North Central College

SEASON 2016-2017
FINE & PERFORMING ARTS

THEATREWORKS USA
“Charlotte’s Web”

RUSSIAN NATIONAL BALLET THEATRE
“Giselle”

ARTSPERSONAL TOURING THEATRE
“The Monster Who Ate My Peas”

The Fab Four: The Ultimate Tribute

AN EVENING WITH JAZZ SAXOPHONIST

Mandy Neussin-Boothe

Mitch Paliga

Kathleen Madigan
“Bothering Jesus Tour”

Photo Credit: ArtsPower

Photo Credit: Alexander Daev

Photo Credit: Jean-Maire Guyaux

Photo Credit: Artspower

Photo Credit: North Central College

Naperville, Illinois
Founded 1861
The 2016-2017 season is nearing an end, but don't fear—we are definitely ending on a high note! The month of April brings some extremely talented performers to our stages. We start with America, a classic-rock favorite, and with the Russian National Ballet performing “Giselle.” In-between, we host North Central’s very own Mandy Nousain Boothe, who is going to grace us with her beautiful vocals singing Rodgers + Hart + Hammerstein, and The Fab Four: The Ultimate Tribute, who has elevated far above every other Beatles tribute band.

We have just completed the finishing touches on the 2017-2018 Fine and Performing Arts season here at North Central College, and I’m very excited to reveal a sneak peek of the season on April 28 to our Friends of the Arts members. For our members, please watch for your invitation to be the first to know!

I am often asked how we secure artists to perform on our campus. Well, some of it is pure luck that the timing works out for the artists we want as they travel the country. But a lot of it is careful planning by our Fine Arts staff and listening to the feedback of patrons like you!

This time of year is stressful trying to find the perfect combination of talented artists at the right price point and at the right time, but it can also be very exciting. It is worth it when I see our patrons’ smiling faces leaving a performance they just loved. Or when I walk in Wentz Concert Hall in the middle of a show and everyone is on their feet clapping along to the music. And when we see people come back to try out other genres of the fine arts. Because they were so impressed with the last show, they want to try something new.

All of this cannot be possible without the support of our Friends of the Arts, who donate above and beyond the ticket price to help us continue to bring first-class acts to Naperville. A special thank you to our Impresario members, the highest level of donors. If you aren’t a Friends of Arts member, the 2017-2018 season is the perfect time to start!

Now, sit back, relax and enjoy 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.

**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 e-mail message with details at the $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. Standing Ovation***

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 e-mail message with details at the beginning of the season.

2016-2017 FRIENDS OF THE ARTS

To become a Friend of the Arts visit northcentralcollege makeagift

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($100 - $249)

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Linnea Bonenberger
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Eloise J. Suk

We apologize if we have inadvertently made an error concerning your gift. Please contact the box office at 630-637-7469 so we can correct our records.
<table>
<thead>
<tr>
<th>APRIL 2017</th>
<th>EVENT</th>
<th>PRICE</th>
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<tbody>
<tr>
<td>April 1</td>
<td>America</td>
<td>$70, $60, $50</td>
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<tr>
<td>April 2</td>
<td>Theatreworks USA “Charlotte’s Web”</td>
<td>$12, $6</td>
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<td>April 7</td>
<td>An Evening with Jazz Saxophonist Mitch Paliga</td>
<td>$20, $15</td>
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<td>April 8</td>
<td>Kathleen Madigan “Bothering Jesus Tour”</td>
<td>$40, $30</td>
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<td>April 9</td>
<td>Mandy Nousain Boothe</td>
<td>$35, $30</td>
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<td>April 20, 21, 22, 23</td>
<td>“The Navigator”</td>
<td>$10, $8</td>
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<td>April 22</td>
<td>The Fab Four: The Ultimate Tribute</td>
<td>$45, $35</td>
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<td>April 25</td>
<td>Concert Winds Return From Tour Concert</td>
<td>$5, $3</td>
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<td>April 27</td>
<td>Chamber Singers “Metamorphosis”</td>
<td>$5, $3</td>
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<tr>
<td>April 29</td>
<td>Russian National Ballet “Giselle”</td>
<td>$40, $30, $25</td>
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<tr>
<td>April 29</td>
<td>ArtsPower National Touring Theatre “The Monster Who Ate My Peas”</td>
<td>$12, $6</td>
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<tr>
<th>MAY 2017</th>
<th>EVENT</th>
<th>PRICE</th>
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<tr>
<td>May 4, 5, 6, 7</td>
<td>“Improv: On Ice!”</td>
<td>$5, $3</td>
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<tr>
<td>May 7</td>
<td>Women’s Chorale “Finale!” Concert</td>
<td>$5, $3</td>
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<td>May 12</td>
<td>Chicago Sinfonietta “Rightness in the Rhythm”</td>
<td>$60, $48, $10</td>
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<td>May 12</td>
<td>Revenge of the Rhythm Section: Drummer Jack Mouse and Bassist Kelly Sill</td>
<td>$20, $15</td>
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<td>May 13</td>
<td>DuPage Symphony Orchestra “Springtime Celebration”</td>
<td>$38-$15</td>
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<tr>
<td>May 13</td>
<td>Gin Blossoms</td>
<td>$65, $55, $45</td>
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<td>May 18, 19, 20, 21</td>
<td>“Troilus and Cressida”</td>
<td>$10, $8</td>
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<tr>
<td>May 18</td>
<td>Cardinal Chorus and Chamber Strings Spring Concert</td>
<td>$5, $3</td>
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<td>May 21</td>
<td>Girls Like Us</td>
<td>$35, $30</td>
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<tr>
<td>May 23</td>
<td>Concert Winds, Symphony Band &amp; Instrumental Chamber Players Spring Concert</td>
<td>$5, $3</td>
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<tr>
<td>May 24</td>
<td>The Spring Great Evening of Jazz</td>
<td>$5, $3</td>
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<tr>
<td>May 25</td>
<td>Concert Choir Graduation Concert</td>
<td>$5, $3</td>
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Artists, dates, times, prices and locations are subject to change
★ North Central College performance  ♫ Impresario Society event
RESTAURANTS:
Catch 35
35 S. Washington St., Naperville
Sullivan’s Steakhouse
244 S. Main St., Naperville
The Bangkok Village
22 E. Chicago Ave., Suite 122, Naperville
Dark Horse Pastries
28 W. Chicago Ave., Naperville
Delirio
5 W. Jackson Ave., Naperville
Eddie Merlot’s Prime Aged Beef and Seafood
28254 Diehl Rd., Warrenville
Heaven on Seven
224 S. Main St., Naperville
Hugo’s Frog Bar & Fish House
55 S. Main St., Naperville
Mesón Sabika
1025 Aurora Ave., Naperville
Paisans Pizzeria & Bar
2901 Ogden Ave., Lisle
Smallicakes Cupcakery
115 E. Ogden Ave., Suite 119, Naperville
Ted’s Montana Grill
39 W. Jefferson Ave., Naperville

NAPERVILLE HOTELS:
Hotel Indigo
Naperville Riverwalk
120 Water St.
Best Western
1617 Naperville
Wheaton Rd.
Chicago
Naperville Marriott
1801 N. Naper Blvd.
Country Inn & Suites
1837 Centre Point Cir.
Courtyard Marriott
1155 E. Diehl Rd.
Embassy Suites
1823 Abriter Ct.
Extended Stay America East
1827 Centre Point Cir.
Fairfield Inn & Suites
1820 Abriter Ct.
Harrison House
26 N. Eagle St.
Hotel Arista
2139 CityGate Lane
Red Roof Inn Plus+
1698 W. Diehl Rd.

