Welcome to another wonderful performance in the fine arts at North Central College! We are thrilled you are here. We know that there are many entertainment choices here in the western suburbs so thank you for joining us.

I want to thank those who are here for the great Richie Kotzen. When I received a call from his agent this past fall saying that we needed to change the date, my heart sank. I know there are many local fans who were waiting to see Richie in the Wentz. Thank you for your patience as we rescheduled. We know this fantastic performance will have been worth the wait!

If you are here for the Dallas Children’s Theatre production of “How I Became a Pirate,” it is time to break out your “ARGHH!” What fun to shiver your timbers, buckle on that swash and escape to the world of pirates!

The Hypnotic Brass Ensemble is one of those rare finds in entertainers with an amazing breadth of talent. Just remember, when this group becomes wildly successful, you saw them here first!

To those of you joining us for Dr. Seuss’s “The Cat in the Hat,” you’re certainly in for a treat. This wonderful tale will be spun by the actors from Theatreworks USA, and they always put on a first-rate production. Just as that mischievous cat turned a rainy afternoon into an amazing adventure, we hope this performance will turn a Saturday in April into a lasting memory for your young theatregoers. We are honored to once again bring you Branford Marsalis. This will be the second time Branford has brought his musical genius to the acoustic perfection of the Wentz Concert Hall. There is no better venue to experience the remarkable sounds of that saxophone.

This month, our Madden Cabaret features Philip Fortenberry in “The Hands of Liberace.” Philip will absolutely amaze you with his ability on that piano. And the best part is, you will be up close and personal in the intimacy of the Madden Theatre. Doors open at 5 p.m. so you are able to get your favorite beverage, enjoy the fellowship of your friends and then be treated to an amazing evening of entertainment. Don’t forget to head back out to the lobby during intermission for more refreshments.

Again, thank you for being here. Thank you to all of our Friends of the Arts and corporate sponsors. We are getting close to the end of our season, so be sure to renew your gift to the Fine and Performing Arts here at North Central. We cannot do what we do without your help, so thank you, again. And now, on with the show!

Brian Lynch
Fine Arts Director
North Central College
Join **Friends of the Arts** today and receive exclusive benefits.

Thanks to our many contributors, world-renowned artists such as Yo-Yo Ma, the Chicago Symphony Orchestra, Vienna Boys Choir, Wynton Marsalis, Celtic Woman and many more have performed in our venues. But the cost of performance tickets only covers half our expenses to bring these great artists to the College’s stages. The generous support from the Friends of the Arts ensures the College can continue to bring world-class performers to our world-class venues.

<table>
<thead>
<tr>
<th>YOUR GIFT</th>
<th>Sneak preview of next year’s season</th>
<th>Name recognition in program</th>
<th>Name recognition in Wentz Concert Hall lobby</th>
<th>Private Schoenhein Gallery showing and tour</th>
<th>Pre-Sale opportunity for select performances</th>
<th>Access to Impresario Lounge**</th>
<th>Pre-Show Recognition Dinner</th>
<th>Complimentary tickets to North Central College presented events (per season)</th>
<th>Backstage meet and greet opportunity (subject to artist availability)</th>
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<td><strong>MAESTRO</strong> ($10,000 OR MORE)</td>
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*Annual gifts made at the Standing Ovation level and above will also include membership into the North Central College Presidents Club. The Presidents Club consists of donors who make a minimum gift of $1,000 or more to one or more areas of the College. Presidents Club members are annually invited to the Presidents Club BBQ in September, and the Presidents Club dinner and theatre event in November.

** The Impresario Lounge offers refreshments and appetizers in a private setting and is available for three events during the upcoming season. Impresario members will receive an email message with details at the beginning of the season.

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**2017-2018 FRIENDS OF THE ARTS**

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<tr>
<th>MAESTRO</th>
<th>(10,000 OR MORE)</th>
<th>BRAVO</th>
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<th>OVERTURE</th>
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<th>AUDIENCE</th>
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<tr>
<td>Stephen R. Williamson</td>
<td>Kristi Bonn</td>
<td>Ms. Ashley Chubicka &amp; Mr. Marshall Chubicka</td>
<td>Michelle Corradt</td>
<td>Dr. and Mrs. Robert A. Faessel</td>
<td>Mr. and Mrs. Lloyd Hendrickson</td>
<td>Julie A. Lagodny</td>
<td>Barbara and Roger Liska</td>
<td>Mr. Eric Pauga</td>
<td>Rebecca Satterfield</td>
<td>Mr. and Mrs. James Segal</td>
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<td>Mr. and Mrs. Walter G. Byers</td>
<td>Lynne B. Caldwell</td>
<td>Rev. Fred C. Eisenhut</td>
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<td>Suzanne Freshley</td>
<td>John Fuglestad</td>
<td>Dora Glass</td>
<td>Mr. and Mrs. Don Hagmeyer</td>
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<td>Elizabeth Kammens</td>
<td>Tami Kidd-Brown and Christopher C. Brown</td>
<td>Mr. and Mrs. Shirly Kraft</td>
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<td>Joan E. Long</td>
<td>Paul and Sue Loscheider</td>
<td>Brian and Mary Jean Lynch</td>
<td>Dan and Rosie Owens</td>
<td>Bev Patterson-Frier</td>
<td>Ron and Mary Lou Rolland</td>
<td>David and Debbie Haines-Rubenstein</td>
<td>Rick and Pat Spencer</td>
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North Central College thanks our Fine & Performing Arts 2017-2018 season sponsors.

