

SPOKANE CIVIC THEATRE

Margot and Robert Ogden Main Stage

APRIL 1 - 24, 2022



MUSIC BY Jule Styne

LYRICS BY Bob Merrill

BOOK BY Isobel Lennart

FROM AN ORIGINAL STORY BY Miss Lennart

DIRECTED BY Jake Schaefer

MUSIC DIRECTED BY Henry McNulty

ORIGINAL CIVIC PRODUCTION ARTWORK BY Chris Bovey

A LETTER FROM THE EXECUTIVE DIRECTOR



Dear Spokane Civic Theatre Community,

Being that *Funny Girl* is the first musical produced on the Margot and Robert Ogden Main Stage in two years, we are immeasurable grateful to have you back in our seats

Amid the countless incomprehensible bends and breaks of the last few years, one constant lens held our focus: Civic is its community — young artists in classes, loyal Civic Members, new talent discovering community, engaged patrons, encouraging Board of Directors, inspiring grantors, emphatic directorial teams, strategic partners, paramount sponsors, and more. It is an unimaginable privilege to be included in Civic's mission driven, history grounded, living legacy. Thank you for collaborating.

Being a community facing organization, the health and safety of patrons, staff, students, and volunteer production teams is our lifeline. Thank you for supporting our values and promoting good health in our facility which, ultimately, will keep us active and open. Your flexibility and cooperation is greatly appreciated.

Where *Funny Girl* is revered for its score, iconic original production and film adaptation, at its core, it is a timeless story of determination and survival. Although Fanny Brice's journey started more than 100 years ago, her courage and extraordinary talents are loudly exemplified by the volunteer performers that bring Spokane Civic Theatre shows to life. Thank you, creative contributors, for being the heartbeat of Civic.

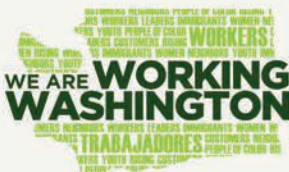
Thank you, community, for giving us more.

Welcome back to Spokane Civic Theatre.

With Gratitude,

A handwritten signature in black ink that reads "Jake Schaefer". The signature is fluid and cursive, with a large loop at the end of the last name.

thank you grantors



Spokane Civic Theatre is the proud recipient of generous support and recognition from local, state and national government funding agencies.



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SHE KILLS MONSTERS

She Kills Monsters tells the story of Agnes Evans, a young woman grieving for her deceased sister. The Evans sisters never were especially close, but after Tilly's death Agnes resolves a notebook containing a game scenario created by her sister. She discovers that Tilly was well-known Dungeons and Dragons player. In order to unlock more secrets about her mysterious young sibling, Agnes recruits a "dungeon master" named Chuck to help her understand and grieve Tilly. Chock-full of elves, fairies and ogres, *She Kills Monsters* is a surprisingly sweet tale of friendship, loss, and acceptance.

JULY 28 – 31

MAIN STAGE

AGES 15-20

This course features training in stage combat and puppetry, with opportunities for students to be involved in a full production experience with sets, special effects, sound, and lights.

PLAY IN A WEEK CAMPS

FOR CLASS DETAILS AND REGISTRATION,

ROALD DAHL'S JAMES AND THE GIANT PEACH

Roald Dahl's *James and the Giant Peach* is now a musical for the whole family to enjoy! Featuring a wickedly tuneful score by the Tony Award-nominated team of Pasek and Paul (*Dogfight* and *A Christmas Story the Musical*) and a curiously quirky book by Timothy Allen McDonald (Roald Dahl's *Willy Wonka, The Musical Adventures of Flat Stanley*), critics rave: James and the Giant Peach is a "masterpeach!"

When James is sent by his conniving aunts to chop down their old fruit tree, he discovers a magic potion that results in a tremendous peach... and

launches a journey of enormous proportions. Suddenly, James finds himself in the center of the gigantic peach, among human-sized insects with equally oversized personalities, but after it falls from the tree and rolls into the ocean, the group faces hunger, sharks and plenty of disagreements. Thanks to James' quick wit and creative thinking, the residents learn to live and work together as a family. The dangerous voyage is a success, but the adventure takes a whole new twist once they land on the Empire State Building.

Students will experience the core elements of musical theater, song and dance in a fun, supportive and educational environment. Other stage skills include pantomime, creative movement and theatre tech. All skill levels welcome to audition.

JULY 15 - 22

STUDIO THEATRE

AGES 10-17

JULY 11 - AUG 19, AGES 5 - 14

Experience an exciting fast track from page to stage! Develop confidence in storytelling, character creation and gain an understanding of theater fundamentals while having fun in a safe and creative environment. See the learned skills put into action during an end of the week performance, open to family and friends.

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SPOKANE CIVIC THEATRE®

PRESENTS

FUNNY girl

MUSIC BY Jule Styne

LYRICS BY Bob Merrill

BOOK BY Isobel Lennart from an original story by Miss Lennart

Produced for the Broadway Stage by Ray Stark

New York Production Supervised by Jerome Robbins

MUSIC DIRECTOR

Henry McNulty

DIRECTOR

Jake Schaefer

ASSISTANT DIRECTOR

Sarah Junette Dahmen

ASSISTANT MUSIC DIRECTOR

Tonya Ballman

STAGE MANAGER

Kelli Cunningham

PRODUCER

Theresa Johnson

SCENIC DESIGN

Aaron M. Dyszelski

COSTUME DESIGN

Jamie L. Suter

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Funny Girl is dedicated to the phenomenal
women who have shaped Spokane Civic Theatre.

