahan
Carpenters	Patrick Ramirez-King, Alexander Robinson, Kevin Young
Paint Charge	Steven Skaletsky
Prop Master	Alexandra Gephart
Wardrobe Crew Supervisor	Katherine Behrens
Wardrobe Crew	Anthony Ascencio, Rebecca Curtis, Joelle Hagen, Shaelline McCulloch, Kathleen Whitney
Master Electrician	Steven Coney
Lead Electrician.....	Stormy Candido
Light Hang Crew	Erik Brown, Evan Carbone, Katherine Landon, Berkeley Moore, Erica Nunnelley, Sarah O'Shaughnessy
Sound Engineer	Hank Korlin
Sound Run	Katy Adcox
Run Crew	Sam Cord, Emily Robinson, Robert Till
Piano Tutor	Nicole Genthe
Understudies.....	Anasazi Bhakti, Beth Boulay, Nash Hascall, Danny Walker

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Director's Notes

What happens to a world when its creator leaves it behind? For millions of fans of Charles Schultz' "Peanuts" gang, that world continues to exist, and it is arguably more popular than ever. Even though Schultz died over a decade ago, "Peanuts" continues to hold the attention of fans across the world. The comic strip is currently syndicated to more than 2,200 newspapers in 75 countries and in 21 languages. Countless movies and TV specials are shown on a regular basis, and "Peanuts" merchandise is plentiful.

I'm pretty well versed in this arena: I have been a "Peanuts" fan for as long as I can remember. As a child, I would eagerly look forward to the holiday specials, especially *A Charlie Brown Christmas*. I faithfully read the strip every day in the paper, and bought numerous collections. I had "Peanuts"-themed sheets, clothing, and jewelry (even a Woodstock earring!). I memorized all of the songs in *You're A Good Man, Charlie Brown*, practically wearing out the family VCR in the process. And every Saturday morning I was in front of the TV to watch *The Charlie Brown and Snoopy Show*.

In short, like so many other people over the past sixty years, I grew up with the "Peanuts" gang.

But they never grew up with us. Sure, Charlie Brown aged a couple of years during the course of the strip, growing from four years old to eight – but that was it. Until Bert Royal came along.

I first ran into this play in Denver four years ago, and I was fascinated by it. There's something shocking – and deliciously naughty – about seeing these beloved characters portrayed as troubled and dysfunctional teenagers. But Royal has channeled the spirit of Charles Schultz by using these situations to ask important questions about bullying, suicide, and faith. Schultz may not have been thrilled with some of the material in this piece, but I think he would be fully on board with the message.

On a personal note, I'd like to thank the entire SOU Theatre Arts family for making my first production here such a wonderful experience. I am so excited to be working with this amazing group of people. The faculty and staff have been so supportive, and the students are an enthusiastic, hard-working, and talented bunch. It's a fantastic place to be, and I am so grateful for this opportunity.

I'll close with one of my favorite Charles Schultz quotes:

"Try not to have a good time...this is supposed to be educational."

— Kyle Haden



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The Playwright and the Material

Bert V. Royal was born October 14, 1977, in Green Cove Springs, Florida. He was homeschooled until he attended St. Johns River State College's Florida School of the Arts. After graduating and receiving an internship, Royal moved to New York at the age of twenty-one. He became involved in casting, and worked on such projects as *Chapelle's Show* and *Third Watch*. He later quit his position of casting director to begin work as a writer. In 2004, Royal entered his play *Dog Sees God: Confessions of a Teenage Blockhead* into the New York International Fringe Festival and it took home the Best Overall Production Award. The play then went on to be performed Off-Broadway in 2005. *Dog Sees God* has received high praises from critics and audience members alike.