BMO Harris Bank

These programs are also partially supported by a grant from the Illinois Arts Council, a state agency.
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For more information about corporate sponsorship opportunities, please contact Megan Lynch, director of corporate relations at 630-637-5210 or mwlynch@noctrl.edu
North Central College

SEASON 2017-2018
FINE & PERFORMING ARTS

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<thead>
<tr>
<th>APRIL 2018</th>
<th>EVENT</th>
<th>PRICE</th>
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<tbody>
<tr>
<td>April 6</td>
<td>Richie Kotzen</td>
<td>$35, $25</td>
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<tr>
<td>April 7</td>
<td>Dallas Children’s Theater “How I Became a Pirate”</td>
<td>$12, $6</td>
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<tr>
<td>April 13</td>
<td>Hypnotic Brass Ensemble</td>
<td>$35, $25</td>
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<tr>
<td>April 19, 20, 21, 22</td>
<td>“The Flick”</td>
<td>$10, $8</td>
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<tr>
<td>April 21</td>
<td>Theatreworks USA “The Cat in the Hat”</td>
<td>$12, $6</td>
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<tr>
<td>April 21</td>
<td>An Evening with Branford Marsalis</td>
<td>$70, $60</td>
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<tr>
<td>April 25</td>
<td>Concert Winds Return from Tour Concert</td>
<td>$5, $3</td>
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<tr>
<td>April 26</td>
<td>Chamber Singers’ “Metamorphosis”</td>
<td>$5, $3</td>
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<td>April 27</td>
<td>Revenge of the Rhythm Section featuring Bassist Kelly Sill and Drummer Jack Mouse</td>
<td>$20, $15</td>
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<tr>
<td>April 29</td>
<td>Philip Fortenberry “The Hands of Liberace”</td>
<td>$35, $30</td>
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<tr>
<th>MAY 2018</th>
<th>EVENT</th>
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<tr>
<td>May 3, 4, 5, 6</td>
<td>“Almost Living”</td>
<td>$5, $3</td>
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<td>May 5</td>
<td>DuPage Symphony Orchestra “Body, Earth, and Spirit”</td>
<td>$38 - $15</td>
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<td>May 5</td>
<td>Russian National Ballet Theatre “Romeo and Juliet” and “Carmen”</td>
<td>$40, $30, $25</td>
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<tr>
<td>May 6</td>
<td>ArtsPower National Touring Theatre “Are You My Mother?”</td>
<td>$12, $6</td>
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<td>May 12</td>
<td>Chicago Sinfonietta “Praise &amp; Punk: The Ending of All Endings”</td>
<td>$60, $48, $10</td>
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<td>May 17</td>
<td>Cardinal Chorus &amp; Chamber Strings Spring Concert</td>
<td>$5, $3</td>
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<td>May 18</td>
<td>An Evening with Jazz Trombonist Tim Coffman</td>
<td>$20, $15</td>
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<td>May 19</td>
<td>10,000 Maniacs</td>
<td>$40, $30, $20</td>
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<td>May 20</td>
<td>Tommy Hensel “The Broadway Song Book of 1967”</td>
<td>$35, $30</td>
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<td>May 21</td>
<td>Department of Bands Spring Concert</td>
<td>$5, $3</td>
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<td>May 22</td>
<td>Concert Choir &amp; Women’s Chorale “Graduation Finale!” Concert</td>
<td>$5, $3</td>
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<tr>
<td>May 23</td>
<td>The Spring Great Evening of Jazz</td>
<td>$5, $3</td>
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<tr>
<td>May 24, 25, 26, 27</td>
<td>“Vinegar Tom”</td>
<td>$10, $8</td>
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Stay tuned for the 2018-2019 season line-up!

Artists, dates, times, prices and locations are subject to change.

- North Central College performance
- Impresario Society event
Benefits include

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At BMO Harris Bank, we take pride in our local communities. That’s why, each year, through various sponsorships and community involvement, we are committed to providing our support. BMO Harris Bank is proud to support North Central College Fine & Performing Arts.
“Early on, Bailey realized she wanted to major in biology rather than marketing, but she wasn’t sure she could do it. Her faculty and advisor encouraged her to try—and that changed her life. Now she’s taking pre-med classes and volunteering at a hospital. We are so proud of her, and of all our children. They were great kids who became even better adults because of North Central. “We hear a lot about how expensive college is—and that’s true—but North Central is an unbelievable value and has helped each of our children reach their full potential.”

Cindy and Joe Beetz with children Bailey’20, Bonnie ’06, Brooke ’02 and Barry ’01

To explore our undergraduate programs, visit northcentralcollege.edu/majors or call us at 630-637-5800.
Richie Kotzen
April 6, 8 p.m.
Wentz Concert Hall
171 E. Chicago Ave., Naperville
PERFORMER BIOGRAPHY

Richie Kotzen has never been an artist known for playing by the rules. And for this ever-adventurous triple-threat songwriter/guitarist/vocalist, that meant putting on the brakes after a nonstop flurry of band-related activity in order to refuel the creative process for the ten heartfelt and hard-hitting songs that comprise his vibrant new solo album, “Salting Earth,” by his own custom label, Headroom-Inc. In other words, Kotzen tossed convention on its ear by actually taking one step back in order to move two steps forward. “It’s something I really needed to do in order to reset myself,” Kotzen explains.

Kotzen’s “charge to recharge” was officially put into play following the mega-success of the 2015–16 tour behind his band The Winery Dogs’ sophomore effort, the oh-so-appropriately named “Hot Streak.” And the man’s reset manifesto wound up hitting all the right buttons, too. The proof is on display deep within the grooves of “Salting Earth,” which veers from the balls-out, heads-up declaration of the opening track “End of Earth” to the burning-sky harmonic thrust of “Thunder” to the Prince-like funk-jazz swing of “This Is Life” to the acoustified take-me-as-I-am self-reflection of the album’s final song, “Grammy.”

The majority of “Salting Earth” is the result of Kotzen’s one-man production machine, with the exception of Julia Lage adding background vocals to “Make It Easy,” a tasty, sing-along groove stew.

“It’s really not deliberate when the record is finished and suddenly I’m the only performer on it,” Kotzen admits. “It actually comes out of my process of writing and documenting my ideas. It started back in the late-’80’s when I had a makeshift studio in my parents’ barn. I grew up fairly isolated, and I soon realized in order to get this music out of my head and onto a format where I could listen to it, I’d have to figure out how to do it alone.”