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on behalf of Tams-Witmark LLC. www.concordtheatricals.com

THE TRUE STORY OF FANNY BRICE

BORN FANIA BORACH in 1891, the real Fanny Brice was the daughter of Hungarian immigrants who had arrived in the USA as children and made good as proprietors of a saloon bar.

Her parents were part of a historical movement of people – as many as five million Jews emigrated from Germany, Poland and Russia in the 19th century. Many of them settled in crowded Lower East Side tenements, where Fanny was born, and other across the East River in Brooklyn, where she grew up. In the USA, the ‘land of the free’, they found a place where their culture could thrive. Among them were composers, storytellers and theatre-makers whose work helped bind the new communities together.

Amateur theatre companies were staging Yiddish shows in New York from as early as 1882 with professional companies following in their wake – as many as a dozen in operation at any one time.

In 1903, the city got its first purpose-built Yiddish playhouse in the form of the Grand Theatre. Built in the Yiddish theatre district around Second Avenue, its repertoire ranged from vaudeville to Shakespeare – and it was said that you had a better chance of seeing high-quality productions of Ibsen, Shaw or Tolstoy here than in the English-speaking theatres of Broadway.

Not that life was always easy. Many Jews had suffered persecution in Eastern Europe and were now routinely discriminated against in an era when the higher echelons of US society were dominated by white Anglo-Saxon Protestants. The roots of Jewish humor are tangled up in the capacity to laugh in the face of adversity. “A hard life has made them realists, realists without illusions”, said the folklorist Nathan Ausubel in *A Treasury of Jewish Humor*.

Step forward Fanny Brice. She made her debut at an amateur night at Keeney’s Theatre in Brooklyn, where she won \$5 for her rendition of ‘When You Know You’re Not Forgotten by the Girl You Can’t Forget’. This early triumph was enough to persuade her to swap school for the stage.

Still only 15, she went on to play an alligator in a show called *A Royal Slave* on a tour of Pennsylvania, working her way up into burlesque and eventually becoming a star attraction of musical revues.

It was at this point Irving Berlin gave her ‘Sadie Salome (Go Home)’, a song about a woman performing provocative dance routines on the stage much to the distress of her sweetheart, Mose: “Oy, Oy, Oy, Oy, where is your clothes?”

Her rendition caught the attention of impresario Florenz Ziegfeld, one of Broadway’s most flamboyant characters and an inveterate showman.



He'd cut his teeth managing novelty acts, such as the Dancing Ducks of Denmark (which danced because of the gas flames beneath their feet) and the Invisible Brazilian Fish (invisible because it didn't exist).

Like P. T. Barnum before him, he had an instinct for hype. It was an instinct that served him well when he decided to adapt the form of the Parisian revue, epitomized by the shows at the Folies Bergère, for a New York audience. The central attraction of these Ziegfeld Follies were the chorus lines of glamorous dancers (Ziegfeld's motto was "Glorifying the American girl") supplemented by a roster of singers and comedians, among them W C Fields.

Kicking off with the Follies of 1907, he set up an institution which would last for the next quarter-century and several years beyond his death in 1932. As the popularity of the variety shows grew, so did the lavishness of the scenery and costumes.



He invited Brice to join the company for his 1910 Follies on a wage of \$75 a week – an impressive sum that would rise to \$3000, making her the best-paid star on Broadway. She stayed through six editions of the show until 1923, winning over audiences with her ungainly walk, catalogue of funny faces and the ability to sing serious and silly songs with equal commitment.

In her comic routines, she was a natural clown, sending up ballet favorites such as the dying swan in *Swan Lake* and mocking the exaggerated acting style of silent cinema's femme fatale. Everyone in the audience thought her broad smile was directed personally at them. She would stop at nothing to get a laugh.

Her private life was not quite as successful. Her first marriage, to a barber called Frank White, lasted just a few days before she filed

for divorce. As we know from *Funny Girl*, her marriage to Julius W 'Nicky' Amstein in 1918 also had its ups and downs. He was a con man with a fondness for "the cards, the dice and the horses", who spent two years in a prison following a dodgy \$5m Wall Street stock scheme, and with whom she had two children, Frances and William.



They divorced not long after his release and, two years later, she married impresario Billy Rose, a story told in the movie sequel *Funny Lady*. Fed up with Rose's infidelity, she divorced a third time in 1937.

Her fame spread when she went to Hollywood in the 1930s, committing many of her routines to film. She even played herself in "The Great Ziegfeld," a biopic about the impresario. She took the opportunity to reprise her Follies tear-jerker 'My Man', a torch song said to appeal to "every woman who had ever been in love". It was assumed she was thinking of Amstein when she sang it.

More revues followed, including *Sweet and Low* and Billy Rose's *Crazy Quilt*, before she made a return in the Ziegfeld Follies in 1934 and 1936, her final Broadway appearance.

For over a decade from 1938, she was the star of *The Baby Snooks Show*, a radio series based on her comic creation of a mischievous four year-old girl. She'd been playing the character since her early days in vaudeville, often dressed in a toddler costume to match. She even played the role opposite Judy Garland in the movie *Everybody Sing*, doing a number called 'Why? Because!'

It was a full career, but a sadly curtailed one. She died of a cerebral hemorrhage in 1951 when she was 59.

