

SONOMA STATE UNIVERSITY

Departments of Music and Theatre Arts & Dance present

ONCE UPON A MATTRESS

Music by MARY RODGERS

Lyrics by MARSHALL BARER

Book by JAY THOMPSON, DEAN
FULLER, and MARSHALL BARER

FEBRUARY 10-19, 2023

Evert B. Person Theatre

ONCE UPON A MATTRESS is presented by arrangement with
Concord Theatricals. www.concordtheatricals.com

Artistic

MUSIC DIRECTOR Lynne Morrow

STAGE DIRECTOR Doyle Ott

SCENIC DESIGN Anthony Bish, Chris Petterson, Aissa Simbulan

COSTUME DESIGN Teresa Kopaz & Katie Goff

LIGHT DESIGN Jack Hagerman

DRAMATURG Craig Gettman

PROPS DESIGN Aissa Simbulan

Production

STAGE MANAGER Jack Kelly

ASSISTANT STAGE MANAGER Heather Hitchcock

TECHNICAL DIRECTOR Theo Bridant

COSTUME SUPERVISOR Teresa Kopaz

LIGHTING BOARD OPERATOR Kai Barber

SOUND BOARD OPERATOR Fiona Sharkey

SOUND TECHNICIAN Albert Casselhoff, Enrique Rojas

STAGEHAND Hailey Glass, Sho Klusky, Theo Reece

WARDROBE Hollis Le Gate, Chinye Nkadi

TECH I/STITCHER & COSTUME SHOP HELP Carly Bozeman

PROPS Aissa Simbulan

DRAMATURG ADVISOR Scott Horstein

OPERATIONS MANAGER Yavé Guzman

Orchestra

BASS Steven Hoffman

TRUMPET 1 Daniel Norris

TRUMPET 2 Miriam Bozman

TRUMPET 1 SUB Tyler Graves (Feb 12, 18, 19)

PERCUSSION Allen Daniel Rivera

HARP Gennaro Porcaro

PIANO Yvonne Wormer

KEYBOARD Chris Alexander

Cast of Characters

MINSTREL Samuel Martin

PRINCE DAUNTLESS Nick Lawson

QUEEN AGGRAVAIN Gwenora Sarault

WIZARD Brayden Simmons-Ayala

PRINCESS #12 Amber Kaljumägi

LADY LARKEN Leila Brown

SIR HARRY Justin (Jay) Oliver

KING SEXTIMUS THE SILENT Bucky Brynjegard-Bialik

JESTER Red Graves

PRINCESS WINNIFRED Lauren "Buffy" Toledo

LADY LUCILLE Maya Pratt-Bauman

LADY MABELLE Amber Kaljumägi

LADY MERRILL Sabrina Blais

SIR STUDLEY Chihiro Fujii

JESTER'S FATHER Maya Pratt-Bauman

NIGHTINGALE OF SAMARKAND Kathryn Foster

INTIMACY CAPTAIN Maya Pratt-Bauman

DANCE CAPTAINS Maya Pratt-Bauman, Heather Hitchcock

Musical Numbers

Act 1

1 – Overture	Orchestra
2 – Prologue, Many Moons Ago	Minstrel
3 – Opening for a Princess	Dauntless, Larken, Ladies, Knights
4 – In a Little While	Harry, Larken
5 – In a Little While (reprise)	Harry, Larken
6 – Shy	Winnifred, Knights, Dauntless, Queen, Ladies
6a – Fanfare	
6b – The Minstrel, The Jester and I	Minstrel, Jester, King
7 – Sensitivity	Queen, Wizard
8 – The Swamps of Home	Winnifred, Ladies, Dauntless
9 – Fight	Harry, Larken
10 – Spanish Panic	Queen, Ensemble
11 – Tents	Orchestra
12 – Normandy	Minstrel, Larken, Jester
13 – Spanish Panic #2	Ensemble
14 – Song of Love	Dauntless, Winnifred, Ensemble

Act 2

15 – Entr'acte	Orchestra
16 – Opening, Quiet	Queen, Ensemble
17 – Happily Ever After	Winnifred
18 – Man to Man Talk	Dauntless, King
19 – Very Soft Shoes	Jester, Father
20 – Three O'Clock in the Morning	Orchestra
21 – Yesterday I Loved You	Harry, Larken
22 – Nightingale Lullabye	Nightingale, Queen, Winnifred, Ladies
22a – Wizard	Orchestra
23 – Finale	Ensemble

Director's Notes

When *Once Upon a Mattress* was a new show, it asked the challenging question: who gets to be a princess? Through humor the play challenged gender stereotypes, and had the temerity to portray a pregnant woman without a husband (a detail which had to be changed for the televised production over 10 years after the Broadway debut).

