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* Former or current company member

Presents



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Highfield Theatre

Falmouth, Massachusetts

Tuesday, July 20th through Saturday, July 24th, 2021 at 7:30 p.m.
 Wednesday and Thursday Matinées, July 21st & 22nd, 2021 at 2:00 p.m.

*This production is made possible by the generosity of
 Blanche Seifer*

Mark A. Pearson
 Executive and Artistic Director

Mark Pearson
 Stage Direction

Mila Henry
 Music Direction

Associate Artistic Director Beth Burrier
 Production Manager and Technical Director Kristin Knutson
 Stage Manager Miranda Van Mooy
 Costume Designer Thomas J. Charles
 Lighting Designer Elijah Kleinberg
 Assistant Director & Choreographer Caitlin Belcik

The Thursday matinee performance will be led by Associate Conductor & Pianist, Lindsay Miller.

Cast of Trouble in Tahiti

Dinah, a suburban housewife Gillian Weatherford
 Sam, her husband Alex Poletti

The Trio, a Greek Chorus born of the radio commercial: Orlando Montalvo, Brandon Roth, Sophie Thompson

Time: 1950s

Place: Any American city, and its suburbs

The Marquee Society includes those who have supported the College Light Opera Company with gifts to the CLOC Annual Fund. Listed here are those who have contributed \$500 or more.

Board of Trustees of the College Light Opera Company: Leslie M. Wrigley (President), B. Deborah Cohen* (Vice-President), Elizabeth Craig (Secretary), David Cantor* (Treasurer), Robert Bock (Clerk of the Corporation), Meg Fofonoff, Liz Cochary Gross, Katie Lynch Koglin*, Scott Pinkney*, Clyde Tyndale*, Phillip C. Zimmerman, Mark A. Pearson*, Ex-Officio. **Trustees Emeriti:** Susan Condon, Robert* and Ursula* Haslun, Megan Jones, Caroline Lloyd.

We Are Grateful for the Generous Support of Corporate Sponsors



2021 Repertoire

<i>Pirates of Penzance</i>	June 22-26	<i>Trouble in Tahiti</i>	July 20-24
<i>Very Good Eddie</i>	June 29-July 3	<i>Wizard of Oz</i>	July 27-31
<i>A Gentleman's Guide to</i>		<i>Little Women</i>	August 3-7
<i>Love and Murder</i>	July 6-10	<i>The Sorcerer</i>	August 10-14
<i>Pajama Game</i>	July 13-17	<i>The Danger Year</i>	August 17-21

Video or audio recording of this production is strictly prohibited.

Orchestra

Piano.....Mila Henry
Bass.....Abby Singer-Miller
James G. Kazanis Endowed Chair
Percussion.....Nicholas Urbanic
Stanley G. Welsh Endowed Chair

The full orchestra, including all endowed chairs, will return in 2022. Endowed chairs are made by gifts of \$15,000 or more to the CLOC Endowment Fund. Proceeds from these invested funds provide scholarships to the members of the orchestra.

Staff

Directorial Staff

Mark A. Pearson.....Executive and Artistic Director
Beth Burrier.....Associate Artistic Director
James Mills.....Stage Director
Rob Schneider.....Stage Director
Alison Moroney.....Stage Director
Jacob Allen.....Stage Director
Pascal Florestal.....Stage Director
Jennifer Delac.....Stage Director
Hunter Foster.....Stage Director
Caitlin Belcik.....Choreographer

Music Staff

David Weiller..... Music Director
The Margaret Jewett Greer Endowed Podium
Elizabeth Hastings.....Music Director
Miles Plant..... Music Director
Beth Burrier..... Music Director
Mila Henry.....Music Director
David Möschler.....Music Director
Andrea Grody.....Music Director
Lindsay Miller.....Associate Conductor
Griffin Strout.....Associate Conductor

Costume Staff: Emily Geldermann, Alyssa Sargent, Gabriel Bagdazian

Photography: Theatre Bulletin Boards by Brenda Sharp, (508) 495-1698

Program: Maria Cabral and Sara Chemi

Box Office: (508) 548-0668

From the Producer's Desk

Trouble in Tahiti is the only work for which Bernstein wrote the music and the words. He worked on the piece during his honeymoon, and the story is based on the relationship of Bernstein's own parents, Sam and Jennie. He intentionally used very direct, everyday language to make the opera as realistic as possible. It may be interesting to note that *Trouble in Tahiti* premiered in 1952, only two years before *Pajama Game* opened on Broadway.