CAST

Fanny Brice	Kalla Mort
Nick Arnstein	Joseph Quintana*
Eddie Ryan.....	Jonah Taylor
Mrs. Rose Brice.....	Melody Deatherage
Mrs. Strakosh	Marty Kittelson
Mrs. Meeker.....	Penny Lucas
Florenz Ziegfeld	Lance Nilson
Tom Keeney	Kris Kittelson
Emma	Dana Sammond
Chorus.....	Joshua Baig, Taylor Clanagan, Bethany Daniel*, Sophia Dompier, Jameson Elton, Cavallera Garegnani, Leah Hansen, Karlin Marie Kahler, Cierra Loux*, Jerushah Mintzer*, Nicholas Roy Morgan III, Gatieh Nacario, Janae Payne*, Olivia Schwab*, Elizabeth Theriault, Sarah Vazquez*, Ryan Wasson

CREATIVE & PRODUCTION TEAM

Director, Choreographer	Jake Schaefer
Music Director.....	Henry McNulty
Assistant Director.....	Sarah Junette Dahman
Assistant Music Director	Tonya Ballman
Stage Manager	Kelli Cunningham
Producer	Theresa Johnson
Dialect Coach.....	Susan Hardie
Scenic Design	Aaron M. Dyszelski
Costume Design & Construction.....	Jamie L. Suter
Technical Director	Denny Pham
Properties	Marty Kittelson, Trudy A. Rogers
Sound Engineer & Board Operator.....	Angelina Jobe Cuba
Master Electrician	Bryan D. Durbin
Lead Scenic Artist	Sam Holland
Scenic Carpenters.....	Joshua Baig, Denny Pham
Scenic Painters	Joshua Baig, Aaron Dyszelski, Skyler Moeder
Wardrobe Assistants.....	Tiffany Bubna, Patty DeWitt-Garegnani
Assistant Sound Technician	Charles Blankenship
Light Board Operator.....	Alexa Tomkowiak
Backstage Crew.....	Cameron Brown*, Isabella Hurrell*, Sophi Mosbrucker, Nathaniel Nickell*, Jessica Spring*, Juniper Wormwood*

Asterisk (*) indicates Spokane Civic Theatre debut

SETTING

Funny Girl is based on incidents in the life of Fanny Brice shortly before and after World War I. The action takes place in various theaters, onstage and backstage, on New York’s lower East Side, in Baltimore, and on Long Island.

MUSICAL NUMBERS

ACT ONE

Overture.....	Orchestra
“If A Girl Isn’t Pretty”.....	Mrs. Brice, Mrs. Strakosh, Mrs. Meeker, Eddie, Chorus
“I’m the Greatest Star”	Fanny
“Cornet Man”	Fanny, Chorus
“Who Taught Her Everything She Knows”	Mrs. Brice, Eddie
“His Love Makes Me Beautiful”.....	Tenor, Fanny, Chorus
“I Want To Be Seen With You Tonight”	Fanny, Nick
“Henry Street”.....	Chorus
“People”	Fanny
“You Are Woman, I Am Man”	Fanny, Nick
“Don’t Rain On My Parade”.....	Fanny

ACT TWO

Entr’acte.....	Orchestra
“Sadie, Sadie, Married Lady”	Fanny, Chorus
“Find Yourself A Man”	Eddie, Mrs. Strakosh, Mrs. Brice
“Rat-Tat-Tat-Tat”	Eddie, Fanny, Chorus
“Who Are You Now”	Fanny
“The Music That Makes Me Dance”.....	Fanny
“Don’t Rain On My Parade - Reprise”	Fanny

ORCHESTRA

Conductor.....	Henry McNulty
Violin	Phil Pintor
Cello	Denika Kleinmann
Bass	Rob Peterson
Percussion	Taylor Belote
Woodwinds	Sheila McCallum, Merilee Updike
Trumpet.....	Andy Plamondon
Trombone	Bob Francis
Keys.....	Tonya Ballman

ACKNOWLEDGMENTS

Board Angel: Randy Schwaegler
AMPD, Alesha Horrocks, Rebecca Martin,
The New York Public Library for the Performing Arts, Chris Wolf

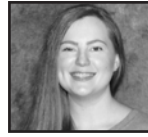
CAST



Joshua Baig



Taylor Clanagan



Bethany Daniel



Melody Deatherage



Sophia Dompier



Jameson Elton



Cavallera Garegnani



Leah Hansen



Karlin Marie Kahler



Kris Kittelson



Marty Kittelson



Cierra Loux



Penny Lucas



Jerushah Mintzer



Nicholas Roy Morgan III



Kalla Mort



Gatieh Nacario



Lance Nilson



Janae Payne



Joseph Quintana



Dana Sammond



Olivia Schwab



Jonah Taylor



Elizabeth Theriault



Sarah Vazquez



Ryan Wasson

Joshua Baig (Chorus) is a graduate of the Eastern Washington University Theatre department and Spokane Falls Community College Theatre. In Civic's 2019-2020 season, he had the honor to play the iconic roles of George Bailey in *It's a Wonderful Life* and Clifford Bradshaw in *Cabaret*. Other favorite credits include Ensemble in *Young Frankenstein* (Civic) and Sebastian in *The Tempest* (EWU Theatre). Josh would like to dedicate this performance to Rachelle.

Taylor Clanagan (Chorus) is returning to the Civic stage after performing as part of the Ensemble in *Elf The Musical*. "I would like to thank my family and friends for always supporting me. I love you all!"

CAST

Bethany Daniel (Chorus) spent 4 years in the drama program at Lewis and Clark High School where she performed as Aunt Sponge in *James and the Giant Peach*, and The Queen in *Cinderella*. She is excited to be making her Spokane Civic Theatre debut.

Melody Deatherage (Mrs. Rose Brice) has a long association with Spokane Civic Theatre where she has appeared in or directed 50+ productions. She is known for portrayals in roles ranging from serious drama to high comedy and musicals. Acting credits at Spokane Civic Theatre include: May Hutton in *A Place to Call Home*, *Follies*, *Songs for a New World*, *Fiddler on the Roof*, *The Cemetery Club*, *Death of a Salesman*, *Noises Off*, and *1776*. By day, Melody is an HR professional at Skils'kin. Thank you to Director Jake Schaefer, our talented cast and production team, and to you, the audience, for supporting live theatre!

