

SINCE 1858 • WILMINGTON, NC

# THALIAN HALL

*Decorative flourish*

## MAIN ATTRACTIONS

*Decorative flourish*

### 2008-09

*Decorative flourish*

Brigade Gym *REVIEW*  
ACADEMY OF MUSIC  
April 7th, 8:30 P. M.  
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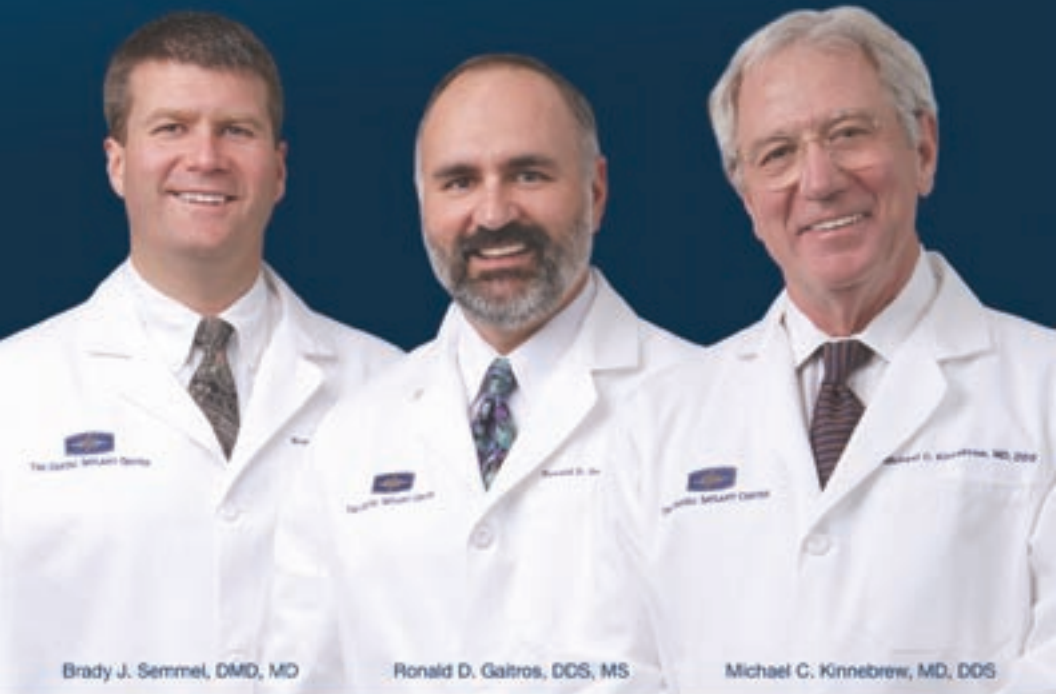
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## PLEASE NOTE

Due to copyright regulations and out of courtesy to our artists and your fellow patrons, flash photography or recording of any kind is strictly prohibited. Please

deactivate ringers on cell phones, beepers and pagers. Restless or crying children may be taken to the nearest exit where our ushers will be able to help. Thank you for your attention and your consideration of others. Enjoy the performance!

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## **ALWAYS SUPPORTING THE ARTS™**

Port City Java® hangs the work of local artists commission-free in order to encourage the sharing of great art and to promote the elixing nature of creativity. Make it a point to visit with us and take the time to admire the many styles and influences of some of the up-and-coming artists in your town.

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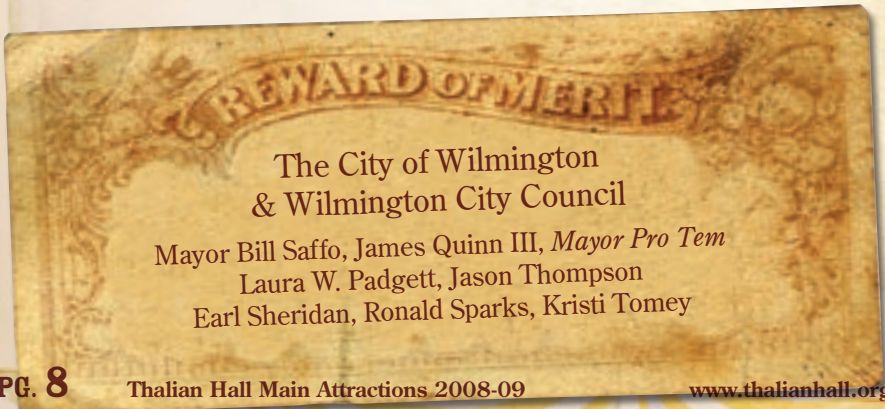
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**FOR YOUR  
INFORMATION**

**BOX OFFICE** is open Tue.-Sat., plus Sun. and Mon. of scheduled performances. Hours are noon-6 PM Tue.-Fri.; 2-6 PM Sat.; and 2 hrs. prior to curtain on Sun. and Mon. On performance days, will-call window hours are extended through curtain. 910-343-3664 and 800-523-2820 (toll-free).

**TICKETS** may be purchased by cash, check, VISA or MasterCard. Telephone credit card and mail orders are charged a \$3 handling fee per order. Online tickets are available for all live performances at [thalianhall.org](http://thalianhall.org).

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- 5:30a-8a "Talk of the Town" w/ Marty Shirah  
(local talk)
- 8a-10a "On the WAAVLine" w/ Rhonda Bellamy  
(local talk)
- 11:35a-11:50a Paul Harvey News & Commentary  
12n-3p Rush Limbaugh  
3p-5p Bill O'Reilly
- 5:35p Live business and stock update
- 5p-7p "On the WAAVLine" w/ Harvard Jennings  
(local talk)
- 7p-10p Michael Savage
- 10p-12mid Jim Bohannon
- 12mid-5a "Coast to Coast" w/ George Noory

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Hilton hotels recognized the Landfall Park location as the number one-ranked Hampton Inn and Suites in the world. The property also received Hilton's prestigious "Connie Award" for product and service excellence, given annually to the top 10% of Hilton's 2300 plus hotels.

The Landfall Park Hampton Inn and Suites is located in the prestigious area of Landfall – a short walk to the Intracoastal Waterway and the area's most popular restaurants and shops. There are 90 guestrooms and 30 apartment-style suites, all including a complimentary deluxe continental breakfast.

Our traditional suite has a complete kitchen and the living area has a 25-inch television, VCR and queen-size sleeper sofa. The bedroom has a king-size bed, television and phone, separate bath with large vanity area, full-length mirrors, hair dryer, iron and ironing board. The Executive



Suites also have a gas fireplace, a whirlpool tub in the bathroom and a ceiling fan over the king-sized bed.