Proud supporters of
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Fine & Performing Arts

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For the artist within, the music mined for “Salting Earth” ultimately came down to being about the relationship between song and vocal. “That’s really it,” Kotzen says. “Every other choice is made based on what I feel suits the composition and what will support the lead vocal. That is the foundation on how my music is built. I suppose it’s just how I hear things. If you think about it, when your mind hums a tune, you are humming the melody. When you sing ‘Happy Birthday,’ you don’t sing the drumbeat, do you?”

Bringing “Salting Earth” live to the people is Kotzen’s next holy mission. “My real outlet is touring—playing live as much as I can, wherever I can, whenever I can,” he says enthusiastically. “It’s one of the few things you can’t copy, steal, or download. It’s an engaging human experience that’s a give-and-take between both the performer and the audience, and there is nothing else like it on this earth.”

Come and dig his earth.
Nicor Gas is a proud supporter of the North Central College Fine and Performing Arts. Bravo – a standing ovation for another great season!

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DALLAS CHILDREN’S THEATER

“How I Became a Pirate”
How I Became a Pirate

Dallas Children’s Theater On Tour
Astonishing kids & families with the fun of Broadway-like plays & a lot more!

presents

“How I Became a Pirate”

Book, Music & Lyrics by Janet Yates Vogt & Mark Friedman
Based on the book by Melinda Long ~ Illustrations by David Shannon

Directed & Choreographed by
K. Doug Miller

Scenic & Props Design by Scott Osborne
Stage Manager / Technical Director John Micheal Moss II
Costume Design by Lyle Huchton
Audio Engineer / Asst. Technical Director Daniel Bergeron
Producer / Tour Director Sally Fiorello
Lighting Design by Jason Lynch
Musical Direction by Adam C. Wright

DCT PRODUCTION DEPARTMENT
Director of Production & Design: Scott Osborne
Technical Director: Josh Smith
Associate Production Manager: Matt Grevan
Assistant Technical Director: Jeffrey Stanfield
Staff Master Electrician: Jason Monmaney
Production Staff: Rebecca Bongiorno, Ziggy Renner, & Troy Carrico
Production Interns: Kelsie Leflore, Elizabeth Williams, Cameron Collis, & Eric Armstrong

CAST

Jeremy Jacob ................................................................. Alex Altshuler
Swill the Pirate ............................................................. Lloyd Harvey II
Max the Pirate ............................................................... John Kelley
Captain Braid Beard ...................................................... Steven Miller
Pierre the Pirate ............................................................ Nolan Spinks
Sharktooth the Pirate ...................................................... Michael Stimac
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MEET THE DIRECTORS

ROBYN FLATT (Founder & Executive Artistic Director)
Robyn Flatt co-founded DCT in 1984 with start-up funds of $500. Under her artistic leadership, the theater’s creative and operational stature has grown over the past 30 years to reflect its current annual budget of more than $4 million. Her theatrical career has brought her acclaim as a professional director, actor and lighting designer. During her tenure as a member of the Dallas Theater Center Resident Company, she served as assistant artistic director and director of Theater-in-the-Parks. She holds an M.A. degree from Baylor University and studied with Etienne Decroux, Juana Laban and Hanya Holm. Among Ms. Flatt’s many acting credits include two roles she created for award-winning world premiere productions: Dewey Dell in “Journey to Jefferson” and Martha Ann Sickenger in Preston Jones’ “The Oldest Living Graduate.” Her directing credits at DCT include several world premiere adaptations by Linda Daugherty of Steven Kellogg’s story books; “Adventures of Huckleberry Finn;” “The Miracle Worker;” “Island of the Blue Dolphins;” and other critically acclaimed productions such as “And Then They Came For Me” and “To Kill A Mockingbird.” She has served on the boards of AATE, ASSITEJ/USA, and CTFA. She is a recipient of The 500, Inc.’s prestigious Ken Bryant Visionary Award, Dallas Historical Society’s 1999 Excellence in Community Service for Creative Arts, the 2002 Leon Rabin Standing Ovation Award, and the Excellence in Nonprofit Management Award. Ms. Flatt is a member of the College of Fellows of American Theatre and was recently treasurer of the Children’s Theatre Foundation of America. She was nominated by The Dallas Morning News arts staff for both the 2010 and 2015 Texan of the Year Award. Robyn was honored in 2016 with the Orlin Corey Award for Artistic Excellence from the American Alliance for Theater and Education.

K. DOUG MILLER (Director / Choreographer)
Doug is the director of the Musical Theater Conservatory and a resident director at Dallas Children’s Theater. His directing credits at DCT include the local productions and national tours of “Stuart Little,” “The True Story of the 3 Little Pigs,” “Click, Clack Moo: Cows That Type,” and “Giggle, Giggle Quack.” He also directed “A Charlie Brown Christmas,” “Alexander and the Terrible, Horrible,
No Good, Very Bad Day,” and was associate director & choreographer for “Twas the Night Before Christmas” and “Miracle on 34th Street” at DCT. Mr. Miller is a professional union stage and broadcast actor, and has directed at most professional theaters in the Dallas/Fort Worth area and Oklahoma. Mr. Miller also served as performance director for Barney & Friends (PBS) for several seasons. “Ahoy, thar matey! Enjoy the show!”

**ADAM C. WRIGHT (Musical Director)**

Adam is a local composer, vocal arranger, orchestrator and performer. He has been directing music in the Dallas metroplex since 1997, including the U.S. premieres of “Soho Cinders” and “Closer to Heaven” at Uptown Players, as well as productions at Theatre Three, Contemporary Theater of Dallas and MainStage Irving-Las Colinas. Previous productions at DCT include “Click, Clack, Moo: Cows That Type,” “Junie B. Jones,” “Diary of a Worm; a Spider, and a Fly;” “The Musical Adventures of Flat Stanley;” and “Fancy Nancy: The Musical. Original projects include “Fire and Blood” with book and lyrics by Andy Long, which premiered October 2013 at Richland College; “A Taste of Beauty;” “Project Youth;” “Another Night at the Crescent;” “Isabella’s Treasure” and a stage adaptation of “If a Frog Had Wings;” a children’s book by Beth Ryan and Michael Albee. Adam is on the teaching faculty of the Dallas Children’s Theater, and is an accompanist and co-teacher for the musical theater classes at Booker T. Washington High School, Richland College, Mountain View College and KD College. He was Betty Buckley’s Dallas rehearsal pianist for her 2012 cabaret show “The Other Woman: The Vixens of Broadway.”