North Central College thanks our 2016-2017 Fine & Performing Arts season sponsors.

For more information about corporate sponsorship opportunities, please contact Megan Lynch, director of corporate relations at 630-637-5210 or mwlynch@noctrl.edu.
America

April 1, 8 p.m.
Pfeiffer Hall
310 E. Benton Ave., Naperville
ABOUT THE PERFORMERS

The year 2017 marks the 47th anniversary of perennial classic-rock favorite, America. Founding members Gerry Beckley and Dewey Bunnell (along with former band mate Dan Peek) met in high school in London in the late 1960s and quickly harmonized their way to the top of the charts on the strength of their signature song “A Horse With No Name.” America became a global household name and paved the way with an impressive string of hits following the success of its first No. 1 single. Forty-plus years later, these friends are still making music together, touring the world and thrilling audiences with their timeless sound.

America’s journey has found the two exploring a wide variety of musical terrain. Their best-known tunes, which also include “I Need You,” “Ventura Highway,” “Don’t Cross The River,” “Tin Man,” “Lonely People” and “Sister Golden Hair” were cornerstones of 1970's Top 40 and FM rock radio. Yet beyond their impressive catalog of hits, listeners would discover there was always much more to America than surface perceptions. The combination of Beckley’s melodic pop rock and Bunnell’s use of folk-jazz elements, slinky Latin-leaning rhythms and impressionistic lyric imagery contrasted well with Peek’s more traditional country-rock leanings and highly personal lyrics.

America’s albums--six certified gold and/or platinum, with the group’s first greatest hits collection “History” hitting 4-plus million in sales--displayed a fuller range of the trio’s talents than did their singles. Their material encompassed an ambitious artistic swath. From effects-laden rockers to oddball medleys to soul-bearing ballads, America displayed a flawless blend of disparate genres and styles as wide open as the great American plains.

Enjoying massive success early in its career, America earned its stripes as musical soldiers on the battlefield amidst the excess, craziness and chaos of the ’70s. The trio won the Grammy® for Best New Artist in 1972 and began working with George Martin and Geoff Emerick in 1974. This successful team went on to record seven albums and several Top 10 hits, including “Tin Man” and “Sister Golden Hair.”

By the mid-’70s, inter-band conflicts combined with an exhaustive touring and recording schedule exacted its toll on the group. With Peek’s departure from the fold in 1977, Beckley and Bunnell rose to the challenge and carried on as a duo. Shifts in sound and direction, changes in producers and managers, and a renewed dedication to the craft of songwriting helped rocket America to the upper reaches of the pop charts in 1982 with their smash single, “You Can Do Magic.” During this tumultuous time in their career, Beckley and Bunnell immersed themselves in their craft, infusing a newfound maturity into their rich body of work. Their growth as singers, songwriters and musicians has continued into the present day as illustrated by landmark releases such as 2000’s “Highway” 3-disc box set, 2002’s “Holiday Harmony,” an album comprised of seasonal classics and live showcases, 2007’s “Here & Now,” 2009’s “Live In Concert: Wildwood Springs” and 2011’s “Back Pages.”

From the band’s formative years, America has been capable of transcending borders with its uplifting music and positive message. Embracing a rainbow of divergent cultures, America’s audiences continue to grow, comprising a loyal legion of first, second and third generation fans, all bearing testament to the group’s enduring appeal. “I think the ingredients of the America sound are the basic fundamentals that translate internationally,” explains Beckley. “The Italians are huge fans of dance music, but they also love a ballad--they’re romantic at heart. It’s the same in the Far East. A lot of times in these countries, we see people singing along, and they don’t really know what the words mean. Music is truly the international language.”
THEATREWORKS USA

“Charlotte’s Web”

April 2, noon and 3 p.m.
Pfeiffer Hall
310 E. Benton Ave., Naperville
Barbara Pasternack
Artistic Director

Ken Arthur
Producing Director

presents

CHARLOTTE’S WEB

By Joseph Robinette
Based on the novel by E.B. White

Set Design by James D. Sandefur
Costume Design by Anne-Marie Wright
Incidental Music by Jeffrey Lunden
Music Director Nathan Dame
Casting Jason Blitman
Stage Manager Rafi Levavy
Directed by Travis Greisler

Cast
(alphabetical by role)

Charlotte ...................................................... Aury Krebs
Fern. .......................................................... Molly Rose Heller
Homer .......................................................... Scott Gunner
Templeton ..................................................... Christopher Harral
Wilbur. ............................................................ Joe Boccia Jr.

Produced by special arrangement with Dramatic Publishing, Woodstock, Illinois. The taking of pictures and/or making of visual or sound recording is expressly forbidden. Please check the houseboard for any program changes. This program from Theatreworks USA is supported, in part, with public funds from the National Endowment for the Arts, the New York State Council on the Arts, a state agency, and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.
AURY KREBS (Charlotte) is so grateful to be a part of this production. A Philadelphia native currently based in New York City, she recently graduated from the Musical Theatre program at Pace University. Love and thanks to fam, cast and creatives!

MOLLY ROSE HELLER (Fern) is a New York-based actress, director and playwright. Molly’s recent credits include acting in “Imagining the Imaginary Invalid” (La MaMa ETC), writing book/lyrics for “Plath.” (FringeNYC), and directing “Missing Gemini” (St.Clements Theatre -- Winner Best Director). She graduated from Columbia University and the Jewish Theological Seminary.

SCOTT GUNNER (Homer) received his bachelor’s in Theatre from Temple University in Philadelphia. He has been seen Off-Broadway and in regional theaters across the East Coast. Favorite roles include Jud in “Oklahoma!,” Valet de Chambers in “Pudd’nhead Wilson” and Macbeth in “Brave New World: Shakespeare Live!” www.ScottGunner.com

CHRISTOPHER HARRAL (Templeton) is thrilled to be on the road playing pretend with such a fantastic troupe. NYC theatre: “Veritas” (Ken, The Representatives), “As You Like It” (Orlando, Schimmel Center), “The Importance of Being Earnest” (Algernon, 41 Park Row). BFA Acting: Pace University. All credit to God and cereal.

