

LERNER AND LOEWE'S

Camelot

IN CONCERT



MARCH 19—APRIL 1 | 2021

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PRODUCING ARTISTIC DIRECTOR **Michael Donald Edwards** MANAGING DIRECTOR **Linda DiGabriele**

PROUDLY PRESENTS

LERNER AND LOEWE'S

Camelot

Book and Lyrics by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Original Production Directed and Staged by **MOSS HART**

Based on "The Once and Future King" by **T.H. WHITE**

Book Adapted by **DAVID LEE**

Musical Direction and New Orchestrations by **STEVE ORICH**

Directed by **CELINE ROSENTHAL**

Scenic Design **ADAM C. SPENCER**

Costume Design **DAVID M. COVACH & DEE SULLIVAN**

Lighting Design **ETHAN VAIL**

Sound Design **MATTHEW PARKER**

Projection Design **JASON LEE COURSON**

Projection Consultant **AARON RHYNE**

Resident Hair & Make-up Design **MICHELLE HART**

Production Stage Manager **NIA SCIARRETTA***

Dramaturg **JAMES MONAGHAN**

Design Associate **CAITE HEVNER**

Assistant Stage Manager **JACQUELINE SINGLETON***

Movement Consultant **MARK ROSE**

Lerner and Lowe's *Camelot* is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

www.mtishows.com

Directors are members of the Stage Directors and Choreographers Society; Designers are members of the United Scenic Artists Local USA-829; Backstage and Scene Shop Crew are members of IATSE Local 412.

The video and/or audio recording of this production is strictly prohibited.

CAST

in alphabetical order

BRITNEY COLEMAN*	Guenevere
NICK DUCKART*	Arthur
ALEX JOSEPH GRAYSON*	Lancelot
JOHN RAPSON*	Mordred/Sagramore
JOSEPH TORELLO*	Dinadan
LEVIN VALAYIL*	Lionel/Tom

MUSICIANS

in alphabetical order

NICK BRUNO	Percussion
CHRIS PEGIS	Cello
JUDI GLOVER	Assistant Music Director/Pianist
ALLY JENKINS	Violin
STEVE ORICH	Music Director/Conductor
BILL SWARTZBAUGH	Bass

Lerner and Loewe's *Camelot* will be performed without an intermission.



MUSICAL NUMBERS

Opening

I Wonder What The King Is Doing Tonight	Arthur
The Simple Joys Of Maidenhood	Guenevere
Camelot	Arthur
Camelot (Reprise)	Guenevere
C'est Moi	Arthur, Guenevere, Lancelot
The Lusty Month Of May	Guenevere, Knights
Take Me To The Fair	Guenevere, Knights
How To Handle A Woman	Arthur
The Jousts	Guenevere, Lancelot, Knights, Arthur
Before I Gaze At You Again	Guenevere, Lancelot
If Ever I Would Leave You	Lancelot
The Seven Deadly Virtues	Mordred
Fie On Goodness	Mordred, Knights
What Do The Simple Folk Do?	Arthur, Guenevere
I Loved You Once In Silence	Guenevere, Lancelot
Guenevere	Mordred, Guenevere, Lancelot, Arthur
Finale Ultimo	Arthur, Knights

AN INTERVIEW WITH *CAMELOT* DIRECTOR

CELINE ROSENTHAL



“The quest for a good and just world where *might* is used for *right* is an imperfect, unfinished story that it is up to us to continue.”

What was your relationship to *Camelot* before starting this project?

This has always been a special story for me; my parents took me to see a production when I was a kid and Robert Goulet was still in it. I was enchanted. I wanted to be Lancelot more than Guenevere, but more on that later! Then, when we did *Ragtime* in 2018, Steve Orich, who was also the music director for that production, showed Michael this adaptation that he and David Lee had been working on. We both thought it did a lot to tighten the story and focus on the political drama in the piece without losing too much of the romantic magic.

What is different about this adaption of *Camelot* from the original script and score?

Well first of all it's quite a bit shorter—the original production is notoriously a tad long. And this adaptation embraces the “direct address to the audience” technique that is used only twice in the original Broadway production as a full framing device. But other than structure, David's streamlining of characters really focuses the story, and gives Guenevere more agency and impact overall. With the incredible Brittney Coleman in the role, I think everyone is going to start thinking of Guenevere in a whole new way.

***Camelot* has such a storied place in the American Canon – can you tell us about some choices you've made that either embrace that tradition or stretch it into the present?**

Every age and culture has reimaged this story for their own time and community, so I want to bring the story to us; where we are now, today. I've tried to make all of our artistic choices in support of that goal. Mordred for example has historically been portrayed as an exaggerated caricature, too easily affiliated with negative stereotypes

of the queer community. But what Mordred actually does, spreading disinformation and preying on the frustrations and baser instincts of the knights of Camelot, feels like it has new resonance now and merits a re-imagining.

What are some of the challenges in creating live theatre in this moment and how have you overcome them?