**SALLY FIORELLO (Producer / Tour Director)**

Sally began her association with Dallas Children’s Theater in 1984 and has since served as a director, actor and consultant for numerous DCT productions. In 1998 she joined the staff as producing director of the national touring company. “How I Became a Pirate” marks her twentieth touring production in a distinguished line of shows, which includes the nationally acclaimed “And Then They Came For Me;” “Most Valuable Player” and “A Midnight Cry: The Underground Railroad to Freedom;” which she also directed. Sally also spearheaded DCT’s inclusion in the 2006 Shanghai International Children’s Culture and Arts Expo in Shanghai, China. She has worked as an actress and/or performer with The Haymarket Theater Company, Pegasus Theater, The Dallas Symphony, The Dallas Opera, Bootstraps Comedy Theater and the Broadway touring production of “Patio/Porch.” As a master puppeteer and senior designer with the critically acclaimed Kathy Burks Theatre of Puppetry Arts, Ms. Fiorello has performed throughout the country and served as art director for the award-winning children’s television pilot “Discovery Outpost.” Ms. Fiorello is a recipient of the Dallas Theater Critics Forum Award.

**MEET THE TOURING COMPANY**

**ALEX ALTSHULER (Jeremy Jacob / Dance Captain)**

Alex is thrilled to be making her DCT debut in “How I Became a Pirate!” A graduate from the University of Central Oklahoma, her acting credits include such roles as Annette in “Saturday Night Fever,” Kristine in “A Chorus Line,” and Graziella in “West Side Story.” Thanks to Doug, Sally, my parents and the DCT team.

**LLOYD HARVEY II (Swill the Pirate / Company Manager)**

Lloyd Harvey is a professional theatre, commercial and print artist. This is his first tour and he couldn’t be happier! As an actor, he has worked throughout the Dallas/Ft. Worth area with numerous theaters including Casa Mañana, Jubilee Theatre, Uptown Players, WaterTower Theatre, Ohlook Theatre, Artisan Center Theatre, Fort Worth Theatre, Contemporary Theatre of Dallas and Dallas Children’s Theater. He is represented by The Kim Dawson Agency.
JOHN KELLEY (Max the Pirate)  
John is pleased to be touring with Dallas Children’s Theatre again, after an 11-year hiatus. Last seen as The Stinky Cheese Man in the international touring production “The Stinky Cheese Man and other fair(ly) (stupid) tales,” “How I Became a Pirate” marks his fifth tour. John holds a master’s degree in play writing, and is a Marine Corps veteran of Desert Storm.

STEVEN MILLER (Captain Braid Beard)  
Steven is thrilled to be making his debut with Dallas Children’s Theatre as Captain Braid Beard. Steven attended the University of Southern California and graduated with a major in theatre arts and a double minor in cinematic arts and musical theatre. Since returning to Dallas, he has appeared in several productions including Firehouse Theatre’s “Bye Bye Birdie” as Albert Peterson, Brick Road Theatre’s “A Man of No Importance” as Rasher Flynn, and Garland Summer Musicals’ “The Producers” as Franz Liebkind. Steven would like to thank his mom Susan, his grandparents Gerald and Virginia, and his girlfriend Lindsey for their love and support.

NOLAN SPINKS (Pierre the Pirate)  
Nolan is excited to be working with Dallas Children’s Theatre for the first time and to be part of this amazing cast a crew. A native of Evansville, Ind., he graduated with a degree in acting from the University of Southern Indiana, where he acted in such roles as Jesus in "Godspell," Hanschen in “Spring Awakening,” and Leo Irving in “In The Next Room.” Since moving to the Dallas/Ft. Worth area, he has worked with Winspear Opera House and Brick Road Theatre. Most recently, he performed the roles of Jason in “Bare” and Ram’s dad in “Heathers” at OhLook Performing Arts in Grapevine, Texas. Nolan would like to thank you all for coming, and hopes you enjoy this show as much as he and his crew have enjoyed putting it together.

MICHAEL STIMAC (Sharktooth the Pirate)  
Michael is delighted to be traveling with Dallas Children’s Theater’s “How Became a Pirate.” He received a B.F.A. in theater from the University of Wisconsin-Oshkosh, earning a Kennedy Center commendation for acting. His credits include “A Midsummer Night’s Dream,” “The Merry Wives of Windsor,” “Clybourne Park” and “The Seafarer.” Since moving to Dallas, he has appeared in productions at Shakespeare Dallas, Shakespeare In The Bar, and is exited to working in his first show with Dallas Children’s Theater.

JOHN MICHEAL MOSS II (Stage Manager / Technical Director)  
John continues his association with DCT’s national tour where he first served as assistant stage manager and ensemble member for the 2008-09 production of “Mufaro’s Beautiful Daughters.” He more recently served as the stage manager and technical director for the 2014-15 tour of “The Musical Adventures of Flat Stanley,” the 2015-16 tour of “The BFG,” and last season’s tour of “Mufaro’s Beautiful Daughters.” A highly skilled artist/technician, John has worked in numerous capacities for many different theaters and performing arts organizations including Dallas Theater Center, Theatre Britain, Lone Star Circus, and Wagon Wheel Theatre in Warsaw, Ind.