JOE BOCCIA JR. (Wilbur) is positively over the moon to be making his Theatreworks debut in “Charlotte’s Web.” Some of his past credits include Charlie Brown (“You’re a Good Man, Charlie Brown”), Shelley Levene (“Glengarry Glen Ross”), Puck (“A Midsummer Night’s Dream”) and most recently Clarence (“Richard III”). Enjoy the show!

JOSEPH ROBINETTE (Playwright) is a Tony Award nominee and Drama Desk Award nominee for the libretto of the acclaimed “A Christmas Story, The Musical.” He is the author or coauthor of 55 published plays and musicals. His works have been produced at the Lunt-Fontanne Theatre, The Theater at Madison Square Garden and Lincoln Center for the Performing Arts in New York City, the 5th Avenue Theatre in Seattle, the Goodman Theatre in Chicago, the BBC in Britain, in all 50 states and in 21 foreign countries. Twelve of his works have been translated into foreign languages, and another five have been anthologized. Robinette collaborated with E.B. White on the authorized stage version of “Charlotte’s Web,” and he wrote the musical version with Charles Strouse (“Annie” and “Bye Bye Birdie”). Other dramatizations include “The Lion, the Witch and the Wardrobe,” “Anne of Green Gables” and Debbie Macomber’s “A Gift to Last” and “The Inn at Rose Harbor.” He is the recipient of the American Alliance for Theatre and Education’s Distinguished Play Award for “Sarah, Plain and Tall” and the Children’s Theatre Foundation of America medallion for his “body of dramatic works for family audiences in the United States and beyond.”

JEFFREY LUNDEN (incidental music) composed the score for “Wings,” based on the Arthur Kopit play and produced at the Public Theater in New York (1994 Lucille Lortel Award for Outstanding Off-Broadway Musical, Drama Desk nomination for best music) and The Goodman Theatre in Chicago (Joseph Jefferson Award for Best New Work/Adaptation). “Wings” was selected one of the “Ten Best Plays of 1992/93” and the original cast album is available on RCA Victor. Other shows include “Another Midsummer Night,” written with Arthur Perlman (The Goodman Theatre, American Music Theater Festival), “Once on a Summer’s Day” (Ensemble Studio Theatre) and four family musicals
for Theatreworks USA: “The Adventures of Huckleberry Finn,” “Footprints on the Moon,” “From Sea to Shining Sea” and “The Little Prince.” Mr. Lunden has written incidental music for several plays, including Tom Stoppard’s “Arcadia” (the Goodman Theatre, Arena Stage) and “Syncopation” (Long Wharf, George Street). He has also contributed incidental music for several Theatreworks USA plays: “Jason and the Golden Fleece,” “Charlotte’s Web,” “The Prince and the Pauper,” “The Color of Justice,” “Around the World in 80 Days,” “Treasure Island” and “Oliver Twist.” Lunden has produced several documentaries for National Public Radio and is a regular contributor of arts stories for NPR News, as well as for Marketplace, Studio 360 and The Savvy Traveler. With Perlman, he is the winner of the 1993 Gilman & Gonzalez-Falla Theater Foundation Musical Theater Award, the 1998 Jonathan Larson Performing Arts Foundation Award, and the 2003 Richard Rodgers Award. Lunden is a member of the Dramatists Guild and has received numerous ASCAP Awards.

**TRAVIS GREISLER (Director)** is a New York City-based director and teacher who began his career as a professional actor at age of 9 appearing on Broadway in The Who’s “Tommy,” Radio City Music Hall’s “Xmas Spectacular” and the National Tours of “Les Miz” and “Big.” He just completed assistant directing the Broadway production of “Fully Committed,” starring Jesse Tyler Ferguson alongside “Pitch Perfect’s” Jason Moore, whom he also assisted on workshops of “The Book of Mormon” and the Scissor Sister’s “Tales of the City” at ACT in San Francisco. Greisler also contributed musical staging for “Yeast Nation” by the writing team behind “Urinetown” at the NYFringe and created and directed “The Orion Experience,” an immersive rock concert, which had an Off-Broadway run. Recently, he directed “The Rocky Horror Show” at Yale University, “Cabaret” at Fordham University, and last year’s tour of “The Lion, the Witch, and the Wardrobe.” Other favorite directing credits include: “Into the Woods,” “Lippa’s Wild Party,” “Rated RSO” (NYMF, Joe’s Pub, The Court LA), “Hey You Know What Movie Would Make a Good Musical?,” “Company,” “Edges,” “john and jen” and multiple productions at Stagedoor Manor. Proud Northwestern University grad. Visit www.travisgreisler.com for more info.

**NATHAN DAME (Music Director)** As a music director: “Be More Chill” (Two River Theater, Original Cast Recording); “A Little Night Music” (Berkshire Theatre Group); “Pretty Filthy” (The Civilians, Original Cast Recording); “Dying For It” (Atlantic Theater Company); “Pump Boys and Dinettes” (Geva Theatre); “The Lightning Thief” (Theatreworks USA); “Fly Guy and Other Stories” (Theatreworks USA). Music supervisor: “Mr. Burns” (Playwrights Horizons). Assoc. music director: “What’s It All About?” (New York Theatre Workshop); “Fly By Night” (Dallas Theater Center); “Triassic Parq: The Musical” (Amas Musical Theatre). Music assistant: First National Tour of “The Addams Family.” As a writer: Nathan’s play “The Saints” is being developed by Roundabout Theatre Company (NYC), and he is writing a musical based on Upton Sinclair’s “The Jungle” with Rob Baumgartner.

**RAFI LEVAVY (Stage Manager)** has worked extensively Off-Broadway (13 shows including “Tony n’ Tina’s Wedding,” “Stop Kiss,” “Das Barbecü,” and shows at many major Off-Broadway companies.) Regionally, Levavy has worked at The Depot Theater, Lyric Stage of Boston, Stoneham Theater, Berkshire Theater Festival, Lincoln Center Theatre, New Repertory Theatre, Foothills Theatre, The Miniature Theatre of Chester, Centenary Stage Company, Barter Theater, Northern Stage, PCPA Theaterfest, Helen Hayes PAC, Maine State Music Theatre and Paper Mill Playhouse. Additionally, he has worked for Jim Henson Productions, Walt Disney Theatrical Productions, and has stage managed clown school and shows for the NY Musical Theater Festival. A proud member of Equity, Levavy holds a degree in computer science from Brandeis University.
THEATREWORKS USA (Producer), founded in 1961, is America’s foremost professional theatre for young and family audiences. Its mission is to create imaginative and thought-provoking shows that are educational and entertaining. Its 2016-2017 touring repertoire includes “Charlotte’s Web,” “A Christmas Carol,” “Click, Clack, Moo,” “Freedom Train,” “Junie B.’s Essential Survival Guide to School,” “Pete the Cat,” “Seussical,” “Skippyjon Jones Snow What,” “The Lightning Thief,” “The Lion, the Witch, and the Wardrobe” and “The Teacher From the Black Lagoon & Other Story Books.” Theatreworks’ honors include a Drama Desk Award, Off-Broadway’s Lucille Lortel Award, the Jonathan Larson Performing Arts Foundation Award, the William M. Dawson Award for Programmatic Excellence given by the Association of Performing Arts Presenters, and the Medal of Honor from the Actors’ Fund of America. www.TWUSA.org