It's quite challenging to tell an epic love story when no one's allowed to touch and everyone has to stay six to twelve feet apart at all times! But I like a creative challenge; I think you have to find a way to make it part of the story. So, what happens if we live in a world where Lancelot and Guenevere only have words to express their feelings and never actually touch? And look how little it takes for Mordred to turn the system against her, how willing everyone is to believe him. It casts Arthur's relationship to the situation in a completely different light when you think about it that way.

How do you think *Camelot* speaks to our moment right now?

One of the books I've read recently was *A Promised Land*, President Obama's latest memoir; that was on my mind a lot as I was doing early preparations for *Camelot*. At the time of his presidency, Obama was often compared with JFK who is well known as a fan of *Camelot*—so much so that after his passing his administration earned that moniker. But what struck me most was the frankness with which he spoke about shortfalls in his actions. It was a refreshing self-diagnosis of what worked and what didn't; in the final moments of *Camelot*, we get something similar from Arthur. The quest for a good and just world where *might* is used for *right* is an imperfect, unfinished story that it is up to us to continue.

A Note from

ORCHESTRATOR AND MUSIC DIRECTOR

STEVE ORICH

A few years ago, my friend David Lee asked me to collaborate with him on a new version of *Camelot*.

He'd figured out a way to do the show with eight actors. Eight! This is a show that normally has a cast of 40-50 actors.

He asked how many instruments I'd need in the orchestra—the original had 28. I couldn't just eliminate musicians, or consolidate or reduce the existing orchestration—I had to re-conceive it from scratch. So I decided to use eight musicians; I liked the symmetry of cast to actors.

How do you communicate the power, the intensity, and the emotion of this show with only eight players? I couldn't emulate a full orchestra, so I opted for a chamber orchestration.

Having previously created new orchestrations for another Lerner & Loewe show, *Paint Your Wagon*, I'd found a way to connect with Frederick Loewe's music.

I chose representatives from every instrumental group: strings, winds, brass and percussion, then carefully sculpted them to fulfill the needs of the score.

For this production, with covid restrictions, we were limited to only six actors, and no "blowing instruments." So I moved the winds and brass to a second keyboard, and we inadvertently achieved the same cast to orchestra symmetry—six and six.

The Lerner & Loewe heirs have approved of David's book and my orchestrations to be licensed for productions around the world. We have an outstanding complement of actors and musicians at Asolo Rep, and I'm sure the authors would have enjoyed our "one brief shining moment."

“I'd found a way to connect with Frederick Loewe's music.”



MEET GUENEVERE

AN INTERVIEW WITH BRITNEY COLEMAN



Do you remember the first time you “visited” *Camelot*?

Naturally! My first introduction to the musical was one of the National Tours starring Robert Goulet as King Arthur. My mother was beyond thrilled to see him in the role whereas I, a full-blown preteen at the time, couldn't have cared less, not having a clue who he was or what his history was with the show. I quickly realized he was a big deal after the audience erupted into cheers at his first entrance. I recollect most of the show as one long blur, but I do remember really enjoying “The Lusty Month of May” since it was upbeat, colorful and employed the huge ensemble of the show, as well as the actor who played King Pellinore, James Valentine. That was the first time I had seen an actor have to stop a show for audience laughter multiple times. A true Shakespearean clown in his element!

What do you enjoy about playing Guenevere? What do you find challenging? I've had the privilege of playing Guenevere in two separate, distinctly different productions before joining this one at Asolo Rep. The first, an intimate, stripped down version and the second more reminiscent of the grandiose large-scale *Camelot* that we all know and love. Both productions and vastly different casts brought out entirely different sides of Guenevere. “Jenny” is one of the most multi-faceted leading ladies of the golden age of Broadway and I love discovering more and more about her each time I dive into the role. She's an intimate character, full of passion and entirely vulnerable, prone to wearing her heart on her sleeve and tormented when she cannot truthfully do so.

One of the difficulties of this truncated production is the leap from an exciting match made in heaven to utter betrayal shortly thereafter. Every time I tackle this script I have to redefine what it means to deeply love two people in completely different ways. I've never wanted an audience to think that Jenny stops loving Arthur the minute Lancelot

arrives. The three of them are in this visceral, electric love triangle for various reasons, which makes it all the more heartbreaking as the story unfolds.

How does this adaptation help shape your portrayal?

I love this adaptation because it puts a magnifying glass on this iconic love triangle. The audience doesn't get a chance to get distracted by Merlin, Nimue, Pellinore or extensive dance sequences, so everyone is brought into the heart of this story from the moment the players enter the stage. I also love that “Take Me to the Fair” is part of this adaptation because it's often cut from larger-scale productions. That song, in addition to “The Lusty Month of May,” gives the audience much more time to get to know the wonderful personalities of the Knights of the Roundtable. It's one of my favorite sequences in the show.

What new elements are you excited to engage with in this production?

To perform a classic tale outside in the elements, under the stars and the moon, is an actor's dream come true. I've had the opportunity to do this at The Old Globe in San Diego and The Muny in St. Louis. It always makes for a magical performance. However, this will be my first time performing for an audience under Covid protocol. I think there is something to be said about a love story in which the lovers can only express their desires from at least six feet away. Can anyone else feel the tension in the air?