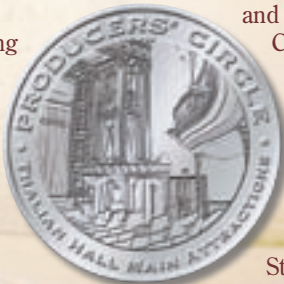
The Whirlpool Suites have all the features of a Standard Suite, plus a gas fire-

place and a whirlpool tub for two in the expanded bedroom, great for honeymoons and special occasions.

Our one-of-a-kind Signature Suite has it all! Plush furnishings, entertainment center with 35-inch TV, CD player with surround sound, double-sided fireplace, king bed, oversized whirlpool tub, additional TV in bedroom, and antique dining table that seats six. The Signature Suite has a connecting king room for the option of a two-bedroom suite.

The Landfall Park Hampton Inn and Suites is the official host hotel and proud sponsor of the

Coastal Classic Celebrity Golf Tournament, the Legends Celebrity Golf Tournament, the Landfall Tradition Collegiate Golf Invitational, Willie Stargell Foundation and serves as headquarters for the USTA State Tennis Championships.



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Town Center and The Forum Shops. Our attentive, experienced team will ensure an enjoyable and memorable experience.

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ergonomic executive chair are also among the standard features that keep you working comfortably. Be sure to enjoy our complimentary Hot Breakfast Buffet, served daily. Also, a Manager's Reception is offered Monday

through Thursday evenings with complimentary beer, wine, and a light meal. We offer the optimum choice for space, convenience and privacy away from home.

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*The Residence Inn Vision: To provide a great hotel where talented people deliver service so memorable, our guests tell stories about it.*



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All the world's a stage.  
Some of us just have  
better seats –Unknown

## encore

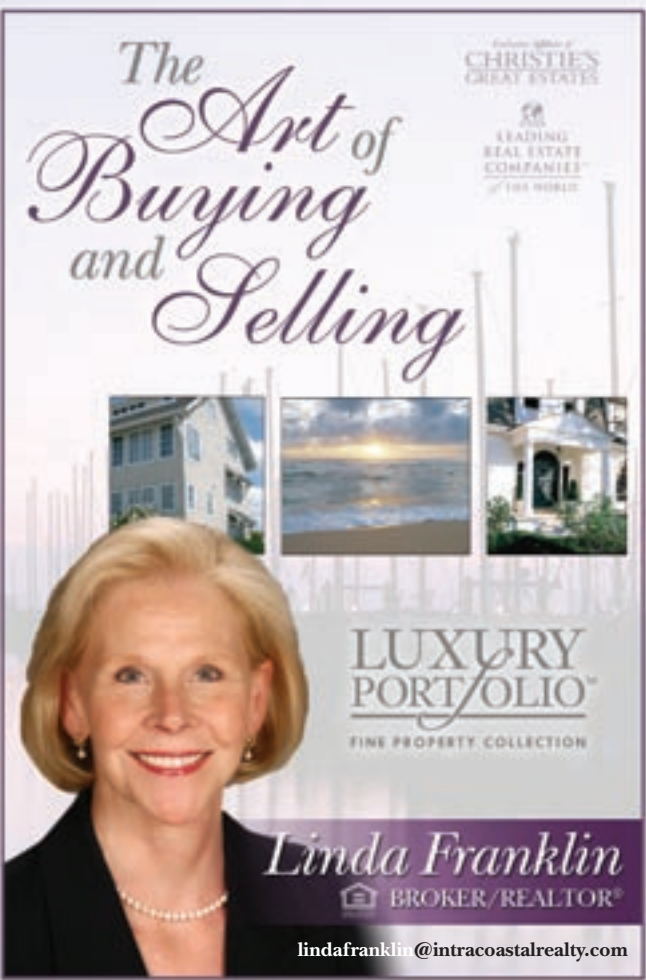
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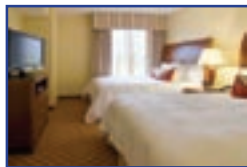
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---

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Walter Pancoe is the President of The Caper Corp., a real estate development company involved in quality developments from the Midwest to the Southeast.

Beth Pancoe is the President of SDI Construction Co., general contractors specializing in

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As Mr. and Mrs. Pancoe, they have been supporters of the visual and performing arts in Wilmington for more than 30 years. They are pleased to participate in the continuing sponsorship of the Thalian Hall for the Performing Arts and the Main Attractions Series.



*Offices at 1901 Kent St., Wilmington, NC*



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MAGAZINE

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## FOR YOUR INFORMATION

**VOLUNTEERS** at Thalian Hall are an integral element of our ongoing events and provide many indispensable services. Orientation and training sessions take place on a monthly basis. Contact our volunteer coordinator at 910-341-4662, or [ssmith@thalianhall.org](mailto:ssmith@thalianhall.org).

**THIS SOUVENIR PROGRAM** is a service of THPCA, Inc. For sponsorship inquiries, contact Thalian Hall at 910-343-4797. To advertise in the 2008-09 edition, contact *WordwrightWeb* at 910-452-6345.

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## MANY THANKS FOR YOUR SUPPORT

We are grateful to our Producers' Circle and Friends of Thalian Hall for their annual support of this historic theatre. All efforts are made to correctly list these contributions, but if your name has been listed incorrectly or accidentally omitted, please let us know by calling 910.343.3660.



## FOR YOUR INFORMATION

**BACKSTAGE TOURS** are offered Tue.-Fri. by appointment. Admission for the 45-min. tour is \$10/adult, \$8/seniors, \$4/students. Group Tour discount available for 10 or more visitors. Thalian Hall members receive complimentary tours. To reserve a tour, call 910-343-3660.

**RENTALS** Thalian Hall offers attractive spaces for rent. The Ballroom is an elegant location for events up to 150 seated guests. The Studio Theatre and Main Stage also offer unique settings. For rental information, call 910-343-3660.



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# THALIAN HALL

## WE MAKE GREAT EVENTS HAPPEN

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### WHO WE ARE

We are a private, non-profit organization dedicated to the restoration, capital support, management and operation of historic Thalian Hall. A volunteer Board of Trustees is responsible for development of policy and acquisition of sufficient financial resources for the theatre's operations. Under the Trustees' direction, the Executive Director supervises the staff and daily operations of the complex. Thalian Hall Center for the Performing Arts, Inc. belongs to the League of Historic American Theatres and the North Carolina Presenters Consortium.