Sophia Dompier (Chorus) is currently enrolled in the drama program at Spokane Falls Community College. In addition to classical voice and dance training, Sophia has also trained and worked as a professional princess. Her favorite roles are Gloria in *Madagascar The Musical* (Spartan Theatre), Ensemble in *Young Frankenstein* (Civic), Ensemble in *Sister Act* (Spokane Valley Summer Theatre), and Ensemble in *The Addams Family* (Spokane Children's Theatre). She hopes to follow her passion and pursue a career in acting and theatre.

SPOKANE CIVIC THEATRE PRESENTS



COMING TO THE MAIN STAGE

MAY 27 - JUNE 19

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CAST

Jameson Elton (Chorus, Dance Captain) is excited to be back on the Spokane Civic Theatre Main Stage! His most recent performance was earlier this year in *Almost, Maine* with the Spokane Civic Theatre Academy.

Cavalera Garegnani (Chorus) has been studying acting and participating in several productions since the age of 6. She loves musicals as well as dramatic theatre, and plans to pursue more education in the Theatre Arts. Cavalera's most significant achievement was being cast as The Ghost of Christmas Past in Spokane Civic Theatre's 2020 version of *A Christmas Carol, Radio Play*. "It was an honor to be part of such a special show amongst talented actors during a historical moment in time when life was just kinda upside down." Other favorite roles include Gracie Shin in *The Music Man*, Baby Bear in *Shrek*, Orphan Ensemble in *Newsies* (all at CYT), and May Hutton in Spokane Civic Theatre Academy's *Campbell House Holiday*. Cavalera also competes in Irish Dance at The Haran School of Irish Dance. She is an avid reader/writer, and loves Camping, traveling, and being together with her family.

Leah Hansen (Chorus) is excited to be back on the Spokane Civic Theatre stage! Her previous credits at Civic include Ensemble in *Hello, Dolly!*, Ensemble/Suzie in *Crazy for You*, and Ensemble in *Grease*. "Thank my family for all the support and encouragement."

Karlin Marie Kahler (Chorus) is in her fourth year of teaching theatre at The Community School. She began directing when she was a freshman in high school before studying Musical Theatre at Cornish College of the Arts, currently studying film at Spokane Falls Community College. She recently made her first feature-length film, an adaptation of the Pulitzer Prize-winning play "You Can't Take it with You". Karlin's favorite stage credits include Cinderella in *Into The Woods* (TAC at the Lake), Fraulien Kost in *Cabaret*, Annie in the original cast of *Moby Dick The Musical* (both at Civic), and Eliza Doolittle in *My Fair Lady* (Spokane Civic Theatre Academy). In addition to her work on and off the theatrical stage, Karlin writes, performs, and produces music with multiple local groups.

Kris Kittelson (Tom Keeney) is no stranger to the stage. He appeared in numerous productions at EWU as an undergraduate, graduate and post-graduate student before volunteering and performing at the Woodland Theatre in Kettle Falls, WA for 30 years. Currently Kris serves as the Treasurer on the board of directors at Ignite! Community Theatre and often helps his wife, Marty, with building props for various local productions. Onstage, Kris has performed as Mr. Gower in *It's A Wonderful Life*, Grandpa in *You Can't Take It With You*, Lord Summerhays in *Misalliance* (all at Civic), Dr. Chumley in *Harvey* (Ignite!), and Flo Ziegfeld in *Funny Girl* when Civic last produced the show in 1978.

Marty Kittelson (Mrs. Strakosh, Properties) has been involved with theatre in every capacity since 1967 including over 30 years with Woodland Theatre in Kettle Falls. Her favorite credits at the Woodland Theatre Miss Hannigan in *Annie*, Olive in *The Odd Couple, Female Version*, and Sister Amnesia in *Nunsense*. At Civic, Marty's favorite credits include Diana in *California Suite* and Ms Fancy in *The Death and Life of Sneaky Fitch*. "Thanks to Jake and Henry for this great opportunity to return to the stage, and thanks to my husband for everything else."

CAST

Cierra Loux (Chorus) spent a large part of her teenage years on stage for theater, choir and band, and is incredibly excited to be on stage once again. In high school, she performed at the all-state level for the Iowa High School Speech Association, receiving high honors for several performances in ensemble and individual acting. Cierra works as a Dare-to-Dream mentor with Spokane Angels, non-profit organization that supports local children in foster care. When not meeting with her mentee, you'll find her researching interior decorating, practicing yoga, and eating at Tacos El Sol.

Penny Lucas (Mrs. Meeker) has appeared in over 20 productions in Spokane and was part of Civic's award winning ensemble in *Joined at the Head* in Washington State AACT competition. Her recent credits include Cousin Tilley in *It's a Wonderful Life* (Civic), and Ruth in *Closing It Up* (Stage Left Theater). When not on stage, Penny is a scheduler for FedEx whose hobbies include quilting and motorcycling.

Jerushah Mintzer (Chorus) is excited to make her debut on the Spokane Civic Theatre stage! Her favorite roles are Ensemble in *The Addams Family* and Gangster in *The Drowsy Chaperone* (both at Okanogan Valley Chorus). In addition to her time on stage, Jerushah also took piano lessons for 8 years.

Nicholas Roy Morgan III (Chorus, Mr. Renaldi) last performed at Spokane Civic Theatre as Max in *Cabaret*. Other recent credits include the Baker in *Into The Woods* (TAC at the Lake) and Valentine in *Twelfth Night* (Spokane Ensemble Theatre).