Why this story now? What do you hope an audience takes away? In a time when we have all been forced to stop in our tracks and sit with our thoughts, I think many of us discovered what really matters most in our lives. Then we got to see how much others would risk in order to have what matters most to them. *Camelot* poses this same question: how much are you willing to risk to achieve what you desire? A story about a passionate leader, obligated to his duties while struggling to follow his heart and instincts is always relevant. Many of the difficulties that you watch King Arthur muse about over the course of the show will make you think “wait, haven't I seen this somewhere in the news?”

If the audience can take away one thing from our little tale, it's HOPE. Even if you think you've only added just a touch of joy and beauty to this world, know that there will always be someone to carry on that wonderful part of your legacy.

“If the audience can take away one thing from our little tale, it's HOPE.”

A Note from

CAMELOT'S ADAPTOR DAVID LEE

Someone recently asked me how this version of *CAMELOT* differs from the original. My response was "Which original?" Alan Jay Lerner did many versions of his book over the years, including doing a rewrite while it was *still running on Broadway!* Then there was the movie, a London version, a 1980 revival with Richard Burton, another in 1982 with Richard Harris, and others in 1993 and 2007, all of which differed from one another in rather substantial ways. Songs and scenes were trimmed, then deleted, then restored, then re-written. A flash-back framework was introduced only to be abandoned later. But one thing all these versions did have in common: Size. *CAMELOT* was always very big and very long. (Length had *always* been a problem with this piece—in its first out of town tryout the curtain came down at 12:30AM. No wonder the authors had heart trouble!)

In most incarnations the show has been done as if it were a pageant—lots of stuffy pomp; men in tights and armor; ladies in waiting in pointy hats. Here there are only a few actors, a minimal set, and slight suggestions of costumes. How did I get there? By starting with this realization: even though the story has large philosophical and cultural resonance, at heart it is a rather small tale about the relationship between three real, passionate human beings—Arthur, Guenevere and Lancelot. With that in mind, I eliminated everything-subplots and characters- that did not contribute directly to telling their story. What I was left with was the same beautiful tale, but one that now seemed less cluttered, more direct and emotionally accessible. A cautionary folktale told around a campfire rather than a Shakespearian history. Plus, it was shortened enough that I could afford to add back music that was often sadly cut for time.

And I suspected it could be told with only a few actors.

But what about those big choral numbers? Well, what if the principals not only played their parts but filled in as chorus too? And since they already narrated the action in "The Jousts" and "Guenevere," why couldn't they also narrate the plot throughout the play? Well, they could. By the time I read about Winchester Castle, where locals would gather yearly to re-enact the Arthurian legend beneath a replica of the Round Table (which still hangs on a wall there), I knew I had found a new way into the tale.

But why *Camelot*? Why now? Well, there are the timeless lessons worth repeating: Be careful what you wish for. Make sure your passions don't destroy your dreams. Ideals don't inoculate you against reality. But there is a larger resonance today. As Arthur says:

“This is the time of King Arthur, and violence is not strength and compassion is not weakness. We are civilized! Resolved: We shall live through this together...!”

In Lerner's autobiography, he speaks of his favorite performance of the show. It was the final run-thru before it opened on Broadway. No costumes, no sets; just a group of actors singing these magnificent songs and telling this engaging tale on a bare stage. That it was his favorite gives me hope that he would have been pleased with what we are up to here.



THE MAN, THE MYTH

AND THE MANY LEGENDS OF KING ARTHUR

A brief history of the Arthurian Legend

Was King Arthur a real person? Who was the true author of this legend? For centuries, the origins of the Arthurian legend have captivated audiences and readers as much as the story itself. Blending historical fact with fantastical fiction, the central elements date back to at least the ninth century. Countless revisions of this familiar tale have resulted in the characters and world of King Arthur that we know today. From the earliest oral storytelling traditions to contemporary literature, theatre and cinema, *Camelot* has remained one of the most captivating fictional worlds in western history.

Here is a brief timeline of some of the writers who have been most influential in the development of the Arthurian legend.

1. While it is difficult to pin down authorship, a twelfth century Welsh cleric, **Geoffrey of Monmouth**, is most often credited for his influential and comprehensive version of the legend. In his *History of the Kings of Britain*, Geoffrey consolidated and added to existing Arthurian mythologies about a British war chief known for bravery on the battlefield and a powerful political presence. Geoffrey claimed that he was transcribing an ancient manuscript, but this claim of authenticity was a common fabrication in literature of this period. Historians believe Geoffrey was the first to expand on historical tales by creating characters like Arthur's queen, Guinevere, and giving the king a backstory with his father, Uther Pendragon, and his magical mentor Merlin. King Arthur's balance of fearsome war tactics with political smarts also emerges from Geoffrey's version of these stories. Although Geoffrey framed the tale as a work of historical reality, his version actually includes supernatural elements in Arthur's adventures.

Across different genres and media, Arthur becomes a figure who reflects the hopes and anxieties of a particular creator in a specific historical moment.





NINTH CENTURY

King Arthur rides to seek the Grail. Scene from the mosaic floor of the Cathedral of Otranto, southern Italy.