- Mark Pearson, Executive and Artistic Director

Director's Note

Post WWII America brought mass consumerism, technological advancements, and a higher quality of life. However, in contradiction to the promise of endless opportunity and mobility, women were now being asked to “do their part” and return to the home. *Trouble in Tahiti* was written in 1952, seven years after the end of the war. This historical context is important to understanding the world of Dinah and Sam. That said, the themes of *Trouble in Tahiti* are, in many ways, timeless. Couples drift apart and communication breakdowns can be fueled by unattainable and often contradictory social expectations. These expectations are amplified through media, whether it's TV and radio ads of the 50s or our current unending barrage of social media.

- Mark Pearson, Stage Director

Synopsis

This satire on the American dream is divided into seven short scenes that segue into one another. A kind of radio jingle Greek Chorus guides us into 1950s suburbia, where Sam and Dinah appear to have the perfect life in their little white house. But their growing detachment from each other exposes a mutual feeling that they are trapped in a life that has turned into a lie. Squabbling at the breakfast table ends with Sam leaving for his job in the city while Dinah heads to her analyst's office. The couple are given a brief opportunity for reconciliation through a serendipitous encounter on a busy street. However, each fabricates an excuse why they cannot have lunch together. In order to avoid the trouble at home, Sam escapes to the hyper-masculine, win-or-lose world of the gym, while Dinah loses herself in the movies, where the hit picture of the day is the ominously-titled *Trouble in Tahiti*. The piece ends back at home where the questions hanging over Dinah and Sam's relationship are never fully resolved.

Meet the Staff

Mark A. Pearson, *Executive, Artistic, and Stage Director*, Originally from Hull, Massachusetts, Mark received his BA in theater and philosophy from Boston College and his MFA from Boston University. Mark has been a member of the CLOC family since 2003 and has held several different positions including costume designer, set designer and technical director, and stage director. Mark has also appeared on the Highfield stage as a last-minute cover. In addition to his dedication to CLOC, Mark has also kept up an active theater career designing, stage managing and assistant directing in Germany at several opera houses including the Aalto Musiktheater in Essen and the prestigious Oper am Rhein in Dusseldorf.

Mila Henry, *Music Director*, is a music director, pianist and conductor, as well as Artistic Director of The American Opera Project. Hailed “a stalwart contributor to the contemporary opera scene” (Opera Ithaca) and a “terrific” pianist (Opera News), she provides musical dramaturgy to AOP works and serves as Head of Music for their *Composers & the Voice* program. She maintains an active and versatile career, leading works spanning folk operas to rock musicals to crossover collaborations, and performing at venues such as The Apollo, Circle in the Square, Dutch National Opera, LA Opera, Library of Congress, OPERA America, Opera Philadelphia and Pittsburgh CLO. Her recording credits include the operas *Looking at You* (Bright Shiny Things) and *Thumbprint* (National Sawdust Tracks), and the albums *Love & Trouble* (Roven Records) and *Voices of Women* (Affetto Records). She is also a member of the alt-country band Opera Cowgirls. A native of the Philadelphia area, Mila holds degrees from the Manhattan School of Music and Elizabethtown College. milahenry.com

Joan McDonald, *General Manager*, is a clay artist—primarily sculpture and hand-building and describes her work as biomorphic. She says that she has “not one iota” of musical talent but grew up listening to opera and musical comedy. She received a BA from Lesley University and studied at Andover Newton Theological School. She has worked in a variety of roles on and off the Cape, from the Director of Religious Education at Unitarian Universalist congregations in Iowa and Massachusetts, Director of Operations at the Dennis Chamber of Commerce, Training and Office Coordinator for the Cape & Islands Suicide Prevention Coalition, consulting and managing workforce development and school to careers programs.

Beth Burrier, *Associate Artistic Director*, is thrilled to be back in Falmouth this summer. Beth holds degrees from both Otterbein University and Ithaca College, and has over 150 musicals to her credit, including the National Tours of *RENT*, and *The Full Monty*.