### WHAT WE DO

We bring professional artists to Wilmington. Ramsey Lewis, the Dixie Chicks, the Moscow Grigorovich Ballet and Barbara Cook are only a few of the world-class performers who have appeared on stage at Thalian Hall through our Main Attractions series. We also present works for the Adventures in Art family series and critically acclaimed films through our Cinematique program.

THCPA works to support the growth and development of performing arts in New Hanover County. The facility is the regular performance space of a wide range of community arts organizations. Productions include those of our primary rental clients, Opera House Theatre Company and the venerable Thalian Association Community Theatre. We also provide marketing and audience development services, and centralized box office services for over 30 non-profit arts groups.

Support for the theatre is maintained through our "Friends of Thalian Hall" membership program, the City of Wilmington, state and regional grants and the generosity of our Producers' circle sponsors. By supporting THCPA, these individuals and institutions underwrite the cost of operations of the facilities, making rental very affordable for a variety of arts and community groups including the Thalian Association, Opera House Theatre Company, Theatre Exchange Society, The Willis Richardson Players and many other organizations that rent the facility. Additionally, these contributions are instrumental in helping to keep ticket prices in Thalian Hall well below the national average. We are proud to maintain the facilities for community use, and your contributions to Thalian Hall help to subsidize that cost.

### HOW TO BECOME A MEMBER

We would be delighted to have you join the Thalian Hall family! There are three ways to become a member:

1. Call us at 910-343-4797 to speak to our Development Director about membership and its benefits and purchase your membership via credit card.
2. Stop by the Box Office or call 910-343-3664 to purchase your membership while placing your Main Attractions ticket order and automatically save 10% on your purchase.
3. Visit [www.thalianhall.org](http://www.thalianhall.org) and fill out the membership contact form.



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# THALIAN HALL THROUGH THE YEARS



## 1803-1855

Trustees of the Innes Academy purchase 3 lots where Thalian Hall currently stands and advertise for the construction of

a "house suitable for an Academy and Theatre." Once completed, it hosts performances by early Thalian Associations and many touring theatre companies, including those of Joseph Jefferson and Junius Brutus Booth.



to private entrepreneurs who operate the theatre, book performances and rent the theatre to touring companies and locals.

## 1861-1865

The Civil War creates economic boom for Wilmington and Thalian Hall, under the name of "The Wilmington Theatre" hosts over 250 performances for the 1863-1864 season and 285 performances the following season.

## 1853-1856

City of Wilmington determines to build City Hall and theatre on Academy site. The 4th Thalian Association agrees to complete the interior of the theatre and pay an annual rent. The Academy is demolished and construction begins under the direction of James F. Post.

## 1869

John T. Ford (*right*), of Ford's Theatre in Washington, leases Thalian Hall after the assassination of Lincoln. Under Ford's tenure, repairs are made to theatre and its name is changed to the "Opera House."



## 1858

Thalian Hall opens with a performance by G. F. Marchants stock company of the popular romantic comedy **The Honey Moon**, followed by the farce **The Loan of A Lover**. Over 85 nights of entertainment are presented in the first season, including three productions by the Thalian Association.

## 1870-1920

The heyday of touring theatre occurs during these years with over 100 touring events annually. Great stars include Buffalo Bill Cody, John Phillip Sousa, Edwin Forrest, James O'Neill, Maurice Barrymore, and Lillian Russell (*left*).



## 1860-1936

After two years, the Thalian Association, faced with insurmountable debt, surrenders the theatre to the City and for the next 75 years, Thalian Hall is leased

CONTINUED







**1882**

Playwright Oscar Wilde (*left*) entertains Wilmington audiences with his lecture on aesthetics.

**1884**

Joseph Jefferson, world famous actor known for his role of Rip Van Winkle, appears in all-star production of *The*

Rivals with Mrs. John Drew, grandmother of John, Lionel, and Ethel Barrymore.

**1890-1900**

During this decade many amateur theatre productions are presented by local groups such as the Colonial Dames, the Ministering Circle, and the Westminster League. There are also performances by amateur theatre societies including the Paint and Powder Club and The Wilmington Dramatic Club.



**1906-1956**

Wilmington's Public Library is established on the 2nd floor of City Hall and remains in that location for 50 years.

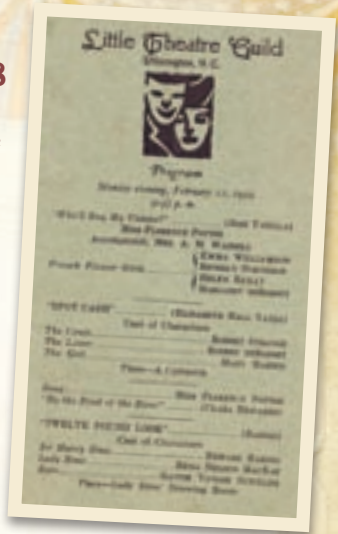
**1902**

Under lessee Simeon A. Schloss of Wilmington, the name is changed to "The Academy of Music." (*right*) In 1909, the interior is renovated with electric lights, an ornate proscenium arch and decorative painting. The side balconies are removed and the windows closed.



**1923-1928**

Community interest in the arts develops in this period with the formation of the Wilmington Concert Association, the Thursday Morning Music Club, the Wilmington Art League and the Little Theatre Guild of Wilmington. By the end of the decade, touring theatre declines. In 1928, the Ziegfeld Follies is one of the last road shows to play the Hall.



**1929-1932**

Little Theatre Guild changes its name to Thalian Association and presents an evening of one-acts. The name of the theatre is changed from "The Academy of Music" to "Thalian Hall" in 1932.

**1938-1941**

Henry MacMillan leads the Thalian Association efforts to restore Thalian Hall. The City of Wilmington and WPA begin renovation, and in 1939, the north wall of City Hall collapses. Concern over structural integrity threatens the future of the building. After much study and discussion the City proceeds with the renovation with additional funds from WPA. Thalian Association repaints the interior of the theatre.

CONTINUED

# THALIAN HALL THROUGH THE YEARS (CONT.)



## 1941-1947

Thalian Association operates theatre until structural issues force its closure.

## 1947-1951

Theatre remains closed until 1951, when City of Wilmington undertakes repairs on balconies and theatre structure and the theatre reopens under management of the Thalian Association in 1952.