2.

King Arthur is most often remembered as an icon of British history and literature, but the legend also plays a significant role in the history of Old French and Francophone literary traditions. In the fifteenth century, English writer **Sir Thomas Malory** tasked himself with streamlining existing versions of the Arthurian legend from both French and British traditions. The resulting work, *Le Morte d'Arthur*, follows the full arc of Arthur's life and emphasizes historical nostalgia for a golden era of chivalry and leadership. Malory put his own spin on the characters, treating Sir Lancelot and his affair with Guinevere with tragic sympathy. This version of the legend is especially notable for its wide reach—publisher William Caxton ran multiple prints of this text, ensuring that it would reach a significant audience. Best known for bringing the first printing press to England, Caxton popularized many landmark literary works from the late Medieval period, printing the first edition of Chaucer's *The Canterbury Tales* as well as an important translation of *Aesop's Fables*.



FIG. 88. W. de Worde, no. 1275.
1498, 25 Mar. Malory, Sir Thomas. *Le morte d'Arthur* [sic].

1498

A scene from Malory's *Le Morte d'Arthur*, showing courtiers, a monk and a king (King Arthur?) seated round a table while a horseman rides away.

3.

Following the Medieval period, European literary traditions were influenced by many themes from the Arthurian legend, particularly the story's function as an allegory. In the Renaissance period, it became popular to incorporate archaic Medieval stories into poetry influenced by classical Greek and Roman traditions. Mixing British nationalism, classical allusion and an allegorical style, **Edmund Spenser** wrote the 1590 epic poem *The Faerie Queen*. Spenser created *The Faerie Queen* as an allegory about the political and spiritual victories of Queen Elizabeth I, who is personified in the character Gloriana. In Elizabethan England, the protestant Reformation brought about great political change along with literary creativity. Such political allegory has long accompanied the various interpretations and spins on the tale of King Arthur. Spenser's poem was especially influential for its style of representing Arthurian knights as personified virtues like Friendship, Justice and Courtesy. Spenser's deeply symbolic work reinforced the idea of Arthur and his knights as the very embodiment of benevolent rule.



1899

Knight from *Faerie Queene* 'The patron of true Holinesse / Foule Errour doth deSeate...'



1910

Sir Lancelot and Queen Guinevere. Coloured illustration from the book *The Gateway to Tennyson*.

4.

Jumping ahead several centuries, King Arthur found modern relevance in the mid-20th century's moment of global precarity. In the wake of World War II, author **T.H. White** penned *The Once and Future King* for an audience of readers deeply weary of conflict and violence, bringing a new lens to King Arthur's relationship to power. This multi-part work of fiction is divided into books that cover different phases of Arthur's life, emphasizing how his education and interpersonal relationships shaped his development as a leader. Within the canon of Arthurian revisions, White is known for basing his core story on Malory's version. When Alan Jay Lerner and Frederick Loewe created the 1960 musical *Camelot*, they looked to the last two books of White's work for inspiration and used his nod to Malory by incorporating a character named "Tom of Warwick." Inspired by Malory's interpretative choices, White's story also is sympathetic both to Arthur's doomed idealism and to Lancelot's personal tragedy as a figure of self-loathing. While *A Once and Future King* is ultimately cynical about modernity and politics, this empathy for the Arthurian characters as complex and flawed has made White's version enduringly popular.



Where does all this leave us with King Arthur today? Cultural shifts of the 20th century led to new perspectives on the legend, such as the 1983 female character-driven novel *Mists of Avalon* by Marion Zimmer Bradley. Contemporary film and television have portrayed the figure of Arthur through drastically

different lenses, from the epic style of the 1981 film *Excalibur* to the grittier 2004 version, *King Arthur*. Arthurian themes of chivalry, fanfare and honor are recognizable even in the comical spins of *Monty Python and the Holy Grail* and the musical *Spamalot*. Contemporary interpretations have also delved into the storylines of particular characters from the *Camelot* universe. The British television show *Merlin* about the sorcerer's origin story was successful throughout the 2000s, and the upcoming film *The Green Knight*, which focuses on the legend of the knight Sir Gawain, has been the subject of awards buzz. While core plot points, characters and themes remain the same, the Arthurian legend is equally notable for its malleability. Across different genres and media, Arthur becomes a figure who reflects the hopes and anxieties of a particular creator in a specific historical moment.

Countless revisions and versions of this familiar tale have resulted in the characters and world of King Arthur that we know today.



1974

John Cleese filming the British comedy film "Monty Python and the Holy Grail" at the old castle of Doune in Scotland. The crew dressed as medieval knights during shooting of the film which is based on King Arthur and his knights of the Round Table

2004



Keira Knightley and Clive Owen in the movie *King Arthur*.





