

5-2014

"Les Misérables" Program

Central Theatre Ensemble

Central Washington University

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A new production of
BOUBLIL and SCHÖNBERG'S

Les Misérables

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Welcome...

It is with great pleasure that we look forward to this 2013-2014 Central Theatre Ensemble (CTE) season. This year CTE collaborates with many local groups to offer our campus and community an unusually diverse selection of dramatic, musical, and dance productions for all ages. These productions support



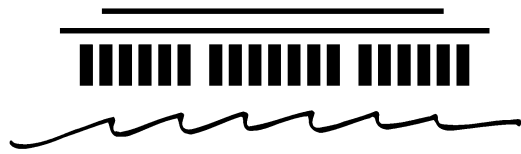
this year's college theme of our **connections with the local community/global communities** and grow out of an outstanding academic program in theatre arts that is known regionally for its hands-on, experiential education.

Starting as freshmen, students have the opportunity to participate in all aspects of theatre production, and to experience many unique and innovative programs. For example, Central's Department of Theatre Arts has the only musical theatre program in the state, the only Bachelor of Fine Arts theatre degree in the state, and the only theatre studies master's program in the state.

We are proud of the many outstanding accomplishments of our theatre arts faculty and students, and hope you will enjoy their productions this season.

Marji Morgan, Dean-College of Arts and Humanities





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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

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across the nation.

Central Theatre Ensemble Presents

A new production of
BOUBILL and SCHÖNBERG'S

Les Misérables

A musical by Alain Boublil and Claude-Michel Schönberg

Based on the Novel by Victor Hugo

Music by Claude-Michel Schönberg

Lyrics by Herbert Kretzmer

Original French Text by Alain Boublil and Jean-Marc Natel

Additional material by James Fenton

Adapted and originally directed by Trevor Nunn and John Carid

Orchestration by John Cameron

Director and Vocal Coach Dr. Terri L. Brown
Music Director and Orchestra Conductor..... David M. Brown
Scenic DesignerMarc Haniuk
Costume Designer Jessica Pribble
Wig DesignerM. Catherine McMillen
Lighting Designer Christina Barrigan
Sound Designer.....Jason Tucholke
Assistant Set Designer Danielle Bulajewski
Assistant Costume Designer Ashley Baker*, Traci VonJouanne*
Assistant to the Costume Designer Jackie Young*
Assistant to the Lighting Designer Wayne Ogle*
Assistant Sound Designer Brennan Weiding*
Properties Master James I. Tyler*
ChoreographerAnneliese D. Childress
Dance Captain..... Megan Ruth Smith*
Fight Choreographer/ Captain Jorie Jones*
Fight Consultant.....George W. Bellah III
Stage ManagerErin Thatcher*
Assistant Stage Manager..... Katey Jones*
Taylor Freeman*, Allie Baele

Original London Production by Cameron Mckintosh and
The Royal Shakespeare Company

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*BFA Candidate

Cast

Jean Valjean	Ben Sasnett*
Javert	Joseph Sasnett
Bishop/ Ensemble	Blake Cranston*
Fantine.....	Tara Nix*
Foreman/ Montparnasse/ Ensemble.....	William “Joey” Thornton
Bamatobois/ Ensemble	Alan Martin
Little Cosette (May 10, 16, 17)	Kiley Moore
(May 9, 11,15, 18)	Samantha Mabbutt
Thenardier	Nicholas J. Main*
Madame Thenardier	Jorie Jones*
Little Eponine (May 10,15, 18).....	Kiley Moore
(May 9, 16, 17).....	Samantha Mabbutt
Gavroche	Nick Zimny
Eponine	Nikole Delmarter*
Cosette.....	Shelby Horton*
Babet/ Ensemble	Kable Barnhart*
Brujon/ Ensemble	Quinn Johnson*
Claquesous/ Ensemble	Paul Bugallo*
Enjolras	Nick Hyett-Schnell*
Marius	Brandon Peterson*
Combeferre/ Ensemble	Seth Hollen*
Feuilly/ Ensemble	Henry Van Leishout*
Courfeyrac/ Ensemble.....	David Connolly*
Joly/ Ensemble	Kylur Michael Ducotey*
Grantaire/ Ensemble	Nicholas Tarabini*
Boy Gang	Zack Zimny, Andrew Kasselis-Smith
Judge/ Ensemble	Andrew Waldum
Lesgles/ Ensemble	Dennis Peters*
Prouvaire/ Ensemble	Ryan Anderson*
The Pig	Belldandy (if she chooses to appear)
An Army Officer.....	Francis Xavier Wood*
Ensemble.....	Justin Bowers, Morgan Van Vleck
	Savannah Brady*, Francis Xavier Wood* Kaylene Jackson*
	Cherisse Martinelli*, Julia Luna*, Megan Tudor*, Whitney Ward*
	Kylene Peden*, Mackenzie Brown, Megan Ruth Smith*, Kristie Nelson, Sina Bigelow
	Tabitha Hardy*, Alan Martin, Tim Scott*

For the enjoyment of all patrons please turn your cell phone to OFF.