## 1963-1967

Wilmington College and Thalian Association join forces to co-produce theatre in Thalian Hall.



## 1963

Through the efforts of the Junior League and the City of Wilmington, the Thalian Hall Commission, Inc. is formed to preserve and restore Thalian Hall as a regional center for the performing arts.



## 1973-1974

Fire occurs in the theatre and Thalian Hall closes. An agreement is created between the City and the Thalian Hall Commission, Inc. for the restoration of the theatre. A fundraising campaign under the leadership of Thomas H. Wright, Jr. raises approximately \$300,000 for the restoration of the theatre to its turn-of-the-century appearance.

## 1975

Thalian Hall reopens under the management of Thalian Hall Commission, Inc, which subleases theatre to many arts groups including the Thalian Association.

## 1983

A 2.4 million dollar Master Renovation and Expansion Plan is developed by the Thalian Hall Commission, Inc. using Theatre Projects of London and Boney Architects of Wilmington.

## 1983

The 125th anniversary of the opening of the theatre is celebrated with an original musical produced by Thalian Hall Commission Inc, the Arts Council, the Thalian Association, and Mr. & Mrs. Walter Pancoe. The City of Wilmington approves the Master Renovation Plan and includes Thalian Hall in a bond issue.



CONTINUED

# J. Michael's PHILLY DELIVERY SINCE 1979

## The Wilmington Cheesesteak Story

The Philadelphia Cheesesteak was brought to Wilmington thirty years ago by business partners J. Michael Hutson and Lou Nieper. Their first store was opened at Hanover Center on August 17, 1979. Since then, two more stores have been added at Porters Neck and Monkey Junction.

The workforce has also expanded from 12 employees to 125. A significant number of these people have made careers here. Twenty staff members have ten-plus years of service, and three have twenty-plus years. The Philly Deli began by offering flexible schedules. This has always been a significant benefit to mothers, students, and other part-timers. Later, health and den-

tal benefits, and vacation pay were added for full-time workers.

One thing hasn't changed: the quality. The Philly Deli started out by importing all of their steak meat and hoagie rolls straight from Philadelphia. It is a practice they still maintain to this day.

The Philly Deli has seen Wilmington go through a number of growth periods, slower periods, good times, and tough times. However, by operating a good workplace, keeping a solid and experienced management staff, and consistently offering quality food at reasonable prices, they have managed to maintain the staying power that has kept them in business for almost thirty years.

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# THALIAN HALL THROUGH THE YEARS (CONT.)



## 1984- 1985

A citywide bond issue passes and \$1.7 million becomes available

for the renovation project. After directing a production of **Man of La Mancha** for the Thalian Hall Commission and the Thalian Association, New York actor Lou Criscuolo moves to Wilmington and begins producing under the name of Opera House Theatre Company.

## 1986

“Thalian Hall Commission, Inc.” changes its name to the “Thalian Hall Center for the Performing Arts, Inc.” (THCPA) and begins a capital campaign under the chairmanship of Mrs. William H. Sutton and Mrs. Franklin Block.

## 1988

The renovation and expansion project begins,

using \$1.7 million in bond issue funds, \$1.1 million in city funds, \$1 million from the state, and \$1.8 million in private fundraising by Thalian Hall Center for the Performing Arts, Inc. for the project.



## 1990

Project completed; grand reopening occurs on

March 2 with Peter Nero and NC Symphony, followed by 2 weeks of performances by many Wilmington arts organizations. Thalian Hall Center for the Performing Arts, Inc. establishes an annual membership (Friends of Thalian Hall) and the Main Attractions Series.



## 1995-1998

THPCA, Inc. begins a series of improvements including the installation of film projectors, establishing the Cinematique series. A new Steinway concert piano is given to the Hall by the Weyerhaeuser Family and the Kenan Foundation.

## 2002-2003

Architects Hanbury & Evans and Theatre Consultant Robert Long are chosen by the THCPA, Inc. to develop a master plan for the renovation of Thalian Hall and the addition of a new 250-seat playhouse.

## 2004-2008

THCPA, Inc. begins work on the development of a capital campaign and the City of Wilmington commits \$3 million for the project. The design for the new playhouse is approved by the Historic Preservation Commission. Thalian Hall/City Hall celebrates 150th Anniversary October 10-12, 2008.





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# THALIAN HALL THE PRESENT

## MAIN ATTRACTIONS



**T**halian Hall Center for the Performing Arts has presented over 150 of the world's finest artists from around the world including Canada, Mexico, Austria, Zimbabwe,

France, England, China, and Russia since its inception in 1990. Wilmington and southeastern North Carolina have been treated to appearances by such legendary names as Barbara Cook, Patti Page (*left*), Ricky Skaggs, the Dixie Chicks, as well as Paul Taylor Dance, the Alvin Ailey Rep and The Shanghai Ballet.

## ADVENTURES IN ART

**T**HCPA is committed to creating opportunities for families to have meaningful interactions with each other by providing high-quality performances that are entertaining to all members of the family. During the 2008-2009 season, we are proud to present seven family-oriented productions that include pre- and post-show activities for the entire family. These programs are made possible through the generosity of our community partner, The Children's Museum of Wilmington.

Last year, in addition to our weekend performances, we included weekday shows so children could attend events through area schools. We are continuing this series for the 2008-2009 season.

Building on the past success of the Pied Piper Theatre series, which



annually presents educational and entertaining performances to more than 6,000 1st and 2nd graders,

THCPA is creating an environment where all children, regardless of socio-economic factors, will want to return to the theatre and may lay a foundation for a lifelong appreciation for the arts.

THCPA provides each third grader in the county with a guided, behind-the-scenes tour of the Thalian Hall/City Hall complex through the *Tarheels Go Walking* program. In addition, Thalian Hall also provides other outreach programs including master classes, lectures, demonstrations, hands-on classes and public tours.

## MAIN STAGE

**A**t the heart of THCPA operations, the Historic Main Stage provides a wide variety of entertainment to Southeastern North Carolina audiences. In addition to the Main Attractions series, there are over 100 performances presented by area arts organizations including Opera House Theatre Company, Thalian Community Theatre, Theatre Exchange Society and the Wilmington Ballet Company. This past season audiences were treated to such

CONTINUED



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# THALIAN HALL THE PRESENT (CONT.)

offerings as *Beauty and the Beast*, *Guys and Dolls*, *Pal Joey*, *Thoroughly Modern Millie* and *Grand Hotel*. Productions for 2008-2009 include *Jekyll and Hyde*, *A Christmas Story*, *Ain't Misbehavin'* and *The Wizard of Oz*.