Dog Sees God is an unauthorized telling of what happens to Charles Schultz's famous characters in their high school years. The *Peanuts* comic strip is known, despite having children as the central characters, for its deep psychology, social commentary, and philosophy, and in *Dog Sees God* that tone is still there, only now in the form of messed-up, pubescent, angst-ridden teenagers. The *Peanuts* gang has gained a huge following over the years. From the daily comic strip to four feature films, two musicals (later adapted for the stage), TV series, miniseries, video games, and over forty television specials (six of which were created and aired after Schultz passed away), the characters have become cultural icons. Whether you grew up watching "A Charlie Brown Christmas" every December, rocked out to The Royal Guardmen's "Snoopy vs. The Red Baron," visited the characters at Knott's Berry Farm, or simply read the comic strip, chances are these characters have had some effect on your life. They taught lessons about love, friendship, beliefs, death, and life, and that's what this play hopes to achieve. *Dog Sees God* embodies what Schultz strove for in his work: to voice life views from characters that have an adult's perspective, but who are, essentially, still children.

Royal is most well known for having written the screenplay for the popular movie *Easy A*, starring Emma Stone and Stanley Tucci. He also worked on an episode of the TV show *Gigantic*, and is currently set up to pen the pilot for the new TV show *Dare*. Royal currently lives in California with his partner and their two dogs.

– Julia Gaskill, Playbill Dramaturg

Guest Artist Bios

Michael J. Hume (Director – *The Caucasian Chalk Circle*) adapted and directed the SOU productions of *Dick Whittington and His Amazing Cat* by Pat Hume, *The White Plague* by Karel Capek and *Duet for One*. For the Oregon Shakespeare Festival (OSF), he directed *Three Hotels* by John Robin Baitz in 1996. Hume co-founded the Capital Repertory in Albany, N.Y., where he directed productions of *The Skin of Our Teeth*, *The Glass Menagerie* and *The House of Blue Leaves*, among others. He has also staged numerous readings and playwriting development sessions. Hume is a member of the Society for Stage Directors and Choreographers, and has been a company member of OSF for 20 years.

Dr. Mark Eliot Jacobs is an adjunct professor of music at Southern Oregon University. He earned a Doctor of Music degree in composition from Northwestern University in Evanston, Illinois in 1986. Mark has been involved in musical theater and opera as an orchestra member for many years, most recently playing trombone and ophicleide, an ancestor to the modern tuba, in the Oregon Shakespeare Festival's production of *The Pirates of Penzance*. In November 2010, his tone poem *Las Ranas de Katanchel* was premiered by the Rogue Valley Symphony. As a graduate student, he composed the sound track for the short film *Devil May Care* by Kathy Karlson, and incidental music for a production of Shakespeare's *Romeo and Juliet*. The music for *The Caucasian Chalk Circle* is Mark's first complete musical theater score.

Suzanne Seiber (Choreographer – *The Caucasian Chalk Circle*) has performed and choreographed at the Oregon Cabaret Theatre since 1989 and at the Oregon Shakespearean Festival, Milwaukee Repertory Theatre, Rogue Music Theatre and the Craterian Ginger Rogers Theatre. Suzanne is the co-founder of the Southern Oregon Tap Society and was awarded the Rex Rabold Memorial Award by the Oregon Theatre Arts Association for her work with theatre students in the Rogue Valley. She has taught dance at SOU since 1991. She received her Master's degree in Dance from the University of Oregon and studied with top dancers in the Los Angeles area.

U. Jonathan Toppo (Fight Choreographer – *The Caucasian Chalk Circle*) is the resident fight director for the Oregon Shakespeare Festival. He is a certified and recommended stage combatant with the British Society of Fight Directors. He also holds a third-degree black belt in Aikido. Jonathan has been a company member at OSF for 20 years, most recently on stage as Monsieur de Bonnefoi in *The Imaginary Invalid*. He received his BFA in acting from the University of Connecticut and studied classical theatre at the London Academy of Music and Dramatic Arts.

Andrea Schaffer (Movement Consultant – *The Caucasian Chalk Circle*) studied and performed with dancers from Java, Bali and India for seven years and currently performs with the SOU Gamelan Ensemble. She adapted elements of classical Javanese, Indian, and Balinese dance for the actors' hand gestures and posture while sitting and walking. She received a BA in dance from San Francisco State University and did post-graduate dance studies at Wesleyan University, the American Society for Eastern Arts, and the Center for World Music and Dance in Berkeley, Calif.

Rosalee Nelson Millán (Jorani – *The Caucasian Chalk Circle*) is six years old and attends the first grade at Walker Elementary School. She is the daughter of Sarah Jane Nelson and Rene Millán and has joined her parents in several Oregon Shakespeare Festival Green Shows. *The Caucasian Chalk Circle* is her theatrical debut.