ACTORS’ EQUITY ASSOCIATION, founded in 1913, represents more than 45,000 actors and stage managers in the United States Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. Equity seeks to foster the art of live theatre as an essential component of our society. www.actorsequity.org

THE STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY (SDC), founded in 1959, is the theatrical labor union that unites, empowers, and protects professional stage Directors and Choreographers throughout the United States. SDC’s mission is to foster a national community of professional stage Directors and Choreographers by protecting the rights, health, and livelihoods of all of its Members. SDC seeks to facilitate the exchange of ideas, information and opportunities while educating current and future generations about the role of Directors and Choreographers and providing effective administration, negotiations and contractual support for over 2000 Full Members and over 800 Associates.
We’re here to help.

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.
AN EVENING WITH JAZZ SAXOPHONIST

Mitch Paliga

April 7, 8 p.m.
Madden Theatre
171 E. Chicago Ave., Naperville
Mitch Paliga is an active performer, educator and composer based in the Chicago area. Described as “…the next great voice on soprano saxophone” by Cadence Magazine, he has been touring with actor/musician Gary Sinise’s Lt. Dan Band since 2007. As a member of the Lt. Dan Band, Paliga has performed in Afghanistan, South Korea, Japan, Kuwait, Europe, Guantanamo Bay, Cuba, Canada and throughout the U.S., averaging 40 shows a year. In 2008 he performed with the band Kimotion at the Ho Chi Minh Conservatory of Music and the Hue Festival in Vietnam. He also has performed with Vinnie Colaiuta, Christopher Cross, Danny Gottlieb, Jeff “Skunk” Baxter, California Transit Authority (Danny Seraphine and Bill Champlin), Steve Rodby, the Nelson Riddle Orchestra and many others.

Paliga has two recordings under his own name, “Blithe Moments” and “Fall Night,” both on the Origin label. He has recorded more than 30 original compositions and arrangements with a variety of artists and is a founding member of the Chicago Jazz Composers Collective.

He has a master’s degree in jazz pedagogy from Northwestern University and a bachelor’s degree in music from Eastern New Mexico University. In 1993, he received a National Endowment of the Arts grant for individual study with master jazz musician David Liebman. In 2002 he received a City of Chicago Community Arts Assistance Program Grant.

Paliga endorses AMT Microphones and is a Rico Reed artist.

The concert will feature other members of the College’s acclaimed jazz faculty: pianist Chris White, bassist Kelly Sill and drummer Jack Mouse.
Kathleen Madigan

“BOTHERING JESUS TOUR”

April 8, 8 p.m.
Wentz Concert Hall
171 E. Chicago Ave., Naperville
ABOUT THE PERFORMER

Over Kathleen Madigan’s 25-year career, she has performed on nearly every late night show ever made. Leno, Letterman, Conan, Ferguson and most recently in 2015 on the new “The Nightly Show with Larry Wilmore,” and Ron White’s “Salute To The Troops” on CMT- her fifth appearance on the annual show. In 2014, Madigan was nominated for an American Comedy Award for Best Concert Comic, and her third one-hour special, “Madigan Again,” was named one of iTunes Best Comedy Albums. “Madigan Again” premiered on September 11, 2013, exclusively on Netflix in the U.S., Canada, Europe and Latin America and is also available on CD, DVD and audio or video download. Previously she’s released five CDs and three DVDs and starred in two HBO specials, three Comedy Central specials, and her previous one-hour special, “Gone Madigan,” premiered on Showtime and is available on Netflix.

So how is it, the Detroit Free Press asks, “that Madigan has yet to be cast as the wise-cracking a) best friend b) office worker or c) martini-swilling mother-in-law in any of countless sitcoms? We’re thinking because it’s because she’s so irreplaceable on the stage. She’s described as the funniest woman doing stand-up right now, but no gender qualifier is necessary. Along with Lewis Black, Brian Regan and Jim Gaffigan, she’s one of the funniest stand-up comedians of her generation.”

“I just want to tell jokes. I didn’t start doing open mics to become an actor on a sitcom or in a TV commercial. Those things never even crossed my mind. I just like to tell jokes for an hour or so and laugh,” Madigan says. 

“For a few of us working today, this was our goal. We don’t have any more goals. Can’t you ever have a goal, reach it and then enjoy it? This society is being driven by type A lunatics who say ‘you have to set more goals.’ No you don’t. Have a seat and enjoy the fact that you’re here! Maybe that’s the Irish in me talking though.”

It’s been a 25-year career of 300 nights a year on the road. “We don’t get time off like a band. Our tours never end. That’s why it makes me laugh when people say ‘how long is your tour?’ Well so far, 25 years.” She’s gone from one nighters, to club gigs, to theaters, to headlining the Mirage in Las Vegas.

She’s won the American Comedy Award for “Best Female Comedian” and the Phyllis Diller award for “Best Female Comedian.” Although she’s turned down many writing jobs because she enjoys performing more, she has written and produced for Lewis Black’s “Root of all Evil” on Comedy Central and for Gary Shandling’s Emmy monologues. She’s done two USO tours to Iraq and Afghanistan with pals Lewis Black, Robin Williams, John Bowman and musical acts Kid Rock, The Zac Brown Band, Kix Brooks and Kellie Pickler. “There’s no better show on earth than a show for the troops. Trust me, no crowd is as happy to see a show as 1,000 soldiers in Kabul. I do USO shows at home here in the U.S. too, but the further people are away, the more they appreciate it. I don’t think they get paid enough for a hard job, so I like to do something for free when I can.”

She remains the only comedian in the history of NBC’s “Last Comic Standing” to go unchallenged by any other comedian--meaning no comedian would say they were funnier than her. Madigan was a top three finalist in Season 2 and a judge on Season 5.

She’s a favorite on nationally syndicated radio shows such as the “The Bob and Tom Show” and “The Stephanie Miller Show.” She’s also in constant rotation on SIRIUS-XM Radio and is repeatedly voted No. 1 audience favorite by listeners.

Madigan has performed internationally at festivals and theaters in Ireland, England, Australia and has filmed six Montreal Gala Shows at the Montreal Comedy Festival for Canadian television.

Originally from St. Louis, Mo., she splits her time between the road, Los Angeles and Missouri.