Since then, the experiences of Princess Diana, Meghan Markle, Princesses Mako and Ayako of Japan, and others who have renounced or lost their titles in return for personal freedom have made the question not only “Who gets to be a princess?” but “Who wants to be a princess?” And even many “genuine bonafide” princesses have said “not me.” Princess Beatrix abdicated as princess of the Netherlands in 2013 at age 75!

So if you are a recovering princess, remember, It’s never too late to not be a princess. If you are an aspiring princess (or prince, jester, queen or king, lady, theydy or gentle-them), Welcome! Whatever throne you sit on, or crown you wear, we recognize your sovereignty and hope you enjoy the show.

Lynne Morrow, Music Director (queen)
Doyle Ott, Stage Director (fool)

Dramaturgical Notes



Carol Burnett and Ken Berry in
1972 CBS version of *Mattress*
(commons.wikimedia.com)

Once Upon a Mattress: Key Facts

- Written by Mary Rodgers, Marshall Barer, Jay Thompson and Dean Fuller.
- Loosely based on "The Princess and the Pea" by Hans Christian Andersen.
- Originally opened off-Broadway in 1959, then moved to Broadway the same year.
- The show marked the Broadway debut of eventual television and film star Carol Burnett.
- A celebrated Broadway revival, starring Sarah Jessica Parker as Winnifred, opened December 1996.
- It was eventually turned into a made-for-TV movie starring Carol Burnett as Queen Aggravain.

About Hans Christian Andersen

Hans Christian Andersen (1805-1875) was born to a poor, uneducated family in the city of Odense, Denmark. Andersen would later remember his father entertaining him by reading him classic stories and play-acting on a model stage he built in their home. He passed before Andersen's twelfth birthday. At the age of fourteen, the ambitious Andersen set out for Copenhagen, the capital, and worked his way into intellectual circles, winning support for continued schooling and later for traveling in continental Europe. Andersen's society connections have led some scholars to speculate whether he may have secretly been related to Danish royalty.



Hans Christian Andersen (Thora Hallager)
- museum.odense.dk, Public Domain

In 1829, Andersen gained early recognition for a story featuring such characters as a talking cat. He also wrote novels and travelogues, the latter of which earned him considerable success.

Andersen is often considered the father of the modern fairy tale, including "The Little Mermaid," "The Emperor's New Clothes," "The Ugly Duckling," and "The Princess and the Pea," the fairy tale upon which *Once Upon a Mattress* is based. Andersen would over the course of his career write four collections of fairy tales.

His initial collection, published beginning in 1835, did not win critical approval, as indeed Andersen was rewriting the fairy tale genre in a way that the critics did not recognize. To begin with, Andersen took inspiration not from, for example, the Brothers Grimm, but chiefly from Danish folk tales collected by previous authors, as well as from ancient poetry and medieval literature. Andersen also turned inanimate objects into characters, as in the stories “The Collar,” “The Silver Penny,” “The Daisy,” and “Five Peas from One Pod.”

Furthermore, Andersen disregarded traditional notions of nobility and represented characters in a more colloquial, everyday style. As scholar Maria Nikilajeva explains in *The Oxford Encyclopedia of Children’s Literature*, “Kings go around in battered slippers and personally open the gates of their kingdoms; princesses read newspapers and roast chicken; and many supernatural creatures in later tales behave and talk like ordinary people.” Andersen’s own origins gave him a deep sympathy with people striving in poverty. He frequently depicted characters of humble origin in love with characters of higher status, and often refused conventional happy endings.

During his lifetime, Andersen’s fairy tales were translated worldwide and he was celebrated by Danish royalty. His birthday, April 2, is now celebrated as International Children’s Book Day.