Student Actor and Artist Bios

Josh Bowen (The Governor – *The Caucasian Chalk Circle*) is a senior at SOU, originally from Tiburon, CA. Previous SOU credits include King of France in *King Lear*, Narcissus in *Metamorphoses*, and Marcade in *Love's Labor's Lost*. Credits from other theatres include Attendant in *Love's Labour's Lost* at the Oregon Shakespeare Festival, Don John in *Much Ado About Nothing*, and Tony Smith in *Are We Married Yet?* at the Marin Theater Company.

Tamara Burgess (Anika – *The Caucasian Chalk Circle*) is a senior at SOU, originally from Spokane, Wash. Previous SOU credits include Cordelia in *King Lear*, Pussycat in *Dick Whittington and His Amazing Cat*, and Marcy in the showcase *Your Boyfriend May Be Imaginary*. Credits from other theatres include Sylvia in *Two Gentlemen of Verona* and Lady Mortimer in *Henry IV, Part I* at the the Portland Actors Ensemble, and Antigone in *Antigone* at the Northwest Classical Theatre.

Amanda Daly (Technical Director – *The Caucasian Chalk Circle*) is a senior at SOU, originally from Tigard, Ore. Previous SOU credits include Master Carpenter for *Alice Through the Looking Glass* and Drafter for *The Shape of Things*. Credits from other theatres include Carpenter for *Hello Dolly* and *La Traviata*.

Gavin Douglas (Matt – *Dog Sees God*) is a junior transfer from Central Oregon Community College, originally from Bend, Ore. Previous SOU credits include Donald in *You Can't Take It With You*, Ensemble in *King Lear*, and Satan in the directing project performance of *The Last Days of Judas Iscariot*. Credits from other theatres include Horatio in *Hamlet*, Rulon Stacey/Doc O'Connor in *The Laramie Project*, and Eros in *Metamorphoses*.

Sierra Camille Faulkner (Governor's Wife – *The Caucasian Chalk Circle*) is a junior transfer from Roosevelt University in Chicago, originally from Santa Rosa, Calif. Credits from other theatres include Coochie Snorcher in *The Vagina Monologues*, Beatrice in *Much Ado About Nothing*, and Madge in *Female Transport*.

Mijo Fletcher-Pereira (Lighting Designer – *The Caucasian Chalk Circle*) is a senior at SOU, originally from Hillsboro, Ore. Previous SOU credits include Lighting Designer for *King Lear* and the showcase performance of *Your Boyfriend May Be Imaginary*, Assistant Lighting Designer for *A Streetcar Named Desire*, and Master Electrician for *Eurydice* and *Anton in Show Business*.

Karen Fox (Mother-in-Law – *The Caucasian Chalk Circle*) is a senior transfer from the Pacific Conservatory of the Performing Arts in Santa Maria, Calif., originally from Magalia, Calif. Credits from other theatres include Dogberry in *Much Ado About Nothing*, Paulette Prince in *Radioland Riot!*, and Carol Melkett in *Black Comedy*.

Shayne Hanson (The Corporal – *The Caucasian Chalk Circle*) is a senior at SOU, originally from Bonners Ferry, Idaho. Previous SOU credits include Phillip in *The Shape of Things*, Knight/Ensemble in *King Lear*, and Landlord/Ruffian in *Wild Oats*. Credits from other theatres include Lysander in *A Midsummer Night's Dream*, Jack Worthing in *The Importance of Being Earnest*, and Juror #3 in *12 Angry Men*.

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Student Actor and Artist Bios

Nik Horaites (The Adjutant – *The Caucasian Chalk Circle*) is a senior at SOU, originally from Medford, Ore. Previous SOU credits include Tony in *You Can't Take It With You*, Oswald in *King Lear*, Private Kerns in *Johnny Johnson*, and Townsperson in *An Enemy of the People*. Credits from other theatres include Fleance in *Macbeth* and Chorus in *Willful* at the Oregon Shakespeare Festival, Al Joad in *The Grapes of Wrath*, and Jason in *Rabbit Hole*.