## STUDIO THEATRE

In 2006-07, THCPA's 100-seat "black box theatre" (*above, right*) hosted some 25 productions and 150 performances. In addition to concerts and variety performances, there were theatrical productions presented by Stageworks, Opera House, Big Dawg, and the Willis Richardson Players. Some of the very best of Wilmington's serious theatre offerings occur in this small but adaptable venue. Please visit [thalianhall.org](http://thalianhall.org) for a full listing of the exciting performances scheduled for this venue.



## JOSEPH JEFFERSON CLUB

Named for the acclaimed 19th-century actor, the Joseph Jefferson Club (*left*) is open to Grand Patrons, Benefactors, members of the Producers' Circle and their guests. Members are invited to join us in the original lobby, 90 minutes prior to each Main Attraction performance, for complimentary hors d'oeuvres and gourmet coffee.

## CINEMATIQUE

Thalian Hall has been Wilmington's primary "art film" house since the installation of 35mm equipment in 1996. Each year, over 35 American and foreign films are presented for three-night runs by THCPA and WHQR public radio. Recent offerings have included *La Vie En Rose*, *Born into Brothels* and Academy Award® nominated and winning films *The Queen*, *The Last King of Scotland*, *Transamerica* and *Volver*. For the most current Cinematique film schedule, visit [www.thalianhall.org](http://www.thalianhall.org) or [www.whqr.org](http://www.whqr.org).

## VOLUNTEER USHERS

THCPA has over 200 volunteers who greet audiences, tear tickets, seat patrons, and provide courteous welcomes to the 85,000 people who attend performances here each year. Their black and white attire makes them easy to spot, and their enthusiasm for Thalian Hall is contagious.

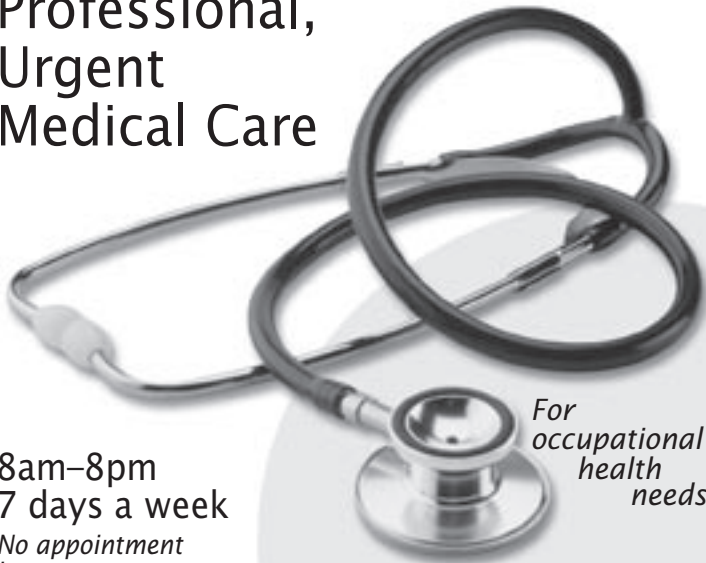
## BALLROOM

THCPA coordinates the use of the ballroom at Thalian Hall, which is in constant use by the City of Wilmington for

official functions including City Council meetings, public hearings and receptions. Many of Wilmington's educational and cultural organizations, as well as private parties, have held receptions and galas in the room since its renovation in 1990.



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# THE CAPITOL STEPS

MON, OCT 20 • 8 PM



Yes, it's Monday night. No, it doesn't matter. When the election is just around the corner, you grab the Cap Steps whenever you can. We could have chosen a breakfast show, but we gave you time to wake up.

The Capitol Steps are a group of very smart loonies who used to get together and make fun of their bosses in Washington. That was when they worked days. Now they work nights and get paid for what they used to do on the side.

Still based in DC, Cap Steps is an ensemble of politicos-turned-comics morphed into a national phenomenon, recording 28 albums, and appearing on numerous TV specials and national public radio broadcasts. Their newest CD debuts soon-to-be classics including "Oh What a Beautiful Mormon" and "Help Me Fake It to the Right."

The Steps have surpassed 5,000-performances, including multiple stints off-Broadway and in theatres across the country. They have performed for the past five Presidents ("Six," they say, "if you count Hillary"). There are a total of 20+ Steps cast members, in varying combination of five on stage at any

one time. They've become so popular during election years that their multiple troupes permit them to be in more than one place at one time, much like our hard-working politicians of today.

The Steps have an uncanny ability to remain amazingly current and topical. If a controversy hits the AM news – it's been turned into a song and routine by the Steps by the 6 PM broadcast and probably goes on stage in some theatre that night at 8 o'clock. Even on a Monday.

Some scandals become part of the permanent repertoire. Twisted parodies like "Snippetty Bobbitt" and their homage to Mike Tyson ("Pardon Me Boys, Is This the Chap Who Tried to Chew You?") are odes that will never die. The Capitol Steps are equal opportunity offenders. No one is safe from the hysterical barbs. No one.

As lines at polling places are about to take shape around the country for the November election, we happily welcome The Capitol Steps back to Thalian Hall.

Even on a Monday.



This performance will include one intermission. Please silence all cell phones, beepers and pagers. Photography and/or recording of any kind is prohibited by law. Latecomers will be seated by our ushers at house staff discretion. Beverages are permitted into the hall, unless noted otherwise. This performance has been arranged with the cooperation of The Capitol Steps. Please vote. [capsteps.com](http://capsteps.com)

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# THE OFFICIAL BLUES BROTHERS REVIVAL

FRI, OCT 24 • 8 PM

According to their mothers, The Official Blues Brothers Revival is the hippest, most authentic Blues Brothers show ever to hit the stage. As you'll quickly learn, these guys (or their mothers!) aren't messin' around!

Stars Wayne Catania and Kieron Lafferty, performing their Blues Brothers routine in the elaborate Legends Impersonators revue in Las Vegas, became subjects of the acclaimed A&E docudrama **Lost in Las Vegas**, the story of two performers who impersonate two actors playing two fictitious characters exploring a city where almost everything is a replica of something else. From New York City complete with a Brooklyn Bridge and Statue of Liberty – to Camelot, Treasure Island, The Eiffel Tower and the Egyptian Pyramids – the only thing real in this town is the exchange of money. It is a film about reality and fantasy, money and morality, and the price one pays to chase a dream, and it tells the story of two Canadians who take their Blues Brothers act to Las Vegas and audition for the most famous impersonator show in town.