Miranda Van Mooy, *Stage Manager*, is thrilled to be returning to CLOC as stage manager! A rising sophomore at Connecticut College, she is expected to graduate with a double major in Theater and Government. A Falmouth resident, Miranda grew up performing, choreographing, and stage managing at Highfield Theater since she was ten years old. In 2019, Miranda worked as an assistant stage manager and assistant director for three CLOC productions and she is honored to continue learning from such talented artists.

Caitlin Belcik, *Choreographer*, is returning to CLOC for her second summer! Belcik has a BFA in Musical Theatre from Penn State University and is getting her Masters from Oklahoma City University. Belcik choreographed the Off-Broadway revival of *Seesaw* at Theatre Row and has performed on Broadway and in 30+ regional productions.

Kristin Knutson, *Production Manager/Technical Director*, joined CLOC in the 2020 season and is excited to create live theatre this year! A native of the Pacific Northwest, Kristin holds a BA in Theatre Design and Studio Art from Willamette University, and recently completed her MA in Theatre Education & Applied Theatre at Emerson College. Kristin came to New England in 2006 for an internship at the American Repertory Theater and subsequently spent 13 years advancing through various positions within the A.R.T. scene shop. After a run of nine months serving as A.R.T.'s Interim Technical Director, Kristin shifted her career trajectory toward teaching out of a desire to share her working knowledge with up-and-coming theatre professionals. She can't wait to see patrons at the Highfield Theatre enjoying the work of our hard-working 2021 Company!

Elijah Kleinberg, *Lighting Designer*, was raised in Sacramento, California and has been involved in technical theatre for ten years. After earning their AA and BFA, Elijah is moving to Texas this fall to pursue their MFA in Lighting Design at Texas State. Elijah is proud to have CLOC as their first professional design work.

Thomas J. Charles, *Costume Designer*, is thrilled to be working as the Costume Designer this season after being a part of DigitalCLOC. Thomas's favorite design credits include: *Heathers the Musical*, *The Addams Family*, and a festival of one-act plays that was produced last fall at his alma mater, CUA. When he is not designing, Thomas enjoys exploring small coffee shops.

Griffin Strout, *Associate Conductor*, is thrilled to be joining CLOC for his first summer! He is currently a student at Yale University pursuing a B.A. in Music. On campus, favorite music direction credits include *Into the Woods*, *Man of La Mancha*, and *Chicago*. He has also worked on projects at Theatre Aspen, the New York Musical Festival, Feinstein's/54 Below, and the Times Center.

Lindsay Miller, *Associate Conductor*, is thrilled to be working at CLOC! She is a rising senior at Baldwin Wallace University, studying music theatre direction. Recent credits include: music director, BW virtual

production of [*title of show*]; associate music director, BW virtual production of *Spring Awakening*; accompanist, Digital CLOC 2020.

Abby Singer-Miller, *Bass*, is currently pursuing a BM in Bass performance at the University of Cincinnati. She has been playing bass for nine years and playing for musical theatre for five. She has always loved theater and is looking forward to playing all the incredible shows this summer!

Nicholas Urbanic, *Percussion*, is delighted to be in person for CLOC. Last season's first virtual season showed him a world of possibilities in the percussion world. A recent graduate from Baldwin Wallace University, Nicholas holds degrees in Music Education and Percussion Performance. After this season, Nicholas will begin his Masters in Percussion Studies at NYU Steinhardt.

Peter Waldmiller, *Props Master*, is proud to make his CLOC debut this year as its 2021 Props Master. He has been involved in music and theatre his entire life, both onstage and behind the scenes. He is currently studying Mechanical Engineering with an immersion in Music at the Rochester Institute of Technology. **Melie Hayes**, *Scenic Technician*, is thrilled to be joining CLOC this summer in person after being a member of Digital CLOC last summer! Melie, originally from Charlestown Rhode Island, is a rising senior at The University of Rhode Island studying Theatre design, technology, and management, with a concentration in props as well as a double major in human development and family science. Melie loves to work on musicals, and is so excited to be working with such a talented group of people!

Alyssa Sargent, *Costume Crew*, is a rising Senior attending Willamette University, pursuing a Theatre Degree with a Design Emphasis. Their recent work includes Costume Designer "*Who is They?*" a student choreographed piece in "*Moving Forward: Screendance*" and Assistant Costume Designer for "*A Bright New Boise*" by Samuel D. Hunter, directed by Jonathon Cole.