The videotaping or other video or audio recording of this production is strictly prohibited.

Les Miserables runs about 2 hours and 40 minutes with an intermission.

Orchestra

Violin	Grace Bergman Chantell Kelly
Viola.....	Lauren Hall Glenn Willcott
Cello.....	Emalee Whiteman
String Bass	Sam Booth+
Flute	Crisha Joyner
Oboe.....	Amy Christensen+
Clarinet.....	Katie Regier
Trumpet.....	Chelsea Blackburn
Trombone.....	Kyle Lanston
Horn	Naomi Smith Maddy Phipps
Keyboard.....	Teresa Harbaugh Darin Kaschmitter+
Percussion	Ryan Fox

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Director's Notes

Welcome to Central Theatre Ensemble's production of *Les Misérables*, the musical rendition of Victor Hugo's epic Romanticist novel of the same name. It is with the greatest pleasure that we present this masterful work. This production involves countless hours with what I now call my "dream cast and crew," as the talent displayed on this stage and behind this stage, meets, and in some cases exceeds, the professional casts I have worked with in the past. The cast and crew come from every corner of the community: the Musical Theatre BFA program, the Design and Technology BFA, other CWU student populations, Ellensburg High School, and Ellensburg Elementary schools, and several community members. They have all come together to use their talents, to enrich this community. They are truly gifted and have given every ounce of their effort toward this production. It has been an honor to direct them, and I thank each of them from the bottom of my heart for the personal sacrifices they have made to bring you this story.

To understand Hugo's Romantic ideal (from approx. 1800-1850) it will help to understand the Romantic ideas presented here tonight. Here are a few things to watch for:

Idealistic views of natural man and equality dominant in artistic and social thought:

- 1) Romanticism argued for a higher truth beyond our earthly existence, created by an absolute being (God)
- 2) Since all creation has a common origin (God), Romantics believed that a thorough and careful observation of **any part** of our existence would be able to produce insights into the whole. All suffering in this life will be rewarded in the next – and we are able to see beyond the "veil" of this existence through the lives and experiences of others. Some (eternal) ideals are worth sacrificing and dying for: freedom being foremost among them. Alexander Dumas' "all for one and one for all" from his Romantic novel *The Three Musketeers* shares the same basic ideas
- 3) Romantics believed that human existence is complicated by dualities and is often divided against itself with humanity longing for an ideal existence/society, but is kept from achieving it by circumstances or human frailties and limitations, which they must overcome to achieve their goals. Jean Valjean's journey (can't complete his mission without denying his conviction (his duality) and Javert's inability to accept forgiveness and redemption by his human frailties (duality). He can fathom no mercy – even for himself. Perceptions of Old and New Testament. Old Testament God promotes obedience through fear, vengeance, and retribution – as embodied by Javert. God of the New Testament speaks of redemption through

love and sacrifice (the grace of God through the sacrifice of his son, Jesus Christ). The life, death, and resurrection of Jesus Christ is the paradigm of suffering for others (taking upon himself the sins of the world, suffering and dying for the redemption of all humankind)

- 4) To perceive the final existence, behind the endless diversity, requires an exceptional imagination – one found only fully active in the artist/genius and the philosopher
- 5) Romantics believed that the spirit/soul, existed forever. We come from God (children of God), and will return to God's presence if we take care of those around us – in which case both are elevated: those that suffer, and those who strive to relieve that suffering.
- 6) Spiritual awareness and enlightenment can only be found in the expression of deep emotion. Only if we open ourselves up to life's experiences can we understand the depth and potentials of our lives

The Romantic Movement, originating in Germany with Goethe's *Faust*, rejected the unities of time and place, the strict restriction of drama into genres and the rationalistic outlook. Many of its playwrights believed that their profound genius could never be embodied adequately because the means (putting their work on the stage) were too limited. The Romantic movement was brought to France with Victor Hugo's (1802-1885) *Hernani*, where Hugo advocated placing dramatic action within important historical situations. In the great showdown between the Neo-Classicalists and Romantics, a high pitched battle was fought in the audience over several nights. After the play's triumph and the lifting of censorship and dramatic restrictions following the Revolution of 1830, Romanticism became firmly established in France.