Out of the film grew the musical you see today. Running for two seasons at the Chicago Center for the Performing Arts, it captures the spirit of the original Blues Brothers movie and pays homage to Chicago's rich history of blues, gospel and traditional soul music while throwing in the revered characters Jake and Elwood Blues into the mix. With its circuitous route from Canada to Las Vegas to cable TV to Chicago, this all-new Belushi-estate sanctioned revival tribute has taken on a life of its own. More than ten North Carolina venues will present the show this season alone.

The live stage musical combines hits from the original movie as well as the five popular albums put out by John Belushi and Dan Aykroyd. With musical direction by Ron Walters Jr. and his sizzlin', jumpin'-for-joy powerhouse band, the musical is presented by the John Belushi Estate and Judy Belushi Pisano. Upbeat and uplifting, this is a total dose of Vitamin Fun for all ages.



This performance will include one intermission. Please silence all cell phones, beepers and pagers. Photography and/or recording of any kind is prohibited by law. Latecomers will be seated by our ushers at house staff discretion. Beverages are permitted into the hall, unless noted otherwise. This performance has been arranged through the auspices of Live Tour Artists, Canada. Be a Soul Man. [bluesbrothers-revival.com](http://bluesbrothers-revival.com)

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# SOUTHERN FRIED CHICKS

SAT, NOV 8 • 4 & 8 PM



For those of you thought you were the original *Desperate Housewives*, hold on to your meatloaf. If this is your introduction to the Southern Fried Chicks, think covered-dish-supper-meets-tailgate-party in a NASCAR parking lot after you've delivered cupcakes to one kid's elementary school – and picked the other one up from jail.

The Southern Fried Chicks Comedy Tour starring Etta May and featuring Trish Suhr, Beth Donahue and Sonya White is the top-grossing all-female comedy tour on the road today. It's the story of four different women, converging where the Old South, New South and Deep South come together.

Born in Bald Knob, Arkansas, headliner Etta May's father, a potpourri farmer, and her mother, bedridden by constant childbearing, did not realize she was a girl until she required a training bra. Nine months after she met her husband, an aspiring truck driver, she was blessed with a boy, followed by a girl and two more boys. "That's where my comedy comes from. I just wait for my husband or kids to do something stupid, and then I write it down."

Etta May is recipient of the American Comedy Awards' "Stand-Up Comic of the Year" and has appeared on **Oprah**, **Comic Strip Live**, MTV, and as a guest commentator on **CBS Sunday Morning**.

Virginia native Sonya White combines Southern charm with big city street smarts, having appeared on CBS's **Star Search** and NBC's **Last Comic Standing**. Other TV credits include Oxygen's **Girls Behaving Badly**, Fox's **Nightshift** and Family Channel's **Big Brother Jake**.

Trish Suhr began stand-up in L.A. after leaving the family funeral home business in Kentucky. She is a regular on the comedy show **Pretty Funny Women** and is featured on the **Southern Belles of Comedy DVD**. Her regular gig is co-hosting Style Channel's **Clean House**.

Nashville's Beth Donahue is a self-proclaimed "recovering everything." Brutally funny and incredibly honest, her "pull no punches" style has made her a hit on 600 radio shows across the. TV gigs include VH-1's **Stand Up Spotlight, Evening at the Improv** and Showtime's Comedy Club Network.



This performance will include an intermission. You'll need it – from laughing. Please silence all cell phones, beepers and pagers. Photography and/or recording of any kind is prohibited by law & Etta May. Latecomers will be seated by our ushers at house staff discretion. Beverages are permitted into the hall, unless noted otherwise. Southern Fried Chicks is represented by Music City Artists, Nashville. [southernfriedchicks.net](http://southernfriedchicks.net)



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# THE NUTCRACKER

## THE WILMINGTON BALLET COMPANY

FRI-SAT, NOV 21-22 • 8 PM  
SUN, NOV 23 • 3 PM



**T**he *Nutcracker* is the world's most popular ballet of the holiday season. The beloved classic, based on the story by E.T.A. Hoffman, never fails to enthrall with its well-known story of young Clara, Herr Drosselmeyer the clockmaker, the Mouse King, Sugar Plum Fairy and the magic Nutcracker.

This new production produced by Wilmington Ballet Company, featuring special guest professional artists in addition to its acclaimed local company, is an exciting experience for audiences of all ages and offers a memorable opportunity for families to enjoy a wonderful holiday tradition together.

WBC was founded in 1999, with its first performance *Cinderella* performed in November 2000 at historic Thalian Hall. Since that time, WBC has performed for over 3000 school children. In 2005, the company invited the Wilmington Symphony Youth Orchestra to perform live music for the ballet **The Little Mermaid**. The orchestra also performed for the ballet *Cinderella* in 2006 and for **The Elephant's Child and Other Variations** in 2007. The WBC has hosted guest artists from the Atlanta Ballet and

the Joffrey Ballet, and both have held summer programs for area dancers.

Numerous dancers from the Company have chosen to participate in the Carolina Ballet's summer intensive program at the University of North Carolina at Wilmington. Dancers from the Company have also been accepted and attended prestigious summer programs including the Atlanta Ballet Company, Joffrey Ballet, Boston Ballet, The School of American Ballet, Kirov Academy and Harid Conservatory.

In 2006-07, the UNC-Wilmington Department of Cultural Arts and the Watson School of Business collaborated with the Wilmington Youth Symphony and the WBC to create a curriculum that meets the standard course of study for elementary students while also expanding the school outreach program. Wilmington Ballet Company has received grants from Mary Duke Biddle Foundation, North Carolina Arts Council, Target, Wal-Mart, Landfall Foundation, Cape Fear Memorial Foundation, Southeastern Community Foundation, and the New York Times Foundation.



The ballet will be performed in two acts. Please silence all cell phones, beepers and pagers. Photography and/or recording of any kind is prohibited in the venue by law, even by relatives. Latecomers will be seated by our ushers at house staff discretion. Beverages are permitted into the hall, unless noted otherwise. Photo: Peter Doran. [wilmingtonballetcompany.org](http://wilmingtonballetcompany.org)




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# A TUNA CHRISTMAS

FRI, DEC 5 • 8 PM



**A** **Tuna Christmas** is part comedy, part quick-change artistry and part tightrope act. It's also a great part genius, in that it's become one of the most popular holiday comedies ever written for the stage.