For more information go to KathleenMadigan.com. Follow Kathleen on Twitter - @KathleenMadigan.
WHAT OTHER COMEDIANS ARE SAYING ABOUT KATHLEEN MADIGAN

“The funniest comic in America, bar none.” – Lewis Black
“Easily one of the best comics alive.” – Ron White
“One of America’s funniest female comics.” – Jay Leno

CREDITS

The Nightly Show with Larry Wilmore – Comedy Central (2 appearances)
The View – ABC (2 appearances)
The Tonight Show with Jay Leno – NBC (25 appearances)
The Late Show with David Letterman – CBS (7 appearances)
The Late, Late Show with Craig Ferguson – CBS
Late Night with Conan O’Brien – NBC (2 appearances)
Why We Laugh: Funny Women — (Documentary 2013)
Just For Laughs: Montreal Comedy Festival — (6 appearances)
The Green Room with Paul Provenza – Showtime (2011)
Dr. Phil – Syndicated (3 appearances)
E! Entertainment — (numerous commentary appearances)
TV Guide Network — (numerous commentary appearances)
ESPN 2 — (numerous commentary appearances)
The Bonnie Hunt Show – Syndicated (2 appearances)
The Joy Behar Show — HLN (2009)
Root of All Evil – Comedy Central (2008)
I Love The… (70s, 80s, 90s, New Millennium) – VH1 (numerous appearances)
Shorties Watchin’ Shorties – Comedy Central (2004)
The World Comedy Tour: Melbourne — (2002)
Comic Remix – Comedy Central (2002)
USO Comedy Tour — Comedy Central (2002)
Late Friday – NBC (2001)
Comedy Central Presents — (2000)
HBO Comedy Half Hour — (1998, 1997)
Live at Jongleurs — (1997)
Bob Hope Presents the Ladies of Laughter – NBC (1992)
Women of the Night – HBO (1991)
½ Hour Comedy Hour – MTV (1990)
Stand-up Spotlight – VH1 (1988)
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Mandy Nousain Boothe

April 9, 6 p.m.
Madden Theatre
171 E. Chicago Ave., Naperville
Mandy Nousain Boothe is honored to return to Naperville to perform once again at her beloved alma mater. Until recently, she was based in Kansas City and has been working professionally as a vocalist, actress and vocal instructor since graduating from North Central College in 2010. She has several professional musical theater credits in Kansas City and Chicago and has performed as lead vocalist with her jazz group The Mandy Boothe Quartet for several years. With her sweet silvery voice and engaging enthusiasm, Boothe strives to create a warm, enjoyable rapport with her audiences. Her passion for singing has led her to inspire hundreds of students through teaching private vocal lessons and musical directing several children’s productions at The Culture House in Olathe, Kan. She and her husband Daniel have recently relocated to Grand Rapids, Mich., where she is quickly joining the vibrant music community there. She is looking forward to recording her first album of vocal standards this summer!

Tonight, Boothe is thrilled to share some of the most wonderful treasures of The Great American Songbook—beloved tunes by Richard Rodgers, Lorenz Hart and Oscar Hammerstein II. The music of these prolific writers has stood the test of time, and their familiar melodies continue to linger in our nostalgic hearts even today. Influenced by her jazz and swing sensibilities, she brings a fresh twist to these cherished classics.
The Fab Four: 
THE ULTIMATE TRIBUTE

April 22, 8 p.m.
Wentz Concert Hall 
171 E. Chicago Ave., Naperville
THE FAB FOUR: THE ULTIMATE TRIBUTE

ABOUT THE PERFORMERS

If you want to experience the best Beatles tribute ever, you won’t want to miss The Fab Four: The Ultimate Tribute.

The Emmy Award-winning Fab Four is elevated far above every other Beatles tribute due to its precise attention to detail. With uncanny, note-for-note live renditions of Beatles’ classics such as “Can’t Buy Me Love,” “Yesterday,” “A Day In The Life,” “Twist And Shout,” “Here Comes The Sun,” and “Hey Jude,” the Fab Four will make you think you are watching the real thing.

Their incredible stage performances include three costume changes representing every era of the Beatles’ ever-changing career. This loving tribute to the Beatles has amazed audiences in countries around the world including Japan, Australia, France, Hong Kong, The United Kingdom, Germany, Mexico and Brazil.

The Fab Four is truly the Ultimate tribute.

NEIL CANDELORA as Paul McCartney
Born in Orlando, Fla., into a family of actors and performers, Candelora made his first stage appearance at the age of 3 months and hasn’t strayed far from the spotlight since. He is an accomplished songwriter, singer, musician and actor. Although he’s only 21 years old, he already has many awards and accolades, which are a tribute to his versatility. He is a member of two highly regarded Chicago-based groups, The Clergymen and the Ivy’s. The groups recently concluded a 15 city tour of the Midwest and East Coast. Presently he is a music major in the prestigious CUP program at Chicago’s renowned Columbia College.

RON MCNEIL as John Lennon
McNeil has performed all around the world, including Japan, Hong Kong, Argentina and Brazil, in front of an audience of 30,000 in Brazil. In Malaysia, he was invited to play for the prime minister in a special performance. He was also chosen to play numerous shows to promote The Beatles Anthology video release by Turner Home Entertainment. His incredible look and sound-alike abilities have created the ultimate loving tribute to the late John Lennon. Each night, his uncanny rendition of “Imagine” captures the spirit of the man we all knew and loved.

GAVIN PRING as George Harrison
Born and raised in the birthplace of The Beatles (Liverpool, England) and bearing a remarkable resemblance to George Harrison, it was inevitable that Pring would be in the cast of The Fab Four. His natural Liverpudlian wit and charm have won him acclaim around the world and he is now one of the most sought-after artists in his field. He has performed at a number of international venues, and has even shared the stage with Sir Paul McCartney himself. It’s his attention to detail that makes him the best tribute to the spiritual Beatle.

JOE BOLOGNA as Ringo Starr
A native of Detroit, Bologna formed his first band by age 13 and went on to play with a number of Detroit-area bands, ranging from punk/alternative to classic rock and southern gospel. He also loved the Beatles, performing in several local Beatles tributes. Since that time, he has become one of the top Ringo Starr impersonators in the world, touring the United States, South America, Europe and the Far East. He also has performed on major television shows such as “Good Morning America” and “The Ellen DeGeneres show,” at Caesars Palace in Las Vegas and for the closing bell at the New York Stock Exchange. This versatile musician plays drums, bass, keyboards and guitar, on top of being a successful songwriter.