***Adam Johnson** (Stage Manager – *The Caucasian Chalk Circle*) is a senior at SOU, originally from Portland, Ore. Previous SOU credits include Stage Manager for *Alice Through the Looking Glass*, Assistant Stage Manager for *Eurydice*, and Sound Designer for *Taking Steps*. Credits from other theatres include Co-Stage Manager for *Speech and Debate* and Assistant Stage Manager for *A Chorus Line*.

Graham Jones (Sound Designer – *The Caucasian Chalk Circle*) is a senior at SOU, originally from Corvallis, Ore. Previous SOU credits include Sound Designer for *The Shape of Things*.

Scott Key (Sokun – *The Caucasian Chalk Circle*) is a junior transfer from The American Musical and Dramatic Academy of New York, originally from Cedar City, Utah. Previous SOU credits include Paul in *You Can't Take It With You*, and Pablo in *A Streetcar Named Desire*. Credits from other theatres include Claudio in *Much Ado About Nothing* at Pennsylvania Shakespeare, CB in *Dog Sees God* at 5th Floor Productions, and Marcellus/Fortinbras in *Hamlet* at the Gorilla Repertory.

Heath Koerschgen (Fat Minister – *The Caucasian Chalk Circle*) is a senior transfer from Rogue Community College, originally from Grants Pass, Ore. Previous SOU credits include Mr. Kirby in *You Can't Take it With You*, Kent in *King Lear*, and Mitch in *A Streetcar Named Desire*. Credits from other theatres include Mike Talman in *Wait Until Dark* and Lennie in *Of Mice and Men*.

Sarah Mitchell (Marcy – *Dog Sees God*) is a sophomore at SOU, originally from Manhattan Beach, Calif. Credits from other theatres include Eve in *The Apple Tree* and Patricia Foder in *Crazy for You*.

Erin O'Connor (CB's Sister – *Dog Sees God*) is a junior at SOU, originally from Irvine, Calif. Previous SOU credits include Chelsea in the student showcase performance of *The Constant State of Joy*. Credits from other theatres include Gertrude McFuzz in *Seussical the Musical* and Julia Blake in *Whispers of War*.

Elsbeth Poe (Assistant Director – *The Caucasian Chalk Circle*) is a senior at SOU, originally from Davis, Calif. Previous SOU credits include Alice in *You Can't Take It With You*, White Pawn/Nurse/Jabberwocky in *Alice Through the Looking Glass*, and Jane in *Wild Oats*. Credits from other theatres include Kate in *Pirates of Penzance*, Flo in *Picnic*, and Shun Te in *The Good Woman of Szechwan*.

Corey Porter (Beethoven – *Dog Sees God*) is a junior at SOU, originally from Sacramento, Calif. Previous SOU credits include Baliff/Butch Honeywall in the directing project showcase of *The Last Days of Judas Iscariot*. Credits from other theatres include Cinderella's Prince/The Wolf in *Into the Woods*, Felix in *The Odd*

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Student Actor and Artist Bios

Couple, and Jack in *The Importance of Being Earnest*.

Ewa J. Prokopczuk (Sound Designer – *Dog Sees God*) is a junior transfer from Diablo Valley College in Pleasant Hill, Calif., originally from Danville, Calif. Previous SOU credits include Assistant Stage Manager for *You Can't Take it With You*. Credits from other theatres include Stage Manager for *Betty's Summer Vacation* and *Joseph and the Amazing Technicolor Dream Coat*, and Assistant Stage Manager for *On the Razzle*.

Cesar Perez Rosas (Samphey – *The Caucasian Chalk Circle*) is a sophomore at SOU, originally from Sacramento, Calif. Previous SOU credits include Ensemble in the directing project performance of *Late: A Cowboy Song*. Credits from other theatres include Santiago in *Jack Pudding* and Doody in *Grease*.

Alyssa Rhoney (Van's Sister – *Dog Sees God*) is a junior at SOU, originally from Portland, Ore. Previous SOU credits include Ensemble in *King Lear*. Credits from other theatres include Veronica Vallon in *God of Carnage*, Thea Elvsted in *Hedda Gabler*, and Millie Owens in *Picnic*.