Kalla Mort (Fanny Brice) studied musical theatre performance at The International College of Musical Theatre in New York City. Her recent stage credits include Martha in *Spring Awakening* (Spokane Civic Theatre) Ensemble in *The Hunchback of Notre Dame* (Aspire Community Theatre), and Vivianne Kensington in *Legally Blonde* (Coeur d'Alene Summer Theatre). She would like to give a huge thanks to her partner, cast mates and artistic team for supporting her throughout this massive process.

Gatieh Nacario (Chorus, Tenor) splits his time between working as an Employment Consultant at AtWork!, participating as a member of River Ridge Association of Fine Arts, volunteering as an Artist at MAD CO Lab Studios, and performing with theaters around the greater Spokane area. His favorite credits include Patrick Star in *Spongebob The Musical* (Aspire Community Theatre), James in *Corpus Christi* (Stage Left Theater), and Ernie in *It's a Wonderful Life* (Civic). Gatieh is also an accomplished Cha-cha-cha ballroom dancer and holds a PhD in education.

Lance Nilson (Florenz Ziegfeld) has worked throughout the state as a real estate appraiser for 30 years, spending his time with his wife and two teenage boys. On Civic's stages he's appeared as Peter Coffin in the original cast of *Moby Dick The Musical* and as part of the Ensemble in *Elf The Musical*. He also works with Ham on Regal, Ferris High School's annual musical theatre fundraising production.

Janae Payne (Chorus) received a BS in Kinesiology from Western Washington University. Excited to make her Spokane Civic Theatre debut, her last experience on the stage was the role of Chorus/The Grinch in *Seussical the Musical* (Whidbey Island).

SPOKANE CIVIC THEATRE PRESENTS

NEWS

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just work well for the effect you
wanted to achieve?" He grins into his
coffee mug as he takes a celebratory
House. Point scored.

COMING TO THE STUDIO THEATRE

MAY 6 - 29

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CAST

Joe Quintana (Nick Arnstein) is new to the Spokane Civic Theatre stage. His favorite roles include Pirate King in *Pirates of Penzance* and Hortensio in *The Taming of the Shrew* (both at EOU Theater). Joe can be found around town picking banjo every chance he can get.

Dana Sammond (Emma) earned a certificate from the New York Conservatory for Dramatic Arts and a BA in theatre from Whitworth University. Her recent stage credits include Sandra/Florence in *The Play That Goes Wrong* (Civic), Sharon in *Squeamish* (Stage Left Theatre) and Maria in *Twelfth Night* (Spokane Ensemble Theatre). “Thanks and love to family and friends for their support.”

Olivia Schwab (Chorus) has been involved with theatre since 2016 taking classes and performing at Cristian Youth Theatre Spokane in addition to piano and violin lessons. Currently working at Dutch Bros Coffee, Olivia loves art, movies, reading while snuggling with her dog Lillie. Favorite onstage credits include Madame De La Bouche in *The Beauty and the Beast*, Aquata in *The Little Mermaid* and Ghost of Christmas Future in *A Christmas Carol* (all at CYT).

Jonah Taylor (Eddie Ryan) is no stranger to the stage with 18 years of experience in children’s, community, and professional theatre. His favorite roles include Roger in *Rent* (Eastern Washington University), Moritz in *Spring Awakening*, Company in *Songs for a New World*, Young Ben in *Follies*, and Bill Calhoun in *Kiss Me Kate* (all at Civic). Jonah’s proudest theatrical achievements are choreographing North Central High School’s production of *Chicago* and being part of the Spokane Civic Theatre and Spokane Symphony collaborative production of *West Side Story*. “Thanks to my family and friends for their everlasting support.”

Elizabeth Theriault (Chorus, Makeup Artist) has been performing since she was 4, with her first performance at Civic at 8 years old. “I’m so glad to be back up on stage doing what I love the most.” Her favorite roles include Sister Mary Robert in *Sister Act* (Lake City Playhouse), Wendla in *Spring Awakening*, Young Phyllis in *Follies*, Abigail Williams in *The Crucible*, and Jessica in *This Is Our Youth* (all at Civic).

Sarah Vazquez-Brown (Chorus) grew up onstage in the mountains of Big Bear Lake, CA where her first play was Fiddler on the Roof at age 6. Married with 4 children, Sarah works for the USPS as a clerk after moving to Spokane 6 years ago. In addition to reading, hiking, playing with her children and 2 pugs, Sarah is glad to add theatre back to her list of hobbies.

Ryan Wasson (Chorus) is a local actor, writer and director currently attending Spokane Falls Community College pursuing a digital media degree. His favorite onstage credits are Harold Hill in *The Music Man Jr.* (TAC at the Lake), Shoeshine Boy/Ensemble in *Young Frankenstein* and Crew/Ensemble in *It’s A Wonderful Life* (both at Civic). “I would like to thank my friends and family for their constant love and support. And I want to especially thank Jake and the whole creative team and everyone at Civic for always creating a welcoming environment. I am dedicating my performance in this show to my dear friend Jozef Sloma who unexpectedly passed away in 2021. Thank you all for coming out and supporting live theatre, and enjoy the show!”