Sources

Nikilajeva, Maria. “Andersen, Hans Christian.” Zipes, Jack, ed. *The Oxford Encyclopedia of Children’s Literature*. Oxford University Press: 2006. *Oxford Reference Online*. Accessed Dec. 30, 2022.

Nikilajeva, Maria. “Andersen, Hans Christian.” Zipes, Jack, ed. *The Oxford Companion to Fairy Tales*. Oxford University Press: 2015. *Oxford Reference Online*. Accessed Dec. 30, 2022.

Slotnik, Daniel E. “Sprung From Poverty, the Tales of Hans Christian Andersen Endure.” *www.nytimes.com/interactive/projects/cp/obituaries/archives/hans-christian-andersen*. Aug. 4, 2016.

“Hans Christian Andersen.” *en.wikipedia.org/wiki/Hans_Christian_Andersen*. Accessed Dec. 30, 2022.

“Hans Christian Andersen.” *www.biography.com/writer/hans-christian-andersen*. Accessed Dec. 30, 2022.

QUICK FACTS: “The Princess and the Pea”

- Written and published in May 1835
- Andersen based the story on a folk tale he heard as a child
- Was not well-received by Danish critics
- Some analysts view the tale as misogynistic
- Has been adapted hundreds of times by countless authors
- Andersen may have written this in part as a critique of class structure in society at the time

Princess Culture: The Pros and Cons

"You can recognize a lady from her elegant air,
but a genuine princess is exceedingly rare!"
- "Many Moons Ago," *Once Upon a Mattress*

Pros

- May help children develop confidence.
- May provide children with positive role models.
- May help children develop their imagination and creativity.
- May give children a sense of identity early in life.
- Useful for providing an "escape."
- May provide important knowledge of fashion and trends for children growing up.

Cons

- Tends to restrict children to a narrow definition of femininity (and by extension, masculinity).
- Enforces societal gender norms of dress, speech, and behavior.
- Playing princess and engagement with princess culture may be perceived as a gendered "girls" activity, that excludes children who are gendered as "boys."
- Disney and other archaic ideas of princesses persist and may perpetuate archaic ideas of gender.



Prince Harry and Meghan's carriage procession through streets of Windsor. (Londisland) <https://creativecommons.org/licenses/by/3.0/legalcode>

Sexuality in the 1950s: A Re-examination of a Misunderstood Era by Craig Gettman, Dramaturg

It would be easy to say that the 1950s were a simpler time. Thanks to commonly held misconceptions, the 50s are often viewed through the lens of TV shows like *Leave it to Beaver* and *Happy Days*, which feature a perpetually happy, tight-knit family and a group of teenagers mostly hanging out at a diner, respectively. On the surface, one might assume that *Once Upon a Mattress*, with its playful title, would align more with the innocent themes of *Leave it to Beaver* or similar shows based in that era. However, a deeper examination of the musical reveals clever commentary on what was actually going on at the time: the 1950s weren't as innocent as we think.

As historian Amanda Littauer suggests in her book *Bad Girls: Young Women, Sex, and Rebellion Before the Sixties*, girls and young women at the time were a lot more sexually active than is commonly perceived by the narrative that has been carried forward from that time. Although most premarital sexual activity took place within the confines of so-called "steady" relationships (which, according to Littauer, were

basically prototypical marriages), as Littauer says, "Somewhere between a fifth and a half of adolescent girls in the 1950s were experiencing premarital sex by the time they reached the age of high school graduation." Littauer also suggests that, while most girls' parents certainly didn't necessarily support this behavior, society as a whole did, so long as it took place within the confines of a steady relationship.

Littauer goes on to reveal that one of the results of this increase in sexual activity was a marked increase in pregnancies. In fact, as she states in her book, "Not surprisingly, birth rates were in line with the numbers on premarital pregnancy: between 1940 and 1960, census data showed a 2.5- fold increase in single motherhood among white women and a threefold increase among all women of childbearing age" Marshall Barer, Jay Thompson and Dean Fuller, in their lyrics and book for *Once Upon a Mattress*, attempt to comment on this trend with their characters Sir Harry and Lady Larken. Specifically, Larken begins the play in a pregnant state, having ostensibly had premarital sex with her boyfriend, Sir Harry. We could probably argue that these two had been "going steady," even if the play is set in medieval times. Still, the important thing here is that, as Sir Harry suggests, Larken is in danger of being exiled if others find out she is pregnant.