It's December in tiny Tuna, Texas. Slow-talking radio jocks Thurston Wheelis and Arles Struvie report on all the local yuletide activities. Big news includes the annual Christmas yard display contest being plagued by a vandal known as the Christmas Phantom. Socialite Vera Carp hopes to win the contest for the fifteenth year in a row but she has stiff competition from Didi Snavelly (the crusty owner of Didi's Used Weapons) and cowboy-lovin' Tastee Kreme waitresses Inita Goodwin and Helen Bedd. In other news, the Tuna Little Theatre production of Charlie Dickens' **A Christmas Carol** is threatened by unpaid electric bills and a Ghost of Christmas Past that refuses to give up his spit cup. Excitement never wanes in Tuna ...

Ed Howard, who directed the Broadway production of **Greater Tuna** and is one of the three writers of the

comedy, directs this holiday tour from historic Springer Opera House, the official State Theatre of Georgia.

**Greater Tuna** premiered in Austin in 1981 where it became a cult favorite before moving to the famous Alley Theatre in Houston then to the Kennedy Center and finally into an extended run at Circle in the Square in New York. Since then, the trio has written the popular sequels. Last summer, the fourth play in the **Tuna** canon opened in Galveston and has ignited a new firestorm of interest in Tuna's whacky citizens.

"It's been an honor to work so closely with Ed Howard over the years," says Springer Theatricals producing artistic director Paul R. Pierce. "He's a comic genius and the characters that he and Jaston and Joe have created are timeless. They should have their own gallery in the Smithsonian Institution!

"Everybody knows these characters," he laughs. "If you're not related to them, married to them or live next door to them, you probably are them."



This performance will include one intermission. Please silence all cell phones, beepers and pagers. Photography and/or recording of any kind is prohibited by law. Latecomers will be seated by our ushers at house staff discretion. Beverages are permitted into the hall, unless noted otherwise. This performance has been arranged through the auspices of Hyperion Productions, NYC. Happy Holidays. [springertheatrical.com](http://springertheatrical.com)

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# THE BLACK PACK

SAT, JAN 17 • 8 PM



Outlandish, out of the box, hysterical ... A unique interactive comedy show inviting audience members to “ask a black man anything you’ve ever wanted to know – but were afraid to ask.”

Four distinctly talented comedians – Vince Morris, Billy D. Washington, Louis Johnson and BT – are veterans of TV stand-up hits. Together, the context of their monologues, engaging individual performances and a raucous closing Q&A show us how to celebrate our differences – one joke at a time. Taking on the moniker of the “Black Pack,” each gifted artist performs solo before settling in on four stools to answer audience questions submitted during intermission.

“At some point in our career, each of us has been accused of not being true to our heritage, our culture, our profession,” they’ve remarked. “We’re ‘too black’ for one venue and ‘not black enough’ for another. In our view, funny is funny – right? We’re here to celebrate our individualism. Our motto is simple: Be Yourself. Because Everybody Else Is Already Taken.”

Vince Morris contributes a Sinatra-like foundation to this audacious night

of comedy. An L.A. resident, Vince has enjoyed his own special on Comedy Central and has been seen on Comedy Central’s **Premium Blend**, **The Late, Late Show** and **Sex and the City**.

Billy D. Washington plays a mean piano as well as brings on the laughs. Smooth as silk, thereby holding perhaps the original Pack’s Dean Martin stool, the popular comedian has received rave notices at the Aspen and Montreal Comedy Festivals, and has appeared on HBO and Comedy Central.

Louis Johnson (taking the Sammy Davis spot in the Pack) has appeared on Comedy Central, BET, A&E and on his own Showtime “Comic of the Month” special. He is winner of Showtime’s “Funniest Person in America” competition.

BT is an Oklahoma native who dishes out a Jerry Lewis style of energy in the Black Pack. One of the industry’s brightest comedy stars, he has been seen in numerous television shows from the Sci-Fi Channel’s **Black Scorpion** to the acclaimed HBO movie **Suckers**.

This is a night for great fun. Get your questions ready.



## PLEASE NOTE

This performance will include one intermission. Please silence all cell phones, beepers and pagers. Photography and/or recording of any kind is prohibited by law. Latecomers will be seated by our ushers at house staff discretion. Beverages are permitted into the hall, unless noted otherwise. The Black Pack is represented by Admire Entertainment, New York. We love Admire Entertainment. [myspace.com/blackpack](http://myspace.com/blackpack)



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# DAME CLEO LAINE & SIR JOHN DANKWORTH

FRI, JAN 30 • 8 PM



They are unquestionably the royalty of jazz, not only because of their esteemed titles bestowed by the British Empire. They are royalty because of their virtuosic, unparalleled talents and accomplishments.

Married since 1958, they have been a groundbreaking force, innovators in the arts, for decades. Their credits are astonishing. It would take all the pages of this book to list them.

Cleo Laine is a singer who has done just about everything. She's played everywhere – English dance halls to London's Royal Albert Hall, Carnegie Hall to the Blue Note Cafe. She's been on stage on Broadway and in London's West End, opera and the BBC. She's been hailed by global critics as the world's finest singer and the richest contralto in recording history. The only artist to have ever received Grammy® Award nominations in jazz, classical and popular music categories, she has conquered the music of Schoenberg, avant-garde theatre at the Royal Court, jazz settings of Shakespeare's sonnets and the poetry of T.S. Eliot. She has performed with every major jazz legend of modern time.

John Dankworth began training as a classical musician as a child. Only later in life did he turn to contemporary jazz. He served as musical director for Nat "King" Cole and Ella Fitzgerald, founded the London Symphony Orchestra Summer Pops, led his own big band, and revolutionized composition for cinema with his scores for British films in the '60s. He has composed for opera, ballet, piano concerti and string quartets.

The couple's longstanding generosity in funding British music education has founded a legendary performing arts center on the grounds of their English estate, with more than 200 world class performances and 300 educational workshops offered annually.

And to think, Cleo Laine started her working career as a sales assistant in a pawnshop. She resigned and walked out when she found that a mouse had found its way into her coat sleeve when she readied to go home at the end of the day.

How very lucky for the world that she was an upstart who said, "I quit." We are honored to welcome them back to historic Thalian Hall, for tonight lives up to the word "historic" in a monumental way.