CREATIVE AND PRODUCTION TEAM



Jake Schaefer



Henry McNulty



Sarah Junette Dahman



Tonya Ballman



Kelli Cunningham



Theresa Johnson



Susan Hardie



Aaron M. Dyszelski



Jamie L. Suter



Denny Pham



Marty Kittelson



Trudy A. Rogers



Angelina Jobe Cuba



Patty DeWitt-Garegnani



Charles Blanekship



Alexa Tomkowiak



Cameron Brown



Sophi Mosbrucker



Jessica Spring



Juniper Wormwood

Jake Schaefer (Director, Choreographer) is a musician, director and, proudly, Spokane Civic Theatre's Executive Director. His passion for collaborative creative work caught fire at a young age while studying and performing at Civic. Jake moved to Los Angeles in 2005 to pursue a college education and career in show business. In 2010, he founded a music co-op called EMPHATIC which has since evolved into a multidimensional creative studio. Jake and fellow EMPHATIC artists have contributed to recordings and live endeavors for artists including Beyoncé, Frank Ocean, LA Phil, Madonna, Ricky Martin, Rufus Wainwright, and Quincy Jones; film/content clients include Cirque du Soleil, Marc Jacobs, and Nike; favorite regional theatre credits include "Evita" (director), "It Must Be Him" (original production/Los Angeles workshop music director), "Long Day's Journey into Night" (producer), and "The Night of the Black Cat" (original production workshop music director); consulting clients include Disney Theatrical Group, La Jolla Playhouse, Live Nation, The Nederlander Organization, and Universal Music Group. Most recently, Jake worked on the grand opening of Seattle's Climate Pledge Arena, supporting Coldplay's concert opening act We Are KING. For Civic, Jake has directed *Songs for a New World*, *Follies in Concert*, *Spring Awakening*, *West Side Story* (Coproduction with Spokane Symphony), and *Young Frankenstein*.

CREATIVE AND PRODUCTION TEAM

Henry McNulty (Music Director) has served as Music Director of Spokane Civic Theatre since 2017. A vocalist and self-taught pianist, he earned his degree in Music Composition from Eastern Washington University. As an actor, he spent five seasons performing with Coeur d'Alene Summer Theatre, including Jerry Lee Lewis in *Million Dollar Quartet* and Smudge in *Forever Plaid*. His most recent appearance on the Civic stage was playing Dr. Frederick Frankenstein in *Young Frankenstein*. Henry is proud to call Civic his “home theatre,” having started here at a young age, performing in various summer camps, Main Stage shows, and as a member of the Box ‘n’ Hat Players.

Sarah Junette Dahmen (Assistant Director) gratefully returns to Spokane Civic Theatre. Recent onstage performances include Civic’s *Plaza Suite* and *Spring Awakening* and Coeur d'Alene Summer Theater’s *Guys and Dolls* and *Chitty Chitty Bang Bang*. Glad to be part of Civic’s “Welcome Back” season, “Sharing human stories live and in person, both silly and serious, is something we’ve all been missing.”

Tonya Ballman (Assistant Music Director) graduated in 2021 with a BM in Piano Performance from EWU. Most recently, she co-music directed and conducted *The Mystery of Edwin Drood* at Gonzaga University. She’s thrilled to be back at the Civic. Tonya works as the contemporary band teacher at the Salish School of Spokane, and composes film and singer/songwriter music from her home studio. In her free time, she trains horses.

Kelli Cunningham (Stage Manager) holds a double BA in Finance and Business Management from Eastern Washington University, where she also found love for the arts. She joined the Spokane Civic Theatre staff in fall 2014 as the Assistant Box Office Manager and is currently working as the Operations Manager. Previously she worked as a Stage Manager for Civic’s *Spring Awakening*, *Young Frankenstein*, *Broadway Beat by Beat*, *Follies*, *Songs for a New World*, and *Catch Me If You Can* (Assistant). She would like to dedicate this show to her late grandmother, Judy, who would have loved to see *Funny Girl* blossom on Civic’s stage.

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CREATIVE AND PRODUCTION TEAM

Theresa Johnson (Producer) can be found backstage or in the lobby for most Spokane Civic Theatre productions. Her favorite credits at Civic include Producer for *Songs for a New World*, *Sordid Lives*, and *Spring Awakening*; Assistant Stage Manager for *Catch Me If You Can*; and Stage Manager for *Clue The Musical*. “Thank you for supporting live theatre! May we all be like Fanny & trust that showing up as our authentic selves is the most beautiful gift we can give to the world.” She dedicates her time with this production to the greatest stars that no one knows yet.

Susan Hardie (Dialect Coach) has directed and appeared in scores of productions throughout Spokane and the region over the past forty years. Directing is her passion, and recent projects include *The Book of Will* at Spokane Civic Theatre and *An Iliad* at Stage Left. She has served as adjudicator for the AACTFest Region IX Regional Festival in Coeur d’Alene, ID as well as a variety of student theatre festivals and competitions throughout the region. She’s received numerous awards including City of Spokane Arts awards for Individual Artist and Arts Community Leadership. Susan hails from New York, where she received her BA in Theatre and English at the State University of New York at Geneseo.

Aaron M. Dyszelski (Scenic Design) is originally from Milwaukee and is an Associate Professor and Theatre Department Chair at Whitworth University in Spokane, WA specializing in Design and Technical Theatre. He earned his MFA in Scenography from the University of Kansas. Prior to teaching, he worked as a costumer and production manager for Walt Disney World Entertainment. He is so grateful for this chance to work with the wonderful artists a Spokane Civic Theatre again.