Littauer brings up this very situation: "Girls who became pregnant were shamed, isolated, and punished." Certainly, Barer et al. could have been commenting somehow on this attitude, although they did also provide a potential solution within the context of the play: Sir Harry and Lady Larken could get married, thereby legitimizing their relationship, and, by proxy, the pregnancy.

The desire that Larken and Harry have to get married is very much a 1950s attitude. In fact, couples would often get married simply to gain independence.

Thus, marriage was seen as a means to an end, even if many teenage couples might claim to be "in love."

On a side note, divorces in the 1950s were rare, with about 25 of every 1000 marriages ending in divorce. These numbers remained relatively static until 1967, when divorce laws changed and allowed for a more liberal approach.

Princess Diana opens
The Paisley Centre
and pays a visit to the
Accord Hospice (John
Macintyre)
[https://
creativecommons.
org/licenses/
by/2.0/legalcode](https://creativecommons.org/licenses/by/2.0/legalcode)



Ultimately, it was girls and women who ended up bearing the burden of trying to be sexually responsible, an attitude echoed in the play with Sir Harry placing the blame on Larken for the pregnancy. Furthermore, this general attitude persisted throughout the '50s. Women were tried and convicted of sex crimes at a much higher rate than were men. This phenomenon is not directly referenced in the play, although we can sense from the dialogue that Larken *may* be in danger of something similar, even if Sir Harry wants to blame the entire situation on her.

In stark contrast to this admittedly 1950s couple is the character of Winnifred, who bursts onto the scene in one of the most wonderfully outrageous entrances in contemporary theater. Fred, in contrast to Larken, is shamelessly clear in her motives and sexual appetite.

She, then, might come closer to representing what the 1950s were *actually* about: sexually liberated yet also responsible females exercising more control over their own destinies, for once.

It's almost a shame, then, that the narrative that seems to survive even into modern days is that the 1950s was more like *Leave it to Beaver* and less like the complex, sexually charged time that it actually was. Perhaps this remains one of the failings of our society, that we're simply incapable of embracing the idea that women and girls were experimenting sexually. We still have writers such as Marshall Barer, Jay Thompson, Dean Fuller, and Mary Rodgers to thank for such works of art as *Once Upon a Mattress*, for making a valiant attempt at course-correcting history with their frank and open discussion of issues like premarital sex and pregnancy.

Creator Biographies

Mary Rodgers, *Once Upon a Mattress* composer

Mary Rodgers (Composer). An accomplished author, screenwriter and composer, Mary Rodgers' (1931–2014) earliest professional credits included serving as Assistant to the Producer of Leonard Bernstein's New York Philharmonic Young People's Concerts.

Her Broadway career began as composer of the 1959 musical *Once Upon A Mattress* starring Carol Burnett, later broadcast to great success on network television and revived repeatedly. More than 400 productions of *Once Upon A Mattress* are presented annually in the U.S. and Canada and a 1997 Broadway production starring Sarah Jessica Parker earned a Tony Award nomination for Best Musical

Revival. ABC-TV presented a new version of *Once Upon A Mattress* on *The Wonderful World of Disney* in late 2005 (subsequently released on DVD), once again starring Carol Burnett, this time as the wicked Queen Aggravain, with Tracy Ullman as Princess Winnifred.

Ms. Rodgers had been a popular author of fiction for young people ever since her first book was released in 1972: *Freaky Friday* received the first prize at the Book World Spring Book Festival Awards, The Christopher Award, and was cited on the ALA Notable Book List. In 1977 Disney Studios adapted *Freaky Friday* into a movie, with screenplay by Rodgers, and starring Barbara Harris and Jodie Foster; a remake was broadcast on the ABC television network in 1995 and a musical version, by Rodgers and John Forster, was presented by Theatreworks/USA in 1991; and a new film remake, starring Jamie Lee Curtis and Lindsay Lohan, was released by Walt Disney Pictures in Summer 2003.