DANIEL BERGERON (Audio Engineer / Assistant Technical Director)  
Danny is excited to make his debut with DCT On Tour! He is an award winning sound designer and audio engineer, mixing and designing shows in the Dallas/Ft. Worth area since 2010. Danny attended the University of North Texas to study theater and has been working professionally in the field since. He has worked with numerous theaters including Theatre Three, WaterTower Theatre, Undermain Theatre and Dallas Theater Center. He hopes that you learn the proper pirate jargon, but more importantly, have fun and enjoy the show!
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Hypnotic Brass Ensemble

April 13, 8 p.m.
Wentz Concert Hall
171 E. Chicago Ave., Naperville
The Hypnotic Brass Ensemble is a family band consisting of seven blood brothers who began their musical training at the tender ages of four and five by their father, jazz trumpeter/band leader Kelan Phil Cohran (Earth, Wind, & Fire, Chaka Khan, Sun Ra). The boys went on to form the Phil Cohran Youth Ensemble in 1990. The family toured the United States performing the complex original written jazz compositions of Cohran and other greats such as Duke Ellington, Count Basie, and even the music of classical greats Bach & Beethoven. Although the group’s early musical training encompassed primarily elements of instrumental performance, the brothers were personally being exposed to the music of their own generation (hip-hop, rock, reggae to name a few) and absorbed these components into the cosmic jazz style of their father.

By 1999, the band of brothers discontinued playing with Dad in order to find their own sound, growing into the band now known as Hypnotic Brass Ensemble or HBE. In 2001, HBE independently cut and released their first LP “Satin” (for which they received an American Author’s Award). Using street performance as a way to broaden their audience and hone their now distinctive sound, they found success at the grass roots level, garnering more than $50,000 in sales nationwide. It was around this time that Island DEF JAM hired Hypnotic Brass to record horns for A. NOiD (mentor to Kanye West) on Ghostface Killah’s song “Metal Lungies”, (Pretty Tony LP 2003). HBE was also offered a label deal around this time, but decided to stay indie and, subsequently, moved to New York City. They followed up their debut album with the release of their second LP “Jupiter.” The album caught the ear of BLUR lead Damon Albarn and led to distribution in the UK by Albarn’s imprint Honest Jons. By now the musical style of Hypnotic Brass Ensemble “had blossomed and come into its own.” (Lily Koppel/New York Times) The group’s sound was best put by Fader Magazine’s Edwin Stats, who called the band’s music, “a huge brass bridge of hypnotic polyphony connecting the cosmic jazz of Sun Ra’s Arkestra with the urgency of hip-hop and the sweeping emotional scale of a Curtis Mayfield blaxploitation opus.” News of the ensemble’s sound spread throughout the industry, and after emcee/actor Mos Def caught a live HBE show, the brothers were asked to join him onstage as part of the Mos Def Big Band (including Robert Glasper, Chris Dave, Casey Benjamin).

The group graced many stages around the globe including Jazzstage at Lincoln Center and Shepherd’s Bush in London. At the same time Hypnotic Brass Ensemble inked an outfitting deal with Dutch denim giant Gstar Raw, and began their foray into international touring with a European tour that featured headlining performances at North Sea Jazz fest, Bread & Butter Barcelona, and the Good the Bad the Queen Victoria Park.

By 2008, Hypnotic Brass Ensemble had performed their original tunes in every corner of the world to audiences as big as 110,000 (Glastonbury. Roskilde) and premiered music at venues around the world including London’s Ronnie Scotts, Australia’s Sydney Opera House and New York City’s Carnegie Hall. In 2009, following a tour in Lagos, Africa, with Damon Albarn & Africa Express, Hypnotic Brass Ensemble recorded a full LP in London and released it under UK Honest Jons label. One of the songs on the album, “War,” became a featured song on the international blockbuster movie The Hunger Games. HBE signed on with The Agency Group for international touring and set out to blow away audiences at Womad Au, Big Chill, Novarra Jazz, St. Lucia Jazz Fest, Percpan in Brazil, Pohoda in Czech Republic, Asagiri Jam in Tokyo and many others. The brothers were living in London when they recorded the Gorillaz record with D.Albarn “Welcome to Plastic Beach” and joined the “Plastic Beach 2010 World Tour” upon its release performing alongside Bobby Womack, Mick Jones from the Clash, De La Soul
and Snoop Dogg. Hypnotic Brass Ensemble gave their signature dose of hard brass to every audience on the four-month international tour and earned a spot backing up Prince at the New Power Generation Fest in Denmark the next year, coming personally requested by the artist himself. Since then Hypnotic Brass Ensemble has grown into an even newer sound with their latest efforts BulletProof Brass and Fly released by their very own imprint Pheelco Entertainment. Now celebrating 10 years of touring internationally as independent artists, the band quietly released “Sound, Rhythm and Form” in 2016 as a special treat for their loyal fans. HBE continues to create and record and are currently working on the forthcoming “Bad Boys of Jazz.”
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THEATREWORKS USA

“’The Cat in the Hat’”

April 21, 10 a.m. and 1 p.m.
Pfeiffer Hall
310 E. Benton Ave., Naperville
TWO BEANS PRODUCTIONS
Rob Barron, Artistic Director
presents
THE CAT IN THE HAT
Based on the book by Dr. Seuss
Play originally produced by
The National Theatre of Great Britain

Adapted and originally directed by Katie Mitchell
Set Design by Richard Harrison
Costume Design by Hannah Blair Butler
Additional Movement by Cindy Thole
Sound Design by Tara Nachtigall
Casting by Robin Carus
Casting Stage Managed by Sophie Koester
Directed by Rob Barron

CAST
The Boy.................................................................Ben-David Carlson
Sally.................................................................Sara Giacomini
The Cat in the Hat..............................................Emily Stine
Thing 1 / Kitten 1............................................Jashawn Lee
Thing 2 / Kitten 2..............................................Amanda Dunsdon

ROB BARRON (Director / Artistic Director) is thrilled to be the artistic director of Two Beans Productions. In addition to directing in New York City, as well as across the United States, Rob has directed more than 100 theatre productions for young audiences, many of which were for Theatreworks USA, such as: “Charlotte’s Web,” “Ramona Quimby,” “Little Women,” “Around the World in Eighty Days,” and “Romeo and Juliet.” He is also a produced playwright, and some of the musicals he has co-authored include adaptations of “Ferdinand the Bull” and “The Phantom of the Opera.” His latest play “EXCAVATION” was presented at FutureFest at the Dayton Playhouse and at the Jewel Box Theatre in Oklahoma City. A graduate of the Yale School of Drama, Brown University and the Phillips Exeter Academy, Rob is also the chair of the department of theatre and speech at the City College of New York (CUNY), as well as a happy husband and the proud father of a 16-year-old and a 10-year-old.