GEORGE TRULLINGER as Ed Sullivan
A talented entertainer blessed with the gift of music and comedy, Trullinger has performed for over 30 years on stages from Las Vegas to New York City, as well as Canada, Japan, Germany and Russia. In 1983, he was the first to open the Legends In Concert show and has been one of the most well received acts ever since. He “transforms” himself into the beloved showman and takes the audience back in time to that historic night when Ed Sullivan introduced The Beatles and its music to America. His tribute to Mr. Sullivan is done with respect and a bit of humor that adds a theatrical touch to the show.
RUSSIAN NATIONAL BALLET THEATRE

“Giselle”

April 29, 8 p.m.
Pfeiffer Hall
310 E. Benton Ave., Naperville
RUSSIAN NATIONAL BALLET THEATRE

A Columbia Artists Production
Direct from Moscow, Russia

Russian National Ballet Theatre
Company of 50

Artistic Director: Elena Radchenko

GISELLE

Full-length Ballet in Two Acts

Music: Adolphe Adam
Libretto: Jules-Henri Vernoy de Saint-Georges and Théophile Gautier
Choreography: Marius Petipa
Sets: Lev Solodovnikov
Costumes: E. Radchenko
Additional choreography and staging by: Iryna Kovalova

Cast
Giselle ................... Hanna Zimovchenko, Maria Sokolnikova, Olga Gudkova
Count Albrecht ............... Ivan Zviagincev, Dmitriy Sitkevich, Nelson Pena
Hilarion, the Forrester ................................ Evgeniy Rudakov
Berthe, Giselle’s Mother ........................................ Maria Kluva
Wilfred, Albrecht’s Sword Bearer ........................... Anton Baglikov
Myrthe ...................................... Elena Khorosheva, Maria Kluva
The Wilis .................. Hanna Zimovchenko, Galina Romanova, Olga Gudkova
Plus the Corps de Ballet
ABOUT THE COMPANY

The Russian National Ballet Theatre was founded in Moscow during the transitional period of Perestroika in the late 1980s, when many of the great dancers and choreographers of the Soviet Union’s ballet institutions were exercising their new-found creative freedom. They started new, vibrant companies dedicated not only to the timeless tradition of classical Russian Ballet but to invigorate this tradition as the Russians began to accept new developments in the dance from around the world.

The company, then titled the Soviet National Ballet, was founded by and incorporated graduates from the great Russian choreographic schools of Moscow, St. Petersburg and Perm. The principal dancers of the company came from the upper ranks of the great ballet companies and academies of Russia and the companies of Riga, Kiev and even Warsaw. Today, the Russian National Ballet Theatre is its own institution with more than 50 dancers of singular instruction and vast experience, many of whom have been with the company since its inception. In addition to their extensive tour history, beginning in January 2017 the company will embark upon a four-month coast-to-coast tour of the United States.

In 1994, the legendary Bolshoi principal dancer Elena Radchenko was selected by presidential decree to assume the first permanent artistic directorship of the company. Radchenko is the founder of the Russian National Ballet Theatre, and she has focused the company on upholding the grand national tradition of the major Russian ballet works and developing new talents throughout Russia with a repertory of virtually all of the great full works of Petipa: “Don Quixote,” “La Bayadere,” “The Sleeping Beauty,” “Swan Lake,” “Raymonda,” “Paquita,” “Coppelia” and “La Sylphide,” as well as productions of, among others, “The Nutcracker,” “Sylvia,” and “La Fille Mal Gardee.”

PROGRAM NOTES

Act I: A Rhineland Village

Giselle, a peasant girl, has fallen in love with Count Albrécht, who has led her to believe that he is a villager named Loys. Her superstitious mother, Berthe, hoping that Giselle will marry the forester Hilarion, warns her against Loys, to whom she has taken an instinctive dislike.

In order to discourage Giselle’s love for ‘Loys’, Berthe further recounts the legend of the Wilis—ghosts of young girls who have been jilted and die before their wedding day: to avenge themselves, they dance to death any man who crosses their paths between midnight and dawn. But Giselle disregards her mother and joins with her beloved in the celebrations that mark the end of the grape harvest, when she is crowned Queen of the Vintage.

Wilfred, Albrécht’s squire, secretly warns him that a hunting party is approaching, led by the Duke of Courland and the Countess Bathilde (Albrécht’s future bride), who are staying at Albrécht’s castle for the betrothal ceremony. Albrécht hides, but Hilarion has witnessed this meeting and decides to break in to ‘Loy’s’ cottage to discover the secret of his identity. The hunting party arrives. Giselle dances for the nobles, and when she tells Bathilde that she too is engaged, the Countess gives her a necklace. Bathilde, tired from hunting, asks to rest in Berthe’s cottage, but the Duke decides to continue the hunt and orders a hunting horn to be left by the cottage door so that he and the rest of the party may be recalled when Bathilde is ready to rejoin them. Hilarion now reappears from Loys’s cottage. He has found Albrécht’s sword, and when he compares it with the hunting horn, he sees that they bear the same crest; this gives him the evidence for which he has been looking. Not realizing that the hunt is still nearby, Albrécht returns. Hilarion interrupts the dancing and reveals the truth about ‘Loys.’ He sounds the horn, the hunting party returns and Bathilde, coming out of the cottage, claims Albrécht as her fiancé. The shock is too much for Giselle, and she loses her reason. In her madness she relives her love for ‘Loys’ and, seizing his sword, she kills herself.
Act II: Giselle’s Grave in the Forest

Hilarion keeps vigil by Giselle’s grave, which lies deep in the forest in unconsecrated ground. It is midnight, the time when the Wilis materialize. Hilarion flees in terror when confronted by these apparitions. Myrthe, their queen, now arrives from the marshes and summons her Wilis. She draws Giselle from her grave to be initiated into their rites. The Wilis disperse as Albrécht approaches, searching for Giselle’s grave. He lays flowers at the cross, and when Giselle’s spirit appears to him, he follows it into the forest.

Hilarion, pursued by the Wilis, returns and is forced into an endless dance. Exhausted, he is driven into the lake, where he drowns. The Wilis now seek out Albrécht, and when Myrthe commands him to dance, Giselle urges him to the safety of the cross, but he is powerless when Myrthe orders Giselle to entice him away by dancing with him. Giselle tries to sustain him, but as the night wears on he becomes weaker and weaker. Just as he is about to die, dawn breaks. Daylight destroys the Wilis’ power and the ghostly dancers fade away; Giselle, whose love has transcended death, returns to her grave, her spirit freed from the power of the Wilis, leaving Albrécht sorrowing and alone.

“Giselle:” The Music and Its Creator

Adolphe Adam was born in 1803 in Paris. His father, Louis Adam, came from Alsace and was a well-known pianist, professor at the Conservatoire and author of a best-selling piano method. Surprisingly, he was opposed to any musical education for his son, but eventually allowed him to enter the Conservatoire. After a slow start Adolphe became a pupil of Boieldieu, composer of La Dame Blanche, and began to write with remarkable facility. At 22 he received the Second Prix de Rome, and in 1830 his opera “Danilova” was presented at the Opéra Comique. During the next 18 months he composed four operas, all staged in Paris. He married the sister of Pierre Laporte, director of the Covent Garden Theatre. This connection brought him to London in 1832 for the premieres of his two English comic operas, “The First Campaign” and “The Dark Diamond,” and a year later he returned with a ballet score, “Faust,” for the King’s Theatre.