As a composer, her additional theatre credits include *Hot Spot* starring Judy Holliday, *The Mad Show*, *Working*, and *The Griffin and the Minor Canon*. Her television credits include *Once Upon a Mattress*, *Three to Make Music* (written with her sister Linda and starring Mary Martin), *Feathertop*, and Marlo Thomas' *Free to Be...You and Me*. She also composed the scores for several productions featuring the legendary Bil Baird Marionettes, including *Davy Jones' Locker* and *Pinocchio*, and several musicals for Theatreworks/USA. Her musicals have been celebrated in a revue, *Hey, Love*.

Additional authorship credits include *The Rotten Book*, *A Billion for Boris* (The Christopher Award; ALA Notable Book List), *Summer Switch* and the screenplay for Disney Studios, *The Devil and Max Devlin*.

The daughter of composer Richard Rodgers and Dorothy Rodgers, Mary collaborated with her mother on several projects, including: the 1970 book *A Word to the Wives*; a nationally syndicated radio program of the same title; and "Of Two Minds," a monthly column for *McCall's Magazine*. She also made several concert appearances with William Hammerstein, son of the celebrated lyricist, in an evening of reminiscences, anecdotes and musical selections celebrating their fathers' collaboration. For many years, Mary Rodgers served as the Rodgers family representative to The Rodgers & Hammerstein Organization.

At the time of her death, Mary Rodgers was Chairman Emeritus and served on the Board of the Juilliard School. She served on the boards of Lincoln Center for the Performing Arts, Inc., the Bridgehampton Chamber Music Festival and the Dramatists Guild Council.

In private life she was married to the late Henry Guettel, former Executive Director of the Theatre Development Fund (TDF); at the time of her death she was survived by her sister, Linda Rodgers Emory, five children, and seven grandchildren and step-grandchildren.

Marshall Barer, *Once Upon a Mattress* co-book writer, lyricist

Marshall Barer (1923–1998) could have been labeled eclectic, mercurial, peripatetic, or simply promiscuous, but it mattered not to him, who over the years mated his lyrics to the melodies of Michele Brouman, Hoagy Carmichael, Gordon Connell, J. Fred Coots, Vernon Duke, Duke Ellington, Michael Feinstein, Dean Fuller, Ronny Graham, Fred Hellerman, Burton Lane, Michel Legrand, Michael Leonard, Hugh Martin, Anita Nye, Lance Ong, Norman Paris, Mary Rodgers, the Davids (Raksin, Ross, Shire), William Roy, Bruce Scott, Ralph Strain, Joseph Thalken, Kurt Weill, and Alec Wilder—not to mention his own. While vouchsafing no "actual-all-time- number-one-favorite" he often confessed that, when asked, he found himself "leaning toward" Ms. Rodgers, with whom he wrote *Once Upon A Mattress* (1959) "several times".

Dean Fuller, *Once Upon a Mattress* co-book writer

Dean Fuller (1922-2017) was a composer, playwright, conductor, sailor, pilot, novelist and teacher. B.A. music and drama, Yale University. Alumnus Tamiment Playhouse, last of the Borscht Belt boot camps for revue writers, lyricists and composers. He co-wrote the book for *Once Upon A Mattress*, contributed music (with lyrics by Marshall Barer) to the revues *Once Over Lightly* (Zero Mostel, Jack Gilford, Sono Osato), *New Faces of 1956* (Tiger Haynes, Inga Swenson, Maggie Smith) and *Ziegfeld Follies* (Beatrice Lillie). Musical director and arranger for Tallulah Bankhead's only nightclub appearances (Sands Hotel, Las Vegas). Composer, National Repertory Theatre (Eva LeGallienne, Denholm Elliott, Farley Granger, Sylvia Sydney). Co-author/composer of the Off-Broadway musical *Smith*. Author of three novels: *Passage*, *A Death in Paris* and *Death of a Critic*.

Jay Thompson, *Once Upon a Mattress* co-book writer

Jay Thompson (1927-2014) co-wrote the book for *Once Upon A Mattress* and wrote the book, music and lyrics for the opera *The Bible Salesman*, as well as the one-act musical *The Oldest Trick in the World*. He also wrote *Pocketful of Wry*, a musical revue. In addition to composing words and music for the song "Jimmy," which was sung by Julie Andrews in the film *Thoroughly Modern Millie*, Thompson has created special material for Carol Channing, Dorothy Loudon, Imogene Coca and other funny ladies. As a director, he worked on *Once Upon A Mattress*, *Born Yesterday*, *Pocketful Of Wry*, *Annie*, *Forum*, *Sweet Charity*, *Steel Magnolias*, *Laughing Matter* and *The Oldest Trick In The World*.