Shock 1911-1922, “Woman at the Funerals,” “Pete the Girl,” “Aesop’s Fables,” “The Last Castrato,”
“Like You Like It” (also 54 Below/NYMF/NAMT Musical Mondays), “The Plant That Ate Dirty Socks,”
“Seussical,” “Max & Ruby,” “Henry & Mudge,” “Cam Jansen,” “Walk Two Moons,” “Junie B. Jones,”
“Sarah, Plain and Tall,” “Romeo and Juliet.” Recordings: “Artists For The Arts: With A Little Help From
My Friends,” “Like You Like It” (Broadway Records) Film: “MIA aka Then What Happens,” “Killing
the Fiddler,” “Love True,” “Weathering,” “Running With Sharks,” “The King’s Pawn,” “Disgrace,” “Elvis,”
“ROVER: OR Beyond the Venusian Future and the Return of the Next Level,” “No Vagrancy,” “Breaking
the Chain,” “Tiger,” “Underwear Television: James McNeill Whistler and the Case For Beauty” (PBS).

BEN-DAVID CARLSON (The Boy) is excited to be making his Two Beans debut as “Billy!” He has
most recently appeared as Sky in “Mamma Mia,” and Beast in Disney’s “Beauty and the Beast.” Other
credits include Perchick in “Fiddler on the Roof,” Kostya in “The Seagull” and Batboy in “Batboy.” He
would like to thank his family, friends and God.

AMANDA DUNSDON (Thing 2 and Kitten 2) is ecstatic to be performing across the United States
in such an iconic show. She is a graduate of Fairleigh Dickinson University. This past Christmas, she
was Sally in “A Christmas Carol” and recently seen with the UCC players as Helena in “A Midsummer
Night’s Dream.” This past summer she was part of the NJ Fringe Festival in “Faith in Shackles” as
The Virgin/St. Agnes. Some of her favorite roles include Hope/Sandrine in “Almost Maine,” Annie in
“Reality,” and ensemble in “Oklahoma” and “Urinetown.” She also performed with Writers Theater of
New Jersey in their Young Playwright’s Festival at the MPAC. Her all-time favorite role is daughter to
her parents and she wants to thank them tremendously for supporting her dreams! She would also like
to thank Ryan for his love and support year after year. Amanda-Dunsdon.com

SARA GIACOMINI (Sally) is a recent graduate of Fairleigh Dickinson University’s musical theatre
program. She has been working in the New Jersey/New York area as both an actress and a teaching
artist. Some of her recent credits include: “Junie B. Jones: The Musical” (Junie B.), “Hand to God”
(Jessica), “Blood Brothers” (Linda) at Black Box Studios in Teaneck, NJ and “Faith in Shackles” (Anne
Frank) at the New Jersey Fringe Festival. Sara currently works as a teaching artist at BBS and George
Street Playhouse in New Brunswick, N.J. “Never apologize for your art.” Thanks! saragiacomini.com

SOPHIE KOESTER (Stage Manager) is a recent SUNY Purchase graduate. Past credits include
“Apparition” (PSM, Purchase Rep), “The Miracle Worker” (SM, Oberlin Summer Theatre Festival), and
“Michael Feinstein: The Music of Mel Tormé” (ASM, Jazz at Lincoln Center).

JASHAWN LEE (Kitten 1 & Thing 1) is overjoyed to be part of Two Beans Productions’ “The Cat
in the Hat.” JaShawn is a Rochester native who recently graduated from the New York Conservatory
for Dramatic Arts, where he studied acting for film & television. His most recent credits include
HBO’s “Crashing” (AJ), NYWIFT New Works Labs reading of “Black Coffee & Beignets” (Young Jude)
and the Kodak Theatre production of “In The Heights” (Graffiti Pete). Jashawn regularly performs
stand up comedy at Broadway Comedy Club and Greenwich Comedy Club in New York City. This is
his first national tour and he is thrilled to be part of this extremely talented cast! He would to thank
Theatreworks and Two Beans Productions, Robin Carus Casting, and our stage manager, Sophie
Koester, for all of their hard work. He would like to also thank his mother and his sisters for being his
biggest fans, all of his friends for their love and support, and his manager, Alison Rinzel. Enjoy the
show!

EMILY STINE (The Cat) is a recent graduate of The City College of New York. Emily is an actor,
musician and song writer who has released several albums. Recent theater credits include “Top Girls”
(Pope Joan), “Macbeth” (Banquo) and “Almost Maine” (Marvalyn).
CYNTHIA THOLE (Choreographer), a veteran of the Broadway stage, currently works as a director, choreographer and teacher in the New York area. In addition to choreographing for Two Beans Productions, Cindy has directed and choreographed for Theatreworks USA, Encores City Center Education program, AMDA, TADA! and Camp Broadway. She is currently a member of the dance faculty at AMDA, Montclair State University and Fairleigh Dickinson University. Her regional choreography credits include work for the Allenberry Playhouse, Mill Mountain Playhouse, Reagle Players, Montclair Operetta Club, Penn State University and Fairleigh Dickinson University. Her Broadway experience gave her the opportunity to work with theatre legends such as Susan Stroman, Agnes DeMille, Twyla Tharp, Mike Ockrent and Arthur Lawrence, to name a few. Broadway performance credits include: “My Fair Lady,” “Nick and Nora,” “Me and My Girl,” “Meet Me in St Louis,” “Singin’ in the Rain,” “A Christmas Carol” and “42nd Street.” National Tours include: “Oklahoma!,” “Sugar Babies” and “42nd Street.” She also appeared in the movie version of “The Producers.” Cynthia is a graduate of Butler University, and the proud mother of a college graduate daughter.

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An Evening with Branford Marsalis

April 21, 8 p.m.
Wentz Concert Hall
171 E. Chicago Ave., Naperville
PERFORMER BIOGRAPHY

Branford Marsalis has stayed the course. From his early acclaim as a saxophonist bringing new energy and new audiences to jazz, he has refined and expanded his talents and his horizons as a musician, composer, bandleader and educator—a 21st century mainstay of artistic excellence.