More than 50 stage works followed, many of them enormously successful, including the comic operas “Le Chalet,” “Le Postillon de Longjumeau,” “La Poupée de Nuremberg,” “Si j’étais Roi” and the ballets “Le Diable à Quatre,” “La jolie fille de Gand,” “La Fille du Danube,” “Le Corsaire” and of course, “Giselle,” his acknowledged masterpiece. Adam became one of the most popular composers of his time, as well-known in Berlin and St. Petersburg as in Paris and London. His last stage work was a delightful one-act operetta, “Les Pantins de Violette,” given its premiere on April 29, 1856 at Offenbach’s Bouffes-Parisiens. Adam died in his sleep four nights later.

The apparent simplicity of Adam’s music is deceptive because the piano editions of his operas and ballets, published for sale to a mass market of amateurs, required such basic presentation. He was in fact expert at creating instant theatrical effects with short melodic motifs tailor-made for character or situation and with unexpected harmonic progressions to control the audience’s emotional tension. Like his compatriots Auber and Hérold, similarly involved in opéra comique, he benefited from the influence of Rossini and Donizetti, and if all three were inevitably under the shadow of Meyerbeer when attempting grand opera, they were nonetheless totally successful in providing high-class entertainment for most of Europe for well over half a century.

Adam’s accounts of composing “Giselle” vary: in one place he recalls having written the score in eight days, elsewhere he mentions three weeks. The historian Ivor Guest has examined a manuscript score, which records dates of completion for separate sections, ranging from April 11, 1841, to the last entry on June 8. Adam may well have been referring to first sketches. At any rate he seems to have enjoyed the collaboration between himself, the rising young star Carlotta Grisi, and her choreographer-mentor Jules
Perrot: “I composed the music in high spirits. I was in a hurry and that always fires my imagination. I was very friendly with Perrot and Carlotta, and the piece evolved, as it were, in my drawing room.”

Although “Giselle” was not the first ballet to adopt an elementary Leitmotif procedure, it is certainly the earliest that is still in the repertory. The first act contains more examples of this device than the second, because the first lends itself more to the mime scenes necessary to establish the plot in the earlier part of the ballet than it does to set dance pieces. One obvious example is the short, stabbing, unharmonized motif associated with Hilarion, another is the repeated and flexible use of the love theme for Giselle and Albrécht, recalled toward the end of the first act in fragmented form and chromatically raised pitch layers. The set dance sections are composed in the form of their aria and ensemble counterparts in operas of the time: quadrilles, waltzes, polaccas, galops, nocturnes or tarantellas. Adam uses these forms with a certain freedom and juxtaposes them effectively.

The enormous popularity of “Giselle” has had a curious effect on its music. Since the mid-19th century, the numerous productions in different countries have brought about many changes of detail in choreography and scenario. It was not normal practice to import orchestral material for new productions of ballets of that period. The choreographer would rehearse the dancers to the sound of one violin, sometimes two, playing from a violin conductor part, prepared from the original score. An orchestration would then be ordered from a local musician, inevitably reflecting whatever changes had been made. That is why the great centers of ballet culture have inherited variants of the original music and its instrumentation. Adam’s orchestral score was never published and the foregoing comments may perhaps explain why there had been no urgent search for it.

“Giselle” was first seen in Moscow in 1843, just two years after its creation in Paris, and a year after it was staged in St. Petersburg. The ballet’s history in Russia since that time has shown a continuous sequence of performances, with Jules Perrot—one of the great originators of the choreography—providing a basic text which has been illuminated by the care and genius of generations of ballerinas and producers. When “Giselle” was forgotten everywhere else in Europe—it was dropped from the Paris Opera repertory in 1868—Russian dancers and ballet masters preserved and honored it. The Moscow Festival Ballet’s production maintains the Russian tradition of scrupulous production and loving concern for this gem of the Romantic ballet.
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ARTSPOWER NATIONAL TOURING THEATRE

“The Monster Who Ate My Peas”

April 29, 10 a.m. and 1 p.m.
Wentz Concert Hall
171 E. Chicago Ave., Naperville
Gary W. Blackman and Mark A. Blackman  
*Executive Producers*

Greg Gunning  
*Artistic Director*

*present*  

**THE MONSTER WHO ATE MY PEAS**  
**BASED ON THE BOOK BY DANNY SCHNITZLEIN**  
*with*  
Leigh Akin  
Jamie Dillon Grossman  
Henry DuRocher  
Missy Michael Jamieson  

Allen B. Wheaton  
*Stage Manager*

*Directed by* Greg Gunning  
*Adaptation and Lyrics by* Greg Gunning  
*Music and Orchestrations by* Richard DeRosa  

*Choreography by* Nicole DiVincenzo  

*Incidental Music by* Ron Drotos  
*Costumes by* Fred Sorrentino  

THE MONSTER WHO ATE MY PEAS  
By Danny Schnitzlein and Illustrated by Matt Faulkner  
Published by Peachtree Publishers  
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“THE MONSTER WHO ATE MY PEAS”

CAST

Mom, Leigh Akin
Dad / Monster, Henry DuRocher
Ralph, Jamie Dillon Grossman
Danny, Missy Michael Jamieson
Stage Manager, Allen B. Wheaton

MUSICAL NUMBERS

I Just Can’t Eat Those Peas ............................................... Danny and Cast
Eat Those Peas! .......................................................... Cast
The Monster Tamer .................................................. Danny and Ralph
Monster’s First Entrance ........................................ Orchestra
Anything ‘Ya Want, ‘Ya Got! ......................................... Monster and Cast
Trade #1 .................................................................. Monster
The Soccer Game ..................................................... Cast
“I’m Back!“ ................................................................. Monster
Trade #2 .................................................................. Monster
I’ve Got a Monster for a Friend ................................ Danny
Monsters Rule! .......................................................... Four Monsters
Trade #3 .................................................................. Monster
Brand New Me! (and Finale) .................................... Danny and Cast
of a grant from the National Endowment for the Arts to study for a year with jazz recording artist Eddie Daniels. He and his wife Leslie Sutton-Smith each have a daughter, Alyssa Blackman and Kelly Sutton-Skinner.

GREG GUNNING (Artistic Director) hails from Chicago and is the man behind ArtsPower’s on-stage magic. He has written every ArtsPower production since 1989. He auditions and rehearses ArtsPower’s theatre companies each semester in addition to creating at least one new production each year. A graduate of the Cincinnati Conservatory of Music and a former actor, he has performed in 38 states across the country.