Welcome to the Department of Music



EVERT B. PERSON THEATRE is an extraordinary learning laboratory, a fully-equipped live performance space containing professionally staffed costume and scene shops, where SSU students learn skills essential to the art of live dance, music and theater performance. For today's show, through performance-related coursework, the students have spent weeks in rehearsals, singing, acting, memorizing, dancing and more, under the mentorship of professional staff, designers, and faculty. We hope you enjoy the product of the students' learning and skill-building process.

2022-23 EVERT B. PERSON SCHOLARSHIPS

MUSIC Hector Altamirano, Ke'Arra Cosey, Sophia Fichera, Charles Gomez, Emma Kaelen Hofhenke, David Kerr, Jacob Logback, Ashley McDonald, Alexander Pletkin, Miranda Ronan, Gwenora Sarault, Sierra Smith, Estella Zea

ACTING Maya Pratt-Bauman, Jarrett Galante, Aviva (Bucky) Brynjugard-Bialik

DANCE Mikaili Thomas, Olivia Keydeniers, Jennifer Martuscelli, Alessandra Jennings, Jennifer Borges-Ortiz, Zara Labbe

TECHNICAL THEATRE Elise Clark, Sabrina Hick

Dr. Andy Collinsworth, Department Chair
Edward Beebout, Dean, School of Arts and Humanities

Brass and Percussion

Daniel Gianola-Norris Trumpet
David Ridge Trombone
Jonathan Seiberlich Tuba
Jennifer Wilsey Timpani, Percussion
Alicia Mastromonaco Horn

Jazz

Dr. Douglas Leibinger* Jazz History, Arranging, Improvisation, Trombone
Raffi Garabedian Saxophone
Ian Carey Trumpet
Ken Cook Piano
Randy Vincent Guitar
Andrew Emer Bass
George Marsh Drums

Keyboard

Marilyn Thompson* Piano, Chamber Music
Ken Cook Jazz Piano
Dan Cromeenes Collaborative Pianist
Jonathan Dimmock Organ, Harpsichord
Yvonne Wormer Collaborative Pianist

Music Education

Dr. Kim Mieder* Elementary Methods, Instrumental Methods and Pedagogy
Dr. Andy Collinsworth Instrumental Conducting and Pedagogy
Dr. Jenny Bent Choral Conducting and Pedagogy
Eric Cabalo Guitar Pedagogy
Dr. Alexander Kahn Instrumental Conducting
Dr. Lynne Morrow Vocal Pedagogy

Musicology and Ethnomusicology

Dr. John R. Palmer Musicology
Dr. Alexander Kahn Freshman Learning Community
Dr. Thom Limbert World Music
Beth Ann Turner SYRCE

Strings

Liana Bérubé Violin & Viola

Jill Brindel Cello

Eric Cabalo Classical Guitar

Dan Levitan Harp

Mark Wallace Bass

Aaron Westman Violin & Viola

Theory, Composition and Musicianship

Dr. Thom Limbert* Composition, Orchestration, 20th Century Analysis

Will Johnson, Emeritus Composition

Dr. Douglas Leibinger Jazz Theory

Dr. John R. Palmer Musicianship Program

Dr. Brian S. Wilson Theory Program

Voice, Opera & Music Theatre

Dr. Lynne Morrow* Voice, Diction

Christa Durand Voice

M. Jane Erwin Voice

Pamela Hicks Voice

Mark Kratz Voice

Krista Wigle Voice

Woodwinds

Dr. Andrew Harrison Saxophone

Rufus Olivier Bassoon

Kathleen Reynolds Flute

Laura Reynolds Oboe

Roy Zajac Clarinet

Ensembles

Dr. Jenny Bent* Symphonic Chorus, Concert Choir, SonoVoce

Dr. Alexander Kahn* Symphony Orchestra

Dr. Douglas Leibinger* Jazz Orchestra, Concert Jazz Ensemble

Dr. Andy Collinsworth* Wind Ensemble, Concert Band

Dr. Lynne Morrow Music Theatre Scenes and Music Theatre Production

Eric Cabalo Guitar Ensemble

Daniel Gianola-Norris Brass Ensemble

Dr. John R. Palmer Rock Collegium

Kenderick Freeman Latin Band

Faculty Ensembles

Faculty Jazz Ensemble Dr. Dougals Leibinger & George Marsh, Directors

Sonoma Musica Viva Dr. Brian S. Wilson, Director

Navarro Trio Victor Romasevich (Violin), Jill Brindel (Cello), Marilyn Thompson (Piano)