Growing up in the rich environment of New Orleans as the oldest son of pianist and educator Ellis Marsalis, Branford was drawn to music along with siblings Wynton, Delfeayo and Jason. His first instrument, the clarinet, gave way to the alto and then the tenor and soprano saxophones when the teenage Branford began working in local bands. A growing fascination with jazz as he entered college gave him the basic tools to obtain his first major jobs, with trumpet legend Clark Terry and alongside Wynton in Art Blakey’s legendary Jazz Messengers. When the brothers left to form the Wynton Marsalis Quintet, the world of uncompromising acoustic jazz was invigorated. Branford formed his own quartet in 1986 and, with a few minor interruptions in the early years, has sustained the unit as his primary means of expression. Known for the telepathic communication among its uncommonly consistent personnel, its deep book of original music replete with expressive melodies and provocative forms, and an unrivaled spirit in both live and recorded performances, the Branford Marsalis Quartet has long been recognized as the standard to which other ensembles of its kind must be measured.

The Quartet rarely invites other musicians into the fold of their cohesive unit, but in December 2015, they were joined by guest vocalist Kurt Elling for a weekend’s engagement at New Orleans’ Snug Harbor. This culminated with three days in the studios of the Ellis Marsalis Center for Music where, energized by the artistic promise of this collaboration, the musicians all contributed new arrangements to record with this special lineup. The result can be heard on their June 2016 release, “Upward Spiral,” which has been nominated for a 2017 Grammy award in the category of Best Jazz Vocal Album.

Branford has not confined his music to the quartet context. In addition to guest turns with a legion of giants including Miles Davis, Dizzy Gillespie, Herbie Hancock and Sonny Rollins, he has excelled in duets with several major pianists, including his boyhood friend Harry Connick Jr. and the longtime pianist in his quartet, Joey Calderazzo. Branford’s first solo concert, at San Francisco’s Grace Cathedral, is documented on his 2014 recording, “In My Solitude.”

Classical music inhabits a growing portion of Branford’s musical universe. With a repertoire including works by Copeland, Debussy, Glazunov, Ibert, Mahler, Milhaud, Rorem, Vaughan Williams, Villa-Lobos and Sally Beamish (who reconceived a work in progress, “Under the Wing of the Rock,” to feature Branford’s saxophone after hearing him perform one of her earlier pieces), Branford is frequently heard with leading symphony orchestras including those in Chicago, Detroit, Dusseldorf and North Carolina as well as the New York Philharmonic. He also served as creative director for the Cincinnati Symphony’s Ascent series in 2012-13.

Broadway has also welcomed Branford’s contributions. His initial effort, original music for a revival of August Wilson’s “Fences,” garnered a Drama Desk Award for Outstanding Music in a Play and a Tony nomination for Best Original Score Written for the Theater. Branford also provided music for “The Mountaintop,” starring Samuel L. Jackson and Angela Bassett, and served as musical curator for the 2014 revival of “A Raisin in the Sun.” Branford’s screen credits include the original music for “Mo’ Better Blues” and acting roles in “School Daze” and “Throw Momma from the Train.”

Branford formed the Marsalis Music label in 2002, and under his direction it has documented his own music, talented new stars such as Miguel Zenón, and unheralded older masters including one of Branford’s teachers, the late Alvin Batiste. Branford has also shared his knowledge as an educator, forming extended teaching relationships at Michigan State, San Francisco State and North Carolina Central Universities and conducting workshops at sites throughout the United States and the world.
AN EVENING WITH BRANFORD MARSALIS (CONTINUED)

As for other public stages, Branford spent a period touring with Sting, collaborated with the Grateful Dead and Bruce Hornsby, served as musical director of “The Tonight Show starring Jay Leno” and hosted National Public Radio’s widely syndicated “Jazz Set.” The range and quality of these diverse activities established Branford as a familiar presence beyond the worlds of jazz and classical music, while his efforts to help heal and rebuild New Orleans in the wake of Hurricane Katrina mark him as an artist with an uncommonly effective social vision. Together with Harry Connick Jr. and New Orleans Habitat for Humanity, Branford conceived and helped to realize The Musicians’ Village, a community in the Upper Ninth Ward that provides homes to the displaced families of musicians and other local residents. At the heart of The Musicians’ Village stands the Ellis Marsalis Center for Music, a community center dedicated to preserving the rich New Orleans musical legacy containing state-of-the art spaces for performance, instruction and recording.

Some might gauge Branford Marsalis’s success by his numerous awards, including three Grammys and (together with his father and brothers) his citation as a Jazz Master by the National Endowment for the Arts. To Branford, however, these are only weigh stations along what continues to be one of the most fascinating and rewarding journeys in the world of music.

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FEATURING BASSIST KELLY SILL
AND DRUMMER JACK MOUSE

April 27, 8 p.m.
Madden Theatre
171 E. Chicago Ave., Naperville
ABOUT JACK MOUSE

Jazz drummer Jack Mouse began playing at the age of four, and by his late teens was already performing with such musical greats as Tex Beneke, Buddy Morrow and Red Norvo. After college, he spent three years as featured soloist with the “Falconaires,” the official jazz ensemble of the U.S. Air Force Academy. He has since performed with a wide range of outstanding jazz artists, including Stan Kenton, Clark Terry, Herb Ellis, Joe Williams, James Moody, Randy Brecker, Billy Taylor, Bob Mintzer, Marc Johnson, Chuck Israels, James Williams, Gary Bartz, Bobby Watson, Lou Marini, Jay McShann, Dianne Reeves, Sheila Jordan, Jay Clayton, Janice Borla, Karrin Allyson, Roseanna Vitro, Madeline Eastman, Peter Eldridge and many others. A long-standing member of the Janice Borla Group and the Dan Haerle Trio, he can be heard on several of their recordings.