I hope you enjoy this production of *Les Miserables*! Dr. Terri Brown

On another note: These performances are dedicated to a very special person. It is with a heavy heart, and with a very special "thank you", that we say good-bye to **Dr. Marji Morgan, Dean of the College of Arts and Humanities**, who will be moving on in her career. The good news is that she will remain here at Central, but in a different capacity. Without Dean Morgan, this program would never have seen the light of day. She has always been there for us, and it is with the highest regard that we wish her well in her newest adventures! Each student who has graduated from this program, and who is now working professionally in the field of musical theatre, has **Marji Morgan** to thank for their achievements!

Special Thanks

Marji Morgan, Noon Rotary, Oregon Shakespeare Festival, University of Texas at Austin Department of Theatre and Dance, Midtown Arts Center, Carole Rhodes, Dr. Todd Shiver, The Zimney Family, Sue Connolly, and Caron Van Orman Photography

About the Authors

Alain Boublil

Alain Boublil's first musical, *La Revolution Française* in 1973, marked his transition from songwriting to musical theatre and the start of his collaboration with Claude-Michel Schönberg with the hit album that became the first ever staged French musical. His idea of writing a musical version of *Les Misérables* brought them together again in 1978. The acclaimed show was written over a two-year period and recorded as an album before its opening at the Palais de Sports in Paris in September 1980. In 1983 Mr. Boublil met Cameron Mackintosh which led to his first London production *Abacadabra* (a musical fairy-tale set to ABBA music) and to working with Claude-Michel and directors and writers on the English language adaptation of *Les Misérables*. The show has subsequently opened in 19 countries and 14 languages. Among the many awards Mr. Boublil has received were two Tony Awards in 1987 for Best Score and Best Book for the NY production and a 1988 Grammy for the Best Original Broadway Cast Recording which he co-produced with Claude-Michel Schönberg. *Miss Saigon* opened on September 20, 1989 at the Theatre Royal Drury Lane in London and on April 11, 1991 in NY. The show has also played in Tokyo and Toronto with future production scheduled for Sydney, Australia and Stuttgart, Germany. Mr. Boublil will maintain a close association with all the international productions of *Les Misérables* and *Miss Saigon* while working with Claude-Michel on the screenplays for motion picture versions of both musicals.

Claude-Michel Schönberg

Claude-Michel Schönberg is a successful record producer and songwriter who began his collaboration with Alain Boublil in 1973, writing the very first French musical, *La Revolution Française*. Mr. Schönberg played the role of Louis XVI in that production and also co-produced the double-gold record album of the show. In 1974, he recorded an album, singing his own compositions and lyrics, which included the number one hit single *Le Premier Pas*. In 1980, after two years' work on the score, Mr. Schönberg and Mr. Boublil's musical *Les Misérables* opened in Paris, where it was seen by more than 1.5 million people. In 1983, Mr. Schönberg produced an opera album in Paris with Julia Migenes Johnson and the Monte Carlo Philharmonic Orchestra. Following work on the London production of *Les Misérables* (the 3rd longest running musical in British theatre history), Mr. Schönberg co-produced the double-platinum London cast album and became involved in casting all the major overseas productions of the show, including the American, Japanese and Australian companies. He won two coveted Tony Awards, for Best Score and Book, for the Broadway production of *Les Misérables* and a Grammy Award for the Best Original Cast Recording, which he co-produced with Alain Boublil. He also worked closely on the symphonic recording of the show. His score for *Miss Saigon*, again written in collaboration with Alain Boublil, is now repeating the international success story of *Les Misérables*. Produced by Cameron Mackintosh and again bringing together many members of the creative team behind *Les Misérables*, *Miss Saigon* opened with huge success at the Theatre Royal Drury Lane in London in September 1989, in NY in April 1991, in Tokyo in May 1992 and in Chicago (the first national U.S. tour) in November 1992. Future productions will open in

Sydney, Australia and Stuttgart, Germany. Now Claude-Michel is back at the keyboards, composing their next musical, *Martin Guerre*, while keeping close eye on the development of the screenplays for *Les Misérables* and *Miss Saigon*.

Herbert Kretzmer

Herbert Kretzmer, born in South Africa, came to London in 1954, and has since pursued twin careers as a newspaperman and songwriter. He was a feature writer at the *Daily Sketch* and a profile writer at the *Sunday Dispatch*. He joined the *Daily Express* in 1960 and later became its drama critic, a post he held for 18 years. Since 1979 he has been writing TV criticism for the *Daily Mail* and has won, in this capacity, two national press awards. As a lyric writer he wrote weekly songs for BBC-TV's *That Was The Week That Was*. He won an Ivor Novello Award for the Peter Sellers/Sophia Loren comedy song *Goodness Gracious Me*. Other award-winning lyrics include two written for Charles Aznavour: *Yesterday When I Was Young* and the chart-topping *She*. Mr. Kretzmer wrote book and lyrics for the West End's *Our Man Crichton*, which starred Kenneth More and Millicent Martin, and lyrics for the Theatre Royal Drury Lane's *The Four Musketeers*. He also supplied lyrics for the Anthony Newley film *Can Heironymous Merkin Ever Forget Mercy Humppe And Find True Happiness?* Tony Award, 1987, Best Score, *Les Misérables*.