THE CREATIVES

JASON LEE COURSON

FIRST SEASON (Projection Designer) Broadway: *Ruben and Clay's Christmas Show* (Projection Design, Imperial); *Six* (Video Media Consultant, Brooks Atkinson). Off-Broadway: *NEWSical* (Scenic Design, The 47th St. Theater); *Amerike-The Golden Land* (Scenic/Projection Design, National Yiddish Theatre *Folksbeine*). Regional: *Gotta Dance* (Projection Design, Broadway in Chicago); *Half Time* (Projection Design, Paper Mill Playhouse); *Murder on the Orient Express* (Projection Designer, Ogunquit Playhouse); *ELF! The Musical* (Projection Designer, Ogunquit Playhouse); *ELF!* (Projection Designer, Gateway Playhouse); projection/scenic design for multiple seasons at Peach State Summer Theatre (PSST!); *MESS: The Series* (Director/Producer). Jason pursued undergraduate studies at Valdosta State University (GA). He holds an MFA in Scenic/Costume Design from the Design/Technology Conservatory Program, Purchase College (NY).

DAVID M. COVACH

TWENTY-SIXTH SEASON (Costume Designer) is thrilled to be joining the production team for *Camelot*. Over the last 26 seasons, he has designed costumes for several Asolo Rep and FSU/Asolo Conservatory shows including *The Last Five Years*, *Broadway*, *The Last Night of Ballyhoo* and *The Sisters Rosensweig*.

JUDI GLOVER

FIFTH SEASON (Assistant Music Director/Keyboard) Previous Asolo Rep credits include *Josephine*, *Guys and Dolls*, *Beatsville*, *Music Man*, *The Sound of Music*, *We Need a Little Christmas*, and the Kaleidoscope Program. National Tours of *Wicked* and *The Little Mermaid*. Judi is currently the Principal Pianist in the Venice Symphony, performs with Disney's Society Orchestra at the Grand Floridian and Hollywood Studios, and performs in the Sarasota area with the Soul Sensations. She teaches classical and jazz piano instruction privately and is a former faculty member at the University of the Arts in Philadelphia.

MICHELLE HART

EIGHTEENETH SEASON (Resident Hair & Make-up Designer) designs for Asolo Repertory Theatre and FSU/Asolo Conservatory for Actor Training. Other credits: Sarasota Ballet, Palm Beach Dramaworks, freeFall Theatre, Urbanite Theatre, Florida Studio Theatre, West Coast Black Theatre Troupe, Banyan Theatre, Ruth Eckerd Hall, Venice Theatre, Dorset Theatre, Barrington Stage and Open Stage Theatre. She has also done hair and/or make-up for Joan Rivers, Doris Roberts, Martin Short, Jane Russell, Arlene Dahl, Soledad Villamil, Jane Pauley, Richard Dreyfuss, Castille Langdon, Christopher Higgins, Mary Mara, Heather Robb, Lauren Sweetser, Justin Long, Paul Downs, Douglas Sills and Nia Hills. Music videos include "Second Chance" by Shinedown, "Reverse Cowgirl" by T-Pain. Film and television: *Paradise, FL* and *The Real Stephen Blatt*.

CAITE HEVNER

SECOND SEASON (Design Associate) is a NYC based theatrical designer. Broadway designs include: *In Transit*; *Derren Brown: SECRET*; *Harry Connick Jr., A Celebration of Cole Porter*. New York: Manhattan Theatre Club, MCC, Primary Stages, Roundabout, among others. Regional: Alabama Shakespeare, Alley, Arena, Alliance, Baltimore Center Stage, Cleveland Play House, Dallas Theater Center, Guthrie, Kennedy Center, Long Wharf, Maltz Jupiter, McCarter, MUNY, Pasadena Playhouse, Playmaker's Rep, Seattle 5th Avenue, Westport Country Playhouse, Williamstown. Graduate of FSU, NYU and Yale School of Drama. www.caitedesign.com

JAMES MONAGHAN

SECOND SEASON (Dramaturg) is thrilled to call Asolo Rep his artistic home. Prior to becoming the resident dramaturg at Asolo Rep last season, he wrote about theatrical design as the Tow Foundation Fellow in the Roundabout Theatre Company Archives, created a one-on-one theatrical experience entitled *[antidote]* for the National Theatre of Croatia in Rijeka, served as the dramaturg for *Leaving Eden*, which won Best Musical at the 2019 New York Musical Festival, and worked in the literary department of the Play Company in New York. Before completing his MFA in dramaturgy at Columbia University, James worked as an educator and director in his hometown of Houston, Texas. BFA, New York University.

STEVE ORICH

SIXTH SEASON (Music Director/Arranger) On Broadway, he received a Tony® nomination for his orchestrations for *Jersey Boys* and recently wrote orchestrations for *The Cher Show*. Tours: *Annie*, *Godspell*, *A Class Act*. Regional Theatre: Asolo Rep (*We Need a Little Christmas*, *Music Man*, *Ragtime*, *Beatsville*, *Josephine*, *Pulse*); Paper Mill Playhouse (*West Side Story*, *Can-Can*); Hollywood Bowl (*Bernstein's Mass*); Pasadena Playhouse (*Do I Hear a Waltz?*, *110 in the Shade*); Geffen Playhouse (*Paint Your Wagon*); Mark Taper Forum (*The Great American Songbook*); Theatreworks (*Snapshots*, *A Christmas Memory*); The Goodman Theatre (*Turn of the Century*); Goodspeed Opera House (*You Never Know*, *Both Barrels*). He has orchestrated and/or conducted dozens of albums including the Grammy-winning cast album for *Jersey Boys*. His orchestrations have been performed by the National Symphony, the Boston Pops, the BBC Orchestra, at Carnegie Hall, the Kennedy Center, the White House and around the world.