The Jack Mouse Group’s 2012 CD “Range of Motion,” featuring his original compositions, enjoyed five weeks on the Jazz Week Top 50 Chart and nine weeks on the CMJ Top 40 Chart, garnering many rave reviews: “A sure-handed, high energy drummer who dazzles with brushes. A splendid album, well-written and quarterbacked by Mouse…Thumb up!” (All About Jazz). His 2016 release, “Three Story Sandbox,” a recording of free improvisations with multi-instrumentalist Scott Robinson and vocalist Janice Borla, was a February 2016 “Editor’s Pick” by DownBeat Magazine.

Part of the jazz faculty at North Central College, he is assistant professor of music and coordinator of jazz studies, Mouse also has served on the faculties of the American Conservatory of Music, Benedictine University, Saskatchewan School of the Arts, Clark Terry Great Plains Jazz Camp, National Stage Band Camps, Jamey Aebersold Combo-Improvisation Camps and the Janice Borla Vocal Jazz Camp. Mouse has presented clinics and workshops at jazz festivals, music conventions, colleges and high schools throughout the world. He is a staff artist/clinician for Yamaha Drums, Sabian Cymbals, Aquarian Drum Heads and Vic Firth Drum Sticks.

In 2016, Mouse and his wife Janice Borla launched the nonprofit organization Flashpoint Creative Arts, whose mission is to promote greater understanding and participation in the art of improvisation worldwide.

ABOUT KELLY SILL

Bassist Kelly Sill has been a mainstay of the Chicago jazz scene for more than 35 years, performing and recording with a vast array of jazz artists including Art Blakey, Joe Henderson, Art Farmer, Eddie Jefferson, Clark Terry, Cedar Walton, Herb Ellis, Woody Shaw, Hank Jones, Freddie Hubbard, Kenny Burrell, Barney Kessel, Chris Potter, Ernie Watts, Bob Mintzer, Mel Torme, Anita O’Day, Jackie McLean, Joey DeFrancesco, Donald Byrd, Bobby Watson, Eddie Harris, Scott Hamilton, Victor Lewis, Clifford Jordan, Bucky Pizzarelli and many more. He has performed at the Chicago Jazz Festival, the Elkhart Jazz Festival, the Red Sea Jazz Festival, Thessaloniki Concert Hall in Greece and Symphony Center in Chicago.

Sill’s discography includes more than 50 recordings, including his own “The Brighter Side” with drummer Joel Spencer and “Interior Window” with Joel Spencer and pianist Mike Kocour.

Prior to his faculty position at North Central College, Sill served on the faculties of Northeastern Illinois University, Lake Forest College, DePaul University and Northern Illinois University. He has similarly taught at Interlochen Arts Camp, Jamey Aebersold Summer Jazz Workshop, Janice Borla Vocal Jazz Camp, University of Wisconsin-Stevens Point Jazz Camp, Clark Terry Great Plains Jazz Camp and the University of Illinois Urbana-Champaign Summer Music Program.
Philip Fortenberry

“THE HANDS OF LIBERACE”

April 29, 6 p.m.
Madden Theatre
171 E. Chicago Ave., Naperville
PHILIP FORTEBERRY

PERFORMANCE DESCRIPTION

“The Hands of Liberace”

“The Man Behind the Candelabra” is a celebration of Liberace performed by one of America’s premier pianists, Philip Fortenberry of stage and screen. Hear stories about Philip’s time in residency at the Liberace Museum in Las Vegas where he played weekly for many years and then how he was recruited for the HBO film starring Michael Douglas and Matt Damon entitled “The Man Behind the Candelabra” where he was literally the hands for Douglas playing all of the piano music for the film. The evening is full of beautiful and intriguing stories mixed with some of the most famous music played by Liberace himself.

The Jellicle Ball (from Cats)
Andrew Lloyd Webber (Arr. by P. Fortenberry)

Prelude in G# Minor, Op. 32, No. 12
Sergei Rachmaninoff

Great Is Thy Faithfulness
Arr. by P. Fortenberry

Sabre Dance
Aram Khachaturian

Malaguena
Ernesto Lecuona

Wayfaring Stranger/
Somewhere Over the Rainbow
Arr. by P. Fortenberry

John 19:41
(from Jesus Christ Superstar)
Andrew Lloyd Webber (Arr. by P. Fortenberry)

Gettin’ Ready Rag (from Ragtime)
Stephen Flaherty and Lynn Ahrens
(Arr. by P. Fortenberry)

Memory (from Cats)
Andrew Lloyd Webber (Arr. by P. Fortenberry)

Allegro ma non troppo
(1st Mvt. from Sonata in B Major, Op. 9)
Sergei Bortkiewicz

Nola
Felix Arndt (Arr. by Liberace)

Chopsticks
Euphemia Allen (Arr. by Liberace)

Tribute to Rodgers and Hammerstein
Arr. by Keith Thompson

Encore: The Lord’s Prayer (Malotte)
OR Blue Skies (Irving Berlin)
(Arr. by P. Fortenberry)
Coming in May:

An Evening with Jazz Trombonist Tim Coffman
May 18

10,000 Maniacs
May 19

Russian National Ballet Theatre
“Romeo and Juliet” and “Carmen”
May 5

Tommy Hensel
May 20

Artspower National Touring Theatre “Are You My Mother?”
May 6

FOR A FULL SEASON LINEUP AND TO PURCHASE TICKETS VISIT
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Morgan Craig
JUNE 1 - JULY 8
The architectural structures acting as both repositories and as vehicles for memory profoundly influenced culture and identity by providing a tangible framework through which facets of a society can be expressed. Craig is inspired to build his body of work dealing with how identity is influenced by this type of architectural edifice present in a given landscape.

“ROUSE18: Music + Fashion + Art”
APRIL 13 - MAY 27
Jenny Dodson brings her highly anticipated music, fashion, and art installation to North Central College. Secretive and rebellious in its concept, “ROUSE18” the show is perfectly imperfect and delightfully unexpected, adding a sublime unpredictability and an arresting twinkle to North Central College’s Fine and Performing Arts season.

Sponsored by

Visit northcentralcollege.edu/show for dates and times of artist receptions.