Denny Pham (Technical Director) is a local actor and Technical Director for Spokane Civic Theatre. He holds a BA in Theatre from Eastern Washington University in Acting (Stanislavsky, Michael Chekhov and Shakespeare), and Technical Theatre with focus in Scenic Design and Lighting. He was awarded a Merit of Acting from the Kennedy Center American College Theater Festival for his role as Doctor Nemur in *Flowers for Algernon*. He is a technical theatre veteran with 9 years of experience working professionally and locally in over 110 productions both on and off stage. Favorite credits include Dennis Ziegler in *This Is Our Youth*, Scenic Designer for *Cabaret*, Caliban in *The Tempest*, Trekkie Monster in *Avenue Q*, and Lighting Designer for *Chicago*. He is thrilled and proud to be part of a company of artists that pushes for all degrees of creativity. Instagram: Dennydennytaylor

Jamie L. Suter (Costume Design & Construction) holds a BA in Theater Design and Technical Production with concentrations in Costume Design and Directing from Marymount Manhattan College in NYC, studying under Broadway professionals Gail Brassard, Liz Covey, and Bob Anton. Her favorite credits include Costume Design for *The Wonder! A Woman Keeps a Secret* (T. Schreiber Studio), Assistant to the Costume Designer for *Sweeney Todd* (Avery Fisher Hall), Assistant Costume Designer for *The Lucky Chance* (Theresa Lang Theater), Director/Costume Designer for *Seven Femmes* (Rathskeller Studios), and Costume Designer for *The Lost Cabaret* (NYC Fringe Festival). Jamie is excited to get back into the fun and frivolity of live theater once again, and is incredibly happy to do that at her home away from home, Spokane Civic Theatre.



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CREATIVE AND PRODUCTION TEAM

Trudy A. Rogers (Properties) has been involved with theatre for 45 years and still loves learning all the many aspects that bring shows to life. Her favorite credits are Mother in *Best Christmas Pageant Ever*, Director for *Mary Poppins* (both at Spokane Children's Theatre), Stage Manager for *A Christmas Story: The Musical* and Grandma Tzeitel in *Fiddler on the Roof* (both at Civic). When not at the theatre, Trudy fosters kittens and dogs with SCRAPS and Partners for Pets.

Angelina Jobe Cuba (Sound Engineer & Board Operator) grew up in Seattle, gaining familiarity with live performance by hands-on experience at The 5th Avenue Theater and Meany Hall. After moving to Montana, she discovered the art of audio engineering through local music venues. She found herself working concerts for regional artists and The Crown of the Continent Guitar Festival. She is very excited to bring her experience and support to Spokane Civic Theatre.

Patty DeWitt-Garegnani (Wardrobe Assistant), originally from Spokane, is very happy to be working as a Costumer at Spokane Civic Theatre! She studied Theatre and Theatrical Makeup design at Seattle Central Community College and San Diego City College, and Fashion Design at San Diego Mesa College. Patty won several awards for her designs in costume and millinery and pursued a career as a cosmetologist before settling back into theater. In 2007 she got her start working in the Costume Department at Lamb's Player's Theatre San Diego. "Some of my favorite experiences have been volunteering as Costume Committee Chair at CYT Spokane to be alongside my daughter Cavaleria who is also in our show *Funny Girl*! I want to truly say thank you to my husband David, daughters Felina and Cavy, and to our Theatre Families at CYT and Spokane Civic Theatre for all of your support and love, but particularly I need to dedicate this show to my Dad that passed away in February. Papa, you always told me to just 'do your best Pattydoll,' and I will cherish your words that are dear to me everyday."

Charles Blankenship (Assistant Sound Technician) is currently studying Music Technology and Theater at Eastern Washington University in addition to working in the EWU Theater scene shop. Charles started his theater education at North Central High School in 2015, joining the Civic family in 2018, "I feel the people at this theater have only ever helped to further my abilities and understanding in theater and life." His recent credits include audio engineer for *RENT* and *She Kills Monsters* (both at EWU Theater), audio engineer for *Twelfth Night* (Spokane Ensemble Theater), sound board operator for *It's A Wonderful Life* (Civic), and light/sound designer for *Venus in Fur* (Stage Left Theater).

Alexa Tomkowiak (Light Board Operator) has been taking theatre and stage craft classes since she was young, creating a love for theatre and the community. In addition to the shows she works on with her Dad, Alexa's favorite credits are light board operator for *Hello, Dolly!* and *Mary Poppins* (both at Civic), Alice Kinnian in *Flowers for Algernon* (Mead High School), Gilda in *The Happy Elf*, and Alana in *The Little Mermaid* (both at Spokane Children's Theatre).

CREATIVE AND PRODUCTION TEAM

Cameron Brown (Backstage Crew) is excited to work on his first show with his mom in the cast. Currently a high school student, Cameron enjoys spending his free time streaming on Twitch (twitch.tv/iceboy1206), and making YouTube videos (youtube.com/Iceboy_and_Friends).

Sophi Mosbrucker (Backstage Crew) has been involved with Civic for 8 years working different positions backstage. Her favorite credits include Stage Manager for *A Midsummer Night's Dream* (Spokane Shakespeare Society) and Assistant Stage Manager for *Cabaret* (Civic). "Thank you to my family for always supporting my choices."

Jessica Spring (Backstage Crew) is currently a design major at EWU. Her previous stage experience includes The Ghost of Christmas Past in *A Christmas Carol* and backstage crew for *The Addams Family* (both at Cheney High School). Jessica also spends her time helping out with her local church and at Rustic Meadows Wedding Venue.

Juniper Wormwood (Backstage Crew) started her theatrical journey with choir and vocal performance before trying backstage work. Her favorite stage credits are Alice/Ancestor/Stage Manager in *The Addams Family*, Chorus/Stagehand/Cosmetics and hair in *Les Miserables*, Stagehand/Cosmetic and hair in *The Diary of Anne Frank*, and Stagehand/Cosmetics and hair in *Breakfast Club* (all at Cheney High School). Outside of traditional theatre, Juniper worked as a scare artist for Unit 55 Horror Games and currently works off and onstage for burlesque and drag for The Bombshell Review. "I'd like to thank my partner of 7 years, and the local drag/theater/burlesque communities for their constant love, encouragement and support."

SPOKANE CIVIC THEATRE NOISE & CELL PHONE POLICY

Noise and cell phones can be distracting to audience members and to the actors on stage.

Please refrain from whispering, unwrapping candies, using electronic devices (texting), etc., during the performance.