*Program Director

Christine Cali, Department Chair
Edward Beebout, Dean, School of Arts and Humanities

Acting

Marie Ramirez Downing Program Director

Introduction to Acting, Advanced Scene Study, Voice, Movement,
 Devised Theatre Workshop

Danielle Cain Voice, Scene Study, Comedy of Manners, Shakespeare, Audition,
 Drama Ensemble

Laura Odeh Beginning Acting, Career Prep and Planning, Physical Theatre

Doyle Ott Critical Thinking, Children's Theater, Humanities Learning Community,
 Commedia dell'Arte, Feldenkrais, Theatre History

Paul Draper Professor Emeritus

Dance

Christine Cali and Kristen Daley Dance Program Co-Directors

Christine Cali Contemporary Dance Forms, Choreography, Global Perspectives in Dance,
 Improvisation/Somatic Practices, Theatre in Action, Critical Thinking, Actor/Dancer
 Collaboration, Dance Ensemble, Spring Dance Choreography, Dance for Everybody

Kristen Daley Contemporary Dance Forms, Anatomy for Dance, Choreography, Dance
 History & Criticism, Yoga, Dance Conditioning, Actor/Dancer Collaboration, Dance
 Ensemble, Spring Dance Choreography, Global Perspectives in Dance

Byb Chanel Bibene African Dance Forms, Contemporary Dance Forms

Jennifer Jaffe Ballet

Nancy Lyons Professor Emeritus

Farrah McAdam Dance Ensemble, Dance for Everybody, Hip Hop,
 Contemporary Dance Forms

Technical Theatre

Anthony Bish Program Director

Scene Design, Light Design, Prop Design, Stage Management, Portfolio

Hannah Dakin Stage Management Instruction

Robyn Spencer-Crompton Costume Instruction

Theatre Studies

Scott Horstein Program Director

Dramaturgy, Contemporary Theatre, Playwriting, Research Methods, Theatre History,
 Humanities Learning Community

Judy Navas Professor Emeritus

Guest Speakers

Olivia Bowman-Jackson

Abdur-Rahim Jackson

Farrah McAdam

Logan Marshall-Green

Guillermo Aviles-Rodriguez

Rulan Tangen

Oswaldo Ramirez

Beowulf Boritt

Adam Versényi

Jamie Nakama

Mestre Espaço

Nakissa Etemad

Uzoamaka Nwankpa

Joti Singh

Lourdes Guzmán González

Brenda Muñoz Salazar

CPA Professional Staff

ADMINISTRATIVE MANAGER Tai Russotti

ADMINISTRATIVE SPECIALIST, DEPARTMENT OF MUSIC Brooke Tester

ADMINISTRATIVE SPECIALIST, DEPARTMENT OF THEATRE ARTS & DANCE Douangta Sorensen

ASSISTANT TO THE DEAN Leigh McTaggart

COMMUNICATIONS AND OUTREACH ANALYST Linda Eichhorn

PUBLIC AFFAIRS/COMMUNICATIONS SPECIALIST Jana Duncan

COSTUME COORDINATOR Teresa Kopaz

TECHNICAL DIRECTOR Theo Bridant

Want to donate to the Departments of Music and Theatre Arts & Dance?



Donating to the SSU Music and Theatre Arts & Dance Departments using the QR scan code is simple!

- 1. Enter the amount you wish to donate, and Select either "Music Department", "Theatre Arts", or "Dance".**
- 2. You may designate your gift to a specific program in the Comments field.**
- 3. Click "Add to cart" - you can continue to add donations to other areas of Sonoma State if you wish.**
- 4. Click on "Check out", then you can either sign in, create an account, or login as a guest**
- 5. Enter your donor and payment information, and voila!**

Thank you for your continued support of our students!