MATTHEW PARKER

TWENTY-EIGHTH SEASON (Sound Designer) received his BFA in Theatre Production Design and Technology from Ohio University. He was the resident sound designer at Monomoy Theatre in 1990. He has worked sound and special effects at The Flat Rock Theatre in North Carolina on such shows as *I Hate Hamlet*, the world premiere of *Gilligan's Island: The Musical* and others in the 1992 season. Since 1993, Mr. Parker has designed sound for most of Asolo Rep's productions. In addition, he wrote and performed the musical scores for *The Count of Monte Cristo* and *Nicholas Nickleby*. Outside the

theatre world he has designed and programmed the show control system for Livingston's Amusements Bazooka Ball arena, and produced Livestream exhibitions for the National Watercolor Society.

AARON RHYNE

SIXTH SEASON (Projection Consultant) Previous Asolo Rep productions include *We Need a Little Christmas*, *My Brilliant Divorce*, *Bonnie and Clyde*, *The Last Five Years*, *Working*, and *Hamlet*. Selected design credits include—Broadway: *The Sound Inside*, *Anastasia* (Outer Critics Circle Award, Drama Desk Award), *A Gentleman's Guide to Love and Murder* (Drama Desk Award), *Bonnie and Clyde*. Off-Broadway: *The Way She Spoke* (Audible); *This Ain't No Disco* (Atlantic); *Absolute Brightness of Leonard Pelkey* (Westside); *Bootycandy* (Playwrights Horizons); *Appropriate* (Signature); *Wild With Happy* (The Public, Drama Desk Nomination); *Graceland* (Lincoln Center). Opera: *The Thirteenth Child* (Santa Fe Opera); *The Ghosts of Versailles* (LA Opera); *La Traviata* (Wolftrap). Ballet: *The Wizard of Oz* (Kansas City Ballet, Colorado Ballet, Royal Winnipeg Ballet, Cincinnati Ballet); *The Sun Also Rises* (Washington Ballet). Disney: *Frozen* (Disneyland); *Beauty and the Beast*, *Tangled*, *Frozen* (Disney Cruise Lines). www.aaronrhyme.com

CELINE ROSENTHAL

FIFTH SEASON (Director, Associate Artistic Director) is a Tony®-nominated producer and a proud "Key" member of The Ring Of Keys. Celine has developed new work with the Musical Theatre Factory, NYMF, The Kidoons, Tamasha, and The National Queer Theatre, as well as creating Asolo Rep's premiere new work series, Asolo Rep: Ground Floor. Recent Projects: *The Lifespan of a Fact*, *We Need A Little Christmas*, *A Midsummer Night's Dream*, and *The Tempest* at Asolo Rep, *Trayf* (New Rep), *Drowning in Cairo* (N.Q.T.), *A Doll's House* (The Studio Theatre), *The Motherf***er with the Hat* (FSU/Asolo Conservatory); and the award-winning Indie short film *Wildflower*. Celine is a New Georges affiliated artist, member of the 2018/19 MTC Directing Fellowship class, and was awarded an SDC Observership and Asolo Rep Directing Fellowship. Alumnus of the Commercial Theatre Institute, BMI Musical Theatre Workshop, NYU Tisch (BFA), and The New School for Drama (MFA). www.celinerosenthal.nyc

NIA SCIARRETTA*

NINTH SEASON (Production Stage Manager) Selected Asolo Rep credits include stage manager for *The Sound of Music*, *Into the Breeches*, *Knoxville*, *The Music Man*, *Sweeney Todd*, *Sweat*, *Shakespeare in Love*, *Roe*, *Born Yesterday* and *Disgraced*; assistant stage manager for *Guys and Dolls*, *All the Way*, *South Pacific*, and *Hero: The Musical*. Previous Off-Broadway credits include work on *Jesus Hopped the A Train*, *In the Blood*, and *The Wayside Motor Inn* at the Signature Theatre. Nia has also worked with Creede Repertory Theatre, Hangar Theatre, Shakespeare Theatre of New Jersey, Flea Theatre, and Penguin Rep.

JACQUELINE SINGLETON*

SECOND SEASON (Assistant Stage Manager) is thrilled to be back at Asolo Rep! She was last a member of the Stage Management team during the 2018-19 season for *The Crucible*, *Noises Off*, and *A Doll's House, Part 2*. She has just concluded her nineteenth season at American Players Theatre (Spring Green, WI) most recently stage managing *This Wonderful Life* as well as a series of Zoom play readings in partnership with PBS Wisconsin. Other stage management work includes *Animal Farm* at Milwaukee Repertory and Baltimore Center Stage; *Outside Mullingar* at the Clarence Brown Theater (Knoxville, TN); three seasons at Forward Theater (Madison, WI); seven seasons at Madison Repertory Theatre; and work at numerous theaters in Chicago including the Goodman Theatre, Writers' Theatre, and Next Theatre.