RICHARD DEROSA (Composer & Orchestrator) orchestrated the scores to ArtsPower’s “Fourscore and Seven Years Ago,” “Olympic Spirit: The Jesse Owens Story,” “Beyond the Miracle,” “The Silent Boy,” “Anne of Green Gables,” “Laura Ingalls Wilder: Growing Up on the Prairie,” “Terrifically Tilly,” “A Little Princess,” “Caddie Woodlawn,” “Otherwise Known as Sheila the Great,” “Salem Justice,” “Are You My Mother?,” “Anastasia Krupnik,” “Highlights for Children,” “Hans Brinker & the Silver Skates,” “Lily’s Crossing,” “The Little Engine That Could Earns Her Whistle,” “From the Mixed-up Files of Mrs. Basil E. Frankweiler,” “Mike Mulligan & His Steam Shovel,” “The Rainbow Fish,” “Amber Brown is Not a Crayon,” “My Heart in a Suitcase” and “Harry the Dirty Dog.” He is a respected jazz drummer and arranger and has toured and recorded with jazz legend Gerry Mulligan, Susannah McCorkle, Jackie and Roy and many other world-class jazz musicians. He is a faculty member at University of North Texas University where he teaches jazz composition and arranging. Derosa also is affiliated with Jazz at Lincoln Center as an arranger for Wynton Marsalis and the Lincoln Center Jazz Orchestra.

FRED SORRENTINO (Costumer) has designed and built the costumes for ArtsPower’s “Beyond the Miracle,” “Laura Ingalls Wilder: Growing Up on the Prairie,” “Anne of Green Gables,” “Hans Brinker & the Silver Skates,” “A Little Princess,” “Terrifically Tilly,” “Salem Justice,” “Caddie Woodlawn,” “Are You My Mother?,” “Anastasia Krupnik,” “Highlights for Children,” “Otherwise Known as Sheila the Great,” “Lily’s Crossing,” “The Little Engine That Could Earns Her Whistle,” “From The Mixed Up Files of Mrs. Basil E. Frankweiler,” “Mike Mulligan And His Steam Shovel,” “The Rainbow Fish,” “Amber Brown is Not a Crayon,” “My Heart in a Suitcase” and “Harry the Dirty Dog.” He is a gifted musician having earned a bachelor’s degree in voice from Jersey City (NJ) State College. A veteran performer in both operatic and musical theatre productions, Sorrentino now maintains a busy schedule designing and building costumes.

ARTSPower National Touring Theatre

Celebrating our 31st anniversary season in 2016-2017, ArtsPower is one of America’s largest and most respected producers of professional theatre for young and family audiences. Founded by twin brothers Gary and Mark Blackman in 1985, ArtsPower has created 30 original musicals and plays that have been presented for more than 13 million people throughout 49 states and the District of Columbia. Based in Cedar Grove, New Jersey, ArtsPower hopes you enjoy today’s performance and invites you to share your comments with us at info@artspower.org.

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Little Friends
_Everyone Is an Artist: The Art of Identity, Inclusion and Inspiration_
MAY 19 - 28
A collection of works from the artists of Little Friends creatively expresses emotions and thoughts and is a catalyst for connection between Little Friends and the Naperville community in a manner not previously experienced. Little Friends believes that everyone should have the opportunity for a full life in their own community with meaningful work, education, strong relationships, fun and laughter…and art. “Everyone is an Artist: The Art of Identity, Inclusion, and Inspiration” features an array of artwork, in many mediums, by children, teens and adults.

Lorraine Peltz
_The Decorative Impulse_
MARCH 31 - MAY 14
Lorraine Peltz’s paintings and works on paper examine the ideas of memory, place and identity—particularly in relation to women. Using imagery culled from both personal history and the contemporary moment, her work incorporates the remembered image of a particular chandelier with a range of painterly events, sometimes including patterned flowers, starbursts and decorative flourishes.

Visit northcentralcollege.edu/show for dates and times of artist receptions.
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May 13

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May 21

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171 E. Chicago Ave., Naperville, IL

These programs are partially supported by a grant from the Illinois Arts Council, a state agency, and the National Endowment for the Arts.
WHO’S WHO IN THE CAST

LEIGH AKIN (Mom) is so excited to be going on this musical adventure with ArtsPower. She was originally trained as an opera singer and she received her master’s in vocal performance at the Peck School of the Arts in 2014. Since moving to New York a year ago she has performed as Tisbe in Bronx Opera’s “Cinderella,” as a singer in a Soho Rep production of “No Exit,” with the Messenger Theater Company in their world premier of “The Door Was Open,” and has performed as a comedian, storyteller and singer at Gotham Comedy Club, Broadway Comedy Club and Creek and Cave. She loves her family, she loves her roommates, and she loves her bicycle.

HENRY DuROCHER (Dad / Monster) is excited to return to ArtsPower this season after having performed last fall in “Dog Loves Books!” His experiences bringing theatre to children began in his home town of Rochester, New York, where he studied musical theatre at Nazareth College and has since included a spectacular summer at Santa’s Village, New Hampshire and a handful of thrilling productions, including “Spring Awakening,” “The Cherry Orchard,” “Hairspray,” “Fiddler on the Roof” and “A Midsummer Night’s Dream.” When Henry is not performing, he enjoys illustration, sewing, and hairstyling!

JAMIE DILLON GROSSMAN (Ralph) is thrilled to be making her New York debut with ArtsPower. A recent graduate from the University of Arizona in May, some of her past credits include: “Rock of Ages” (Regina), “The Full Monty” (Georgie), “The Little Mermaid” (Adella/Princess), “Reckless” (Pooty), “A Little Night Music” (Fredricka) and “Titanic” (Bellboy). Thanks to Mom, Dad, Carly and her dog Sheldon for the inspiration.

MISSY MICHEAL JAMIESON (Danny) is a NYC-based actor who recently graduated with her BFA from NYU/Tisch’s New Studio on Broadway. NYC: “Broadway’s Future Songbook” (NYPL @ Lincoln Center), “Lysistrata Jones” (Lysistrata) at NYU/Tisch. Regional: “CARRIE” (Carrie) at Peregrine Theatre Ensemble, “Spring Awakening” (Wendla) at YA4Ever. International: “Troilus and Cressida” (Cressida) at RADA. Many thanks to ArtsPower, Mom+Dad, ZL. For Levi and Ford, the best monster tamers around. www.MissyMichaelJamieson.com


GARY BLACKMAN (Executive Producer) cofounded ArtsPower in 1985 with his identical twin brother Mark and serves as ArtsPower’s managing director. He received his bachelor’s degree in psychology from Columbia College, Columbia University and earned a master’s degree in music education from the College of Music at Florida State University. In 2013, he was appointed as a council member to the New Jersey State Council on the Arts by Governor Christie. He is also a graduate of the Commercial Theatre Institute. He and his wife Amy and their daughter Emma live in Glen Ridge, New Jersey.

MARK BLACKMAN (Executive Producer) is ArtsPower’s founding codirector and currently serves as director of development. He is a graduate of Columbia College, Columbia University and received a master’s of music education degree from Florida State University’s College of Music. He is also a graduate of the Commercial Theatre Institute. He is responsible for ArtsPower’s fundraising and marketing efforts. In a former life, Blackman was a jazz saxophone player who was a recipient
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