Zlato Rizziolli (Sangha – *The Caucasian Chalk Circle*) is a senior transfer from the Foothill Theatre Conservatory in Los Altos Hills, Calif., originally from Palo Alto, Calif. Credits from other theatres include Prior Walter in *Angels in America* at the Bus Barn Theatre Company, Leontes in *The Winter's Tale* and John Proctor in *The Crucible* at Foothill Theatre Arts.

Leah Sanginiti (The Singer – *The Caucasian Chalk Circle*) is a senior transfer from Westminister College of the Arts, originally from Oakland, Calif. Previous SOU credits include Reflection/Red Pawn One/White Horse/Oysters/Hare/Mutton in *Alice Through the Looking Glass* and Miss Newro in *Johnny Johnson*. Credits from other theatres include Tybalt in *Romeo and Juliet* and Shelly in *Buried Child*.

Veronica Sherry (Stage Manager – *Dog Sees God*) is a senior at SOU, originally from Lake Stevens, Wash. Previous SOU credits include Stage Manager for the showcase performance of *Your Boyfriend May be Imaginary*, Assistant Stage Manager for *Alice Through the Looking Glass*, and Production Assistant for *Eurydice* and *Blithe Spirit*.

***Josh Simpson** (CB – *Dog Sees God*) is a senior at SOU, originally from Redmond, Ore. Previous SOU credits include Ed in *You Can't Take it With You*, Curan in *King Lear*, Twitch in *Wild Oats*, and Peter in the directing project performance of *Vikings*.

Anders Templeton (Scenic Designer – *Dog Sees God*) is a junior transfer from Santa Rosa Junior College, originally from Santa Rosa, Calif. Previous SOU credits include Ensemble in *A Streetcar Named Desire*. Credits from other theatres include Jacques in *As You Like It*, Romeo in *Romeo and Juliet*, and Ensemble in *Coriolanus*.

***Kate Torcom** (Tricia – *Dog Sees God*) is a senior at SOU, originally from Chicago, Ill. Previous SOU credits include Jenny in *The Shape of Things*, Cassandra in the showcase performance of *Your Boyfriend May Be Imaginary*, Waitress/Ruffian in *Wild Oats*, Private Fairfax in *Johnny Johnson*, and Holly in *Anton in Show Business*.

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Student Actor and Artist Bios

Shadee Vossoughi (Grusha – *The Caucasian Chalk Circle*) is a senior at SOU, originally from Portland, Ore. Previous SOU credits include Evelyn in *The Shape of Things*, Ensemble in *King Lear*, and Becca in the directing project performance of *Rabbit Hole*. Credits from other theatres include Lady Larken in *Once Upon a Mattress* and Girl in *Mother Hicks*.

***Joe Wegner** (Azdak – *The Caucasian Chalk Circle*) is a senior at SOU, originally from Bend, Ore. Previous SOU credits include Martin Vanderhof in *You Can't Take It With You*, Fool in *King Lear*, Tristram Watson in *Taking Steps*, and Muz/Ruffian in *Wild Oats*. Credits from other theatres include Clifford Bradshaw in *Cabaret*, Scarecrow in *Wizard of Oz*, and Dauntless in *Once Upon a Mattress*.

Rebekah Whittaker (Assistant Director – *Dog Sees God*) is a senior transfer from Brigham Young University, Idaho, originally from Fremont, Calif. Previous SOU credits include Assistant Director for *The Shape of Things* and Production Assistant for *King Lear*. Credits from other theatres include Assistant Stage Manager for *The Taming of the Shrew* and Assistant Director for *The Nerd*.

Hanna Wisner (Costume Designer – *Dog Sees God*) is a junior at SOU, originally from Seattle, Wash. Previous SOU credits include Wardrobe Supervisor for *A Streetcar Named Desire* and Assistant Wardrobe Supervisor for *The Shape of Things*.

Andrew Yabroff (Van – *Dog Sees God*) is a junior at SOU, originally from Santa Cruz, Calif. Previous SOU credits include One of Three Men in *You Can't Take It With You*, Duke of Burgundy in *King Lear*, and Private O'Day in *Johnny Johnson*. Credits from other theatres include Hot Blades Harry in *Urinetown*, Peter in *Peter Pan*, and Lloyd in *Noises Off*.

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