ADAM SPENCER

FIRST SEASON (Scenic Designer) is excited to join the Asolo Rep design team. He received his BA in Theatre from Chadron State College and MFA in Theatrical Design from Illinois State University. Adam has served as Technical Director, Resident Designer, and Scenic Design Professor at Louisiana Tech University and University of Houston—Downtown. He has worked at theatres such as Playhouse on the Square (scenic design), Theatre Under The Stars (asst. lighting and asst. scenic design), Lexington Children's Theatre (lighting and scenic design), Birmingham Children's Theatre (Resident designer and Technical Director), TUTS' Humphreys School of Musical Theatre (lighting and scenic design), Olney Theatre Center (props design), and Main Street Theatre (scenic design).

DEE SULLIVAN

FOURTH SEASON (Costume Designer) obtained her BA in Theatre with an emphasis in Costume Design at the University of Wyoming. Her recent costume design credits include: *Twilight: Los Angeles, 1992* (FSU/Asolo Conservatory); *A Midsummer Night's Dream* (Asolo Repertory Theatre); *The Thanksgiving Play* (Urbanite Theatre); *Theophilus North* (Dog Days Theatre); *Apples in Winter* (Urbanite Theatre); and *Wakey, Wakey* (Urbanite Theatre).

ETHAN VAIL

FOURTH SEASON (Lighting Designer) Credits include—The Players Centre for the Performing Arts (Sarasota, FL): *Head Over Heels*, *All Shook Up*; Millbrook Playhouse (Mill Hall, PA): 65 Productions including the regional premiere of *Fun Home*, *The Rocky Horror Picture Show*, *Rock of Ages*, *The Little Mermaid*; Compass Rose Theatre (Annapolis, MD): *Cat on a Hot Tin Roof*; Manatee Players: *Anne of Green Gables*. He was the recipient of the 2013 USITT YD&T Award, sponsored by Barbizon Lighting Company, for *A Midsummer Night's Dream* that he designed at Purdue University. He is also the Master Electrician at Asolo Repertory Theatre.



THE CAST



BRITNEY COLEMAN*

SECOND SEASON (Guenevere) is elated to return to Asolo Rep after debuting as Marian in *The Music Man* in 2018! Her Broadway credits include the 2020 revival of *Company* (Bobbie u/s), *Tootsie* (Suzie, Julie U/s), *Sunset Boulevard* starring Glenn Close (Heather, Betty u/s), and *Beautiful* (Lucille). Her favorite regional memories include Guenevere in *Camelot* (Westport Country Playhouse and Two River), Cinderella in *Into the Woods* (TUTS), Grace Farrell in *Annie* (MUNY), and Silvia in *The Two Gentlemen of Verona* (The Old Globe). A huge thank you to Celine, Steve, HCKR, The Fam and especially Asolo Rep for this marvelous opportunity.
www.britneycoleman.com



NICK DUCKART*

SECOND SEASON (Arthur) is thrilled to be returning to Asolo Rep after having portrayed "Juan Peron" in *Evita*. National Tours: Original "Kevin J. & others" on the First National Tour of *Come From Away*. Past Regional credits: *Evita*, *Carmen: An Afro-Cuban Jazz Musical* (Directed by Moises Kaufman, Choreographed by Sergio Trujillo), *In the Heights*, *Next to Normal*, *Man of La Mancha*, *Zorba!*, *Company*, *Carousel*, *First Date*, *Assassins*, *Venus in Fur*, *A View From the Bridge*, among others. TV credits include: *Burn Notice*, *The Blacklist* and *The Arrangement*. Love to Mariand, Lucy, Brett Rigby (CGF) and his amazing family.
www.nickduckart.com



ALEX JOSEPH GRAYSON*

FIRST SEASON (Lancelot) is elated to be making his Asolo Rep debut! Before the pandemic put a snag on most live theatre, Alex could be seen on the National Tour of *Once on This Island*. In 2017 Alex made his Broadway debut in Chazz Palmenteri's *A Bronx Tale: The Musical*. Other credits include *Toni Stone* (Off-Broadway), *Spring Awakening* (The Argyle Theatre), *The Color Purple* (Arts Center of Coastal Carolina), and *Choir Boy* (Briggs Opera House). Alex is a proud SUNY Fredonia Musical Theatre alum and student of the incomparable Matthew Corozine.



ORCHESTRA

NICK BRUNO

FOURTH SEASON (Percussionist) Nick Bruno, is very pleased to return to Asolo Rep for the 2021 season. A proud Sarasota-native, Nick is an active percussionist and teacher within the Sarasota/Tampa Bay Area. He is a fifth-generation professional musician as well as a local first responder.