About MTI

Music Theatre International (MTI) is one of the world's leading theatrical licensing agencies, granting schools as well as amateur and professional theatres from around the world the rights to perform the largest selection of great musicals from Broadway and beyond. MTI works directly with the composers, lyricists and book writers of these shows to provide official scripts, musical materials and dynamic theatrical resources to over 60,000 theatrical organizations in the US and in over 60 countries worldwide. - See more at:

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Kaylinn Turpin*, Whitney Ward*, Kylene Peden*, Corkey Herron, Quinci Daoust,
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Crafts Artisan..... Joanne Kirckof*
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Shop VolunteerJ.D. Zimny

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Scenic Artist.....Jori Jones*, Danielle Bulajewskin, Lynn McCowin
Lab Students Caitlin Cardinale*, Julia Luna*, Shelbi Gilmond*
Tara Nix*, Crystal Rivera, Taylor Woyvodich

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Lab Supervisor..... Scott Robinson
Marketing Office Assistant Sarah Andrews*, James I. Tyler*
Lab Students Kylie Rose*, Cherisse Martinelli*

*BFA Candidate

Musical Numbers

Act 1

Prologue	Chain Gang, Javert, Valjean, Farmer, Laborer Innkeeper, Innkeeper's Wife, Bishop, Constables
At the End of the Day	The Poor, Foreman, Workers, Fantine, Valjean
I Dreamed a Dream.....	Fantine
The Docks	Sailors, Prostitutes, Old Woman 1 & 2, Fantine Pimp, Bamatabois, Javert, Valjean
The Cart Crash	Onlookers, Valjean, Fauchelevent, Javert
Fantine's Death	Fantine, Valjean, Javert
Little Cosette.....	Little Cosette, Madame Thenardier
The Innkeeper's Song	M. & Mme. Thenardier, Drinkers, Diners, Chorus
The Bargain.....	Valjean, Cosette, M. & Mme. Thenardier
The Beggars	Beggars, Gavroche, Old Beggar Woman Prostitute, Woman, Marius, Enjolras, Urchin
The Robbery	M. & Mme. Thenardier, Marius Eponine, Valjean, Javert
Stars	Javert, Gavroche, Eponine, Marius
The ABC Cafe	Combeferre, Feuilly, Courfeyrac, Enjolras Grantaire, Marius, Students, Prouvaire, Lesgles
The People's Song.....	Enjolras, Combeferre, Courfeyrac Students, Feuilly, Chorus
Rue Plumet.....	Cosette, Valjean, Marius, Eponine
A Heart Full Of Love.....	Eponine Marius, Cosette
The Attack On Rue Plumet.....	Eponine, Montparnasses, Babet, Thenardier Brujon, Claquesous, Marius, Valjean, Cosette
One Day More	Valjean, Marius, Cosette, Eponine, Enjolras Students, M. & Mme. Thenardier

Act 2

Building the Barricade	Enjolras, Javert, Prouvaire, Grantaire Lesgles, Marius, Eponine, Valjean, Combeferre, Feuilly, Coufeyrac, Army Officer
Javert At The Barricade	Javert, Enjolras, Gavroche, Grantaire Prouvaire, Courfeyrac, Feuilly, Lesgles Combeferre, Marius, Eponine, Joly, Valjean
The First Attack	Sentry 1 & 2, Enjolras, Feuilly Lesgles, Grantaire, Valjean, Javert
The Night	Feuilly, Prouvaire, Joly, Grantaire, Chorus, Marius, Valjean, Enjolras
The Second Attack	Enjolras, Feuilly, Marius Valjean, Gavroche, Lesgles, Joly
The Final Battle	Army Officer, Enjolras, Combeferre, Courfeyrac
The Sewers.....	Thenardier
Javert's Suicide	Valjean, Javert, Women
The Cafe Song	Marius
Marius & Cosette	Marius, Cosette, Valjean
The Wedding.....	Chorus of Guests, M. & Mme. Thenardier, Marius
Epilogue	Valjean, Fantine, Cosete, Marius, Eponine

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Technical Supervisor David Barnett
Lighting Shop Supervisor Jason Tucholke
Costume Shop Supervisor.....M.Catherine McMillen

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