Gabe Bagdazian, *Costume Crew*, is going into their third and final year at Boston University in the fall, studying for an MFA in Costume Design. They have been working as a costumer for about five years now, and are very excited to be working with CLOC this summer!

Emily Geldermann, *Costume Crew*, is a costume and scenic designer who is currently earning her BFA in Theatre Design/ Technology '22 from Emerson College. EmersonStage credits include *Marisol* (Scenic Designer) and *Amanuensis* (Co-Costume Designer). Other credits include EVVY40 (Scenic Designer), EVVY 39 (Stylist), and MTS' *Children of Eden* (Costume Designer).

Anna Hlinomaz, *Business Manager*, is thrilled to return to CLOC, after serving as a Box Office Treasurer in 2019. During her undergraduate studies, she worked as the Box Office Supervisor and House Manager for the Boston Conservatory Theater. In the fall, Anna will be attending the University of Cincinnati to pursue her MA/MBA in Arts Administration.

Maria Noriko Cabral, *Publicist*, is excited to be joining CLOC as the Publicist this season! She is a recent graduate of Rhode Island College, where she earned a B.A. in Musical Theatre. She was the 2020 recipient of the KCACTF ASPIRE/LORT Leadership Award and became a 2021 KCACTF National ASPIRE Arts Leadership Fellow. She is incredibly passionate about using theatre as a bridge to connect communities together.

Megan Combs, *Box Office Treasurer* is excited and grateful to have the opportunity to work with CLOC as a Box Office Treasurer this season! Megan is a recent graduate of SUNY Potsdam, Crane School of Music with a B.M in Music Business and a B.A in Arts Management, with concentrations in Voice and Special Education in Music. With the hardships in the arts sector during this pandemic, she is beyond proud of the resilience of this community and cannot wait to bring live theatre to action again. Stay safe, and enjoy!

Sara Chemi, *Box Office Treasurer*, is ecstatic to be one of the Box Office Treasurers this season. She is a sophomore at Dean College majoring in musical theatre and minoring in arts management. Some of her favorite shows she's worked on are *Love and Information* (Ensemble), *Singin' In The Rain* (Kathy Selden), *Radium Girls* (Kathryn Schaub), and *Peter and the Starcatcher* (Prentiss).

Meet the Cast

Gillian Weatherford, *Dinah*, is a graduate of Las Vegas Academy of the Performing Arts and currently studies Vocal Performance: Music Theater at NYU Steinhardt. She is thrilled to be performing with CLOC this summer and her roles in this year's company include Lily Pond in *Very Good Eddie*, Woman 1 in *A Gentleman's Guide To Love and Murder*, Dinah in *Trouble in Tahiti*, and Lady Sanguazure in *The Sorcerer*.

Alex Poletti, *Sam*, is thrilled to be joining the CLOC vocal company this season! Previous credits include Cornelius in “Hello, Dolly!” and Georg in “She Loves Me.” Alex studied music at Macalester College in St. Paul, Minnesota before pursuing his BFA in Musical Theatre from the Boston Conservatory at Berklee.

Sophie Thompson, *Trio*, is thrilled to be a part of the CLOC 2021 Vocal Company! She is a passionate advocate for opera, operetta, and new music. Sophie graduated with a Master of Music from the Eastman School of Music in 2020 and holds a BFA from Carnegie Mellon University.

Brandon Roth, *Trio*, is an aspiring singer and actor from the Midwest, he is very excited to be joining the College Light Opera Company's Vocal Company for this season. He will be seen in roles such as Pirate King in *Pirates of Penzance* and Dr. Daly in *The Sorcerer*, among others.

Orlando Montalvo, *Trio*, finished his Bachelor's Degree in Vocal Performance in 2020 at Rhode Island College. He will be continuing his studies in vocal performance in Fall 2021 at Louisiana State University. Mr. Montalvo is a Miranda Family Fellow - a distinct award from Lin-Manuel Miranda and the Miranda family awarded in 2018.



**Neighborhood Falmouth's
Autumn Picnic Fundraiser**

**Saturday, September 18,
4:00 – 6:30 p.m.
on the new CLOC
Rehearsal Grounds**

**Tickets & information at
neighborhoodfalmouth.org**