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

**JOHN RAPSON***

FIRST SEASON (Mordred/Sagamore) Broadway/Off-Broadway: *Sweeney Todd*, *Les Misérables*, *Nassim*. John originated the role of the D'Ysquith Family in the first national tour of *A Gentleman's Guide to Love & Murder*. Regional: *The Tale of Despereaux* (Berkeley Repertory Theatre); *Oklahoma!* (Sacramento Music Circus); *The Play That Goes Wrong* (Repertory Theatre of St. Louis); *The Drowsy Chaperone* (Goodspeed); *Disney on Classic* (with the Orchestra Japan). John is a graduate of the University of Michigan. Thanks to this wonderful company and all at the extraordinary Asolo Rep for the commitment to safely keeping theatre alive and telling this beautiful story.

**JOSEPH TORELLO***

SECOND SEASON (Dinadan) was last seen at Asolo Rep as Olin Britt (the barbershop quartet bass) in his 10th production of *The Music Man*, after touring alongside Shirley Jones. NY credits include *Show Boat* (Carnival Barker) and *Carousel* (Policeman) at Lincoln Center with the NY Philharmonic (both aired on "Live From Lincoln Center" on PBS, with *Carousel* currently available on Amazon Prime); *Guys & Dolls* (Mission Quartet) alongside Nathan Lane & Megan Mullally at Carnegie Hall; *The Golden Apple* (Ensemble) with City Center Encores. Other favorites: *Sweeney Todd* (Sweeney), *The Little Mermaid* (Triton), *Mamma Mia* (Bill), and *Smokey Joe's Café* (Fred).

**LEVIN VALAYIL***

SECOND SEASON (Lionel/Tom) is happy beyond words to be returning to Asolo Rep after playing Mowgli in *The Jungle Book*. Levin afterwards took *Jungle Book* on an international tour through the U.S. and Canada. He has starred in *Monsoon Wedding* (Berkeley Rep); *The Fabulous Lipitones* (Virginia Rep); and in Craig Carnelia's new musical *Poster Boy* at Williamstown Theater Festival. He currently stars in the films *Lip Readers*, *Metros*, *Thoughtless*, and most recently *Click Next to Continue*, which currently holds 20 laurels and was most recently awarded Best Web Series at the London Indie Short Festival of 24 Frames. www.levinvalayil.com

ALLY JENKINS

FOURTH SEASON (Violin) performs internationally and on Broadway. Recently, Ally played in NBC's *Jesus Christ Superstar Live* and for The Grammys' Tribute. Ally has recorded with artists including Jewel and Snoop Dogg, and major movie scores (including *Judas and the Black Messiah*). She has played on The Tonight Show with artists including Common and The Roots. Ally has also performed with artists like The Who, Harry Connick Jr., Joshua Bell, Nas, and Coldplay.

CHRIS PEGIS

THIRD SEASON (Cello) is a cellist and composer who comes from a family of seven string players. A native of Rochester, New York, his primary teachers include Lynn Harrell, Orlando Cole, and David Finckel of the Emerson String Quartet. He has performed with Andre Watts, Eugene Istomin, Robert Levine, Joseph Silverstein and the Emerson String Quartet. Mr. Pegis has recorded on the Centaur, Albany and Elifn recording labels.

BILL SWARTZBAUGH

SEVENTH SEASON (Bass) A veteran of musical theater, Bill has performed in many popular musicals including national tours of *Wicked* and *Billy Elliot*. He has also performed with such groups as The Who and ELO. Additionally, he is an adjunct professor teaching bass at the University of Tampa.

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**in memoriam*

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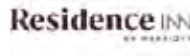
IN MEMORIAM

**Asolo Rep would like to recognize those performing arts advocates who passed away
during the last year. Their memories will live on in the stories we tell.**

Ed Alley • Charlie Beye • Margot Coville • Ron Greenbaum • Judith Handelman • Stanley Kane • Stan Katz
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THERE'S NO PLACE LIKE HOME.



The coronavirus pandemic has had overwhelming economic implications for Asolo Rep and our ability to continue to bring you stellar performances. We invite you to join the special company of those who sustain and encourage excellence on-stage and off-stage with a contribution to Asolo Rep's "There's No Place Like Home" campaign.

Your unrestricted gift will:

- Support artistic excellence and new play development
- Sustain important and deeply integrated education and community engagement programs
- Support local artists, artisans and administration
- Allow us to plan for tomorrow

While we keep you engaged with little-to-no-cost virtual and socially distanced programming (such as Asolo Rep Engage and the Asolo Rep Outdoor Series) know that your gift will make a critical difference as we navigate the challenging months ahead.

With your support, and three heel taps, we look forward to roaring back soon, stronger than ever. Afterall, there's no place quite like Asolo Rep. There's No Place Like Home.

Summer Sessions!

Get creative with Asolo Rep

Asolo Rep Summer Sessions are a place for students to be inspired by professional artists, their peers, and themselves. Join us as we create and connect through theatre!

Theatre camps and classes for Ages 8-18

In-person and online programs run July 5th - July 31st

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Announcing the 2021 IllumiNation Digital Series

The IllumiNation Series explores the social, political, and cultural themes threaded throughout Asolo Rep's theatrical season. Discuss art and activism in these dynamic conversations that invite all to the table and challenge us to reflect upon our past and present in hopes for a more inclusive future.

Purchase for only \$15 each!

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Learn more about IllumiNation: asolorep.org/engage-learn/illumination-series