Please silence cell phones and turn off all electronic devices prior to the start of the performance.

ABOUT THE AUTHORS

FROM THE ORIGINAL 1964 *FUNNY GIRL* PLAYBILL

Julie Styne, one of the most prolific - and successful - composers in the history of the American stage, began his musical career as a concert pianist. Born in London, Mr. Styne began studying music in Chicago when he was eight. A year later, he was soloist in a concert with the Chicago Symphony Orchestra. In 1940, Mr. Styne moved to Hollywood where he composed the scores to fifteen films, among them "Anchors Aweigh," "The West Point Story," "Three Coins In The Fountain," "Romance On The High Seas," and "My Sister Eileen." After Hollywood came Broadway and such triumphs as *High Button Shoes*, *Gentlemen Prefer Blondes*, *Peter Pan*, *Bells Are Ringing*, *Gypsy*, *Funny Girl* and *Do Re Mi*. Today, Mr. Styne has broadened his theatrical activities to encompass producing and directing. His latest Broadway effort is a musical adaptation of Arnold Bennett's play *Buried Alive*.

The first time **Bob Merrill** turned his multi-talented hand to Broadway, he walked away with the New York Drama Critics' Award for the best score of the season. That was for *New Girl in Town*, which was based on Eugene O'Neill's *Anna Christie*. Most recently he received the very same award for *Carnival* for which he did both the words and the music, and in between the two prize-winners was another big hit, *Take Me Along*. This is the first time that the Atlantic City-born boyish author devoted all his time to the lyric, and also the first time he's ever worked with another composer on a Broadway musical score. But he and Julie Styne did collaborate once before - on the score for the TV version of "Mr. Magoo's Christmas Carol," which has become a seasonal classic. No matter what the season, people have been humming Merrill tunes for the past twelve years. Remember "How Much is that Doggie in the Window?" The musical question was Merrill's. He also did the words and music for a bevy of other popular songs, including "If I Knew You Were Coming, I'd've Baked a Cake," "Honeycomb" and "Candy and Cake" to name just a few, and at one time some statistically-minded music lover figured out that more than 20 songs in the Top Ten sales were his.

Writer **Isobel Lennart** has one husband, two children, a 150-pound French Briard sheep dog fond of chopped liver, 17 cats, 9 unfixed skunks, an opossum and a myna bird. She also has a beautiful little glass-enclosed tea house-office overlooking the ocean at Malibu, California, where she's supposed to be able to get away from it all and write in splendid seclusion. But the author of the book for *Funny Girl* finds it distracting listening to so much quiet in the little tea house. "I try working in that tea house," Isobel grins. "But I sit there, staring at the ocean, and I don't get anything done. Then I move straight back into the confusion and get to work." When Isobel left New York for the West Coast she wanted to be a movie director. But, after a year as a script girl she felt she had no talent for it. What she felt she did have a talent for was writing. And from that talent has come the screen plays for 26 motion pictures. She had an Academy Award nomination for "Lost Angel," "The Sundowners" and "Love Me or Leave Me," for which she received the Screen Writers' Award. She also wrote film versions of "Please Don't Eat Daisies" and the Ingrid Bergman film "The Inn of the Sixth Happiness" among others.

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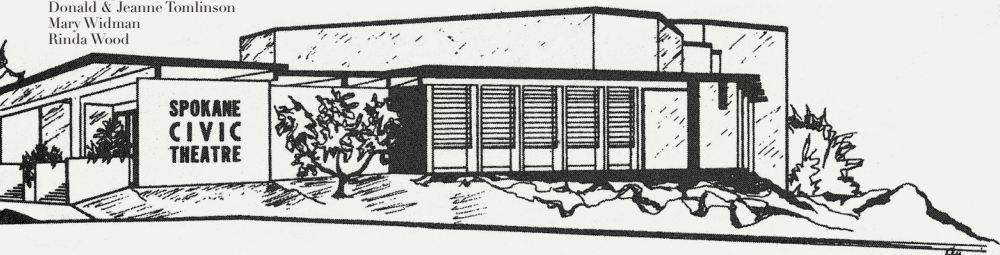
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DID YOU KNOW, YOUR SPOKANE CIVIC THEATRE IS AN AWARD-WINNING, NATIONALLY RANKED COMMUNITY THEATRE?

2019, BUG

Kaleidoscope State Theatre Festival

- Outstanding Performance as Lead Actress, Josephine Keefe
- Outstanding Performance as Lead Actor, Danny Anderson
- Outstanding Performance as Supporting Actor, Billy Hultquist
- Outstanding Set Design, David Baker
- Outstanding Properties Design
- Outstanding Scene Transitions

2015, ORPHANS

American Association of Community Theatre Regional Festival

- Best Director, Marianne McLaughlin
- Best Set, David Baker
- Backstage Excellence

Kaleidoscope State Theatre Festival

- Outstanding Performance, Ensemble
- Outstanding Ensemble Performance
- Outstanding Set Design, David Baker
- The Betty Wills Washington Treasure Award
- Backstage Excellence

2013, THE TURN OF THE SCREW

American Association of Community Theatre Regional Festival

- Outstanding Achievement in Acting, Doug Dawson
- Best Technical Production

Kaleidoscope State Theatre Festival

- 1st Place
- Outstanding Director, Susan Hardie
- Outstanding Lighting Design, Peter Hardie

ADDITIONAL AWARD-WINNING PRODUCTIONS INCLUDE

The 25th Annual Putnam County Spelling Bee (2011)

Assassins (2007)

Joined at the Head (2001)

Lonely Planet (1999)

Mama Drama (1997)

Johnny Bull (1992)

Getting Out (1989)

Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean (1987)

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