**PLEASE  
NOTE**

This performance will include one intermission. Please silence all cell phones, beepers and pagers. Photography and/or recording of any kind is prohibited by law. Latecomers will be seated by our ushers at house staff discretion. Beverages are permitted into the hall, unless noted otherwise. The Dankworths' appearance has been arranged through Gurtman & Murtha Associates, New York. [quarternotes.com](http://quarternotes.com)





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# HIROMI

THU, FEB 26 • 8 PM



Jazz piano phenom Hiromi took her first piano lessons at age six in Japan. The next year, she was enrolled in the Yamaha School of Music. At age 12, she performed with the Czech Philharmonic. At 17, a chance meeting with Chick Corea led to a performance with the well-known pianist the very next day in Tokyo.

Hiromi came to the U.S. in 1999 to study at Berklee College of Music in Boston. Among her mentors at Berklee was veteran jazz bassist Richard Evans, who teaches arranging and orchestration. In 2003, Evans co-produced **Another Mind**, her Telarc debut recording, with longtime friend and collaborator Ahmad Jamal, who calls Hiromi “nothing short of amazing. Her music causes her to soar to unimagivable musical heights.”

Her first album went gold and received Japan’s Jazz Album of the Year Award. Her second release, **Brain**, won the Horizon Award, **Swing Journal’s** New Star Award, **Jazz Life’s** Gold Album, HMV Japan’s Best Japanese Jazz Album, and was named Album of the Year in **Swing Journal’s** 2005 Readers Poll. In 2006, Hiromi won Best Jazz Act at the Boston Music Awards and the Guinness Jazz Festival’s Rising Star Award. She also claimed Jazzman

of the Year, Pianist of the Year and Album of the Year in **Swing Journal Japan’s** Readers Poll for her 2006 release **Spiral**. Hiromi continued her winning streak with the releases of **Time Control** (2007) and **Beyond Standard** (2008), both releases including Hiromi’s super group, Sonic Bloom.

At 26, Hiromi stands at the threshold of limitless possibility. Her list of influences, like her music itself, is boundless. “I love Bach, I love Oscar Peterson, I love Franz Liszt, I love Ahmad Jamal,” she says. “I also love people like Sly and the Family Stone, Dream Theatre and King Crimson. I’m so inspired by sports players like Carl Lewis and Michael Jordan. I’m inspired by anyone who has big, big energy. They really come straight to my heart.”

Hiromi won’t, as a matter of principle, put labels on her music. “It has some elements of classical music, rock, jazz – but I don’t want to give it a name. It’s just the union of what I’ve been listening to and what I’ve been learning.” She’ll leave all the tags to those who feel required to have them.



This performance will include one intermission. Please silence all cell phones, beepers and pagers. Photography and/or recording of any kind is prohibited by law. Latecomers will be seated by our ushers at house staff discretion. Beverages are permitted into the hall, unless noted otherwise. Hiromi’s representation for North America is Maurice Montoya Music Agency. [hiromimusic.com](http://hiromimusic.com)

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# LEAHY

SAT, MAR 7 • 4 & 8 PM

It was ten years ago when these brothers and sisters named Leahy first came to Thalian Hall. It was their first US tour, organized through the NC Presenters Consortium. Since that time, even their name has come to be used by fans everywhere as noun, verb & adjective. It's a family, a sound, a musical style, a way of life, a volcanic explosion of talent and energy, intense emotion, and feral passion.

Their life story reads like a Hollywood movie; a large family raised without a television on a farm in the small town of Lakefield, Ontario, Canada. In fact, their life story was so compelling that it became the subject of an Oscar winning documentary **The Leahys: Music Most of All**. The film, made when the group was all youngsters, foretold the success that would follow. Pure and authentic, Leahy continues to be one of Canada's most sought-after exports.

As Donnell says, "Growing up in our house, we always had someone to play for and listen to ..."

The group became record label Virgin Canada's largest selling artists. They are now multiple Juno Award winners who brought 175 international, capacity-filled, stadium audiences to



their feet within minutes when opening for Shania Twain on her first worldwide tour. They performed on two network television specials. Today, TV audiences are watching the group's third PBS concert. The band's three acclaimed CDs – **Leahy, Lakefield** and **In All Things** – have reached worldwide sales of over half a million copies.

Call them Celtic, folk, pop, rock, anything you desire. With each recording and live performance, they continue to splatter categorization – other than "spectacular." It's been said that they release such boundless joy in every performance that oxygen tanks should be handed to arriving patrons.

Thalian Hall welcomes Leahy back to their "NC home" as part of historic Thalian Hall's 150th anniversary celebration. Their tour bus is bigger now – and there are more Leahy babies making the trip and watching their moms and dads from the wings. That's the way Leahy continues to share their music with the world. It's a family thing, and it makes them sing.



Today's concert will be performed without intermission. Please silence all cell phones, beepers and pagers. Photography and/or recording of any kind is prohibited by law. Latecomers will be seated by our ushers at house staff discretion. Beverages are permitted into the hall, unless noted otherwise. Leahy's U.S. representation is Columbia Artists Management, Inc., New York, New York. [leahymusic.com](http://leahymusic.com)



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# JESSE COOK

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SAT, MAR 28 • 8 PM



You are about to journey to a new universe. You'll be returned safely once the final encore has ended – if you want. But be warned that Jesse Cook's music is a thunderous power surge from the gods, and it transports you to new realms.

It's entirely possible we have people hiding under the seats who've refused to leave the building since Jesse Cook was last here two years ago. He seems to have that effect wherever he goes. The virtuoso guitarist's expressive rumba flamenco arrangements fuse age-old musical rhythms with a host of world influences. He is a musical nomad, a cultural sponge who has spent a lifetime absorbing sounds from Spain, Africa, Cuba, Egypt, France and Brazil.

While musicians often speak of major professional influences, for Jesse Cook it is not so much an individual, but a region in southern France known as the Camargue. It was here in Arles where the young Cook spent many summers with his father, a retired film director. Jesse wandered the streets among the Gypsies who inhabit the area, soaking up the atmosphere and listening to the likes of Nicolas Reyes,

lead singer of the flamenco group "Gipsy Kings" who lived next door, and whom Cook still credits with his own percussive approach to the guitar.

Born in Paris, Jesse first picked up a toy guitar at age three. He moved to Canada as a young child, and listened intently to his mother's flamenco records. Following subsequent studies at York University and Berklee College of Music, he released his first recording in 1995. Record sales now exceed millions worldwide, and his 2007 release **Frontiers** still rides high on charts from North America to Europe to Dubai. **Frontiers** was named World Music Album of the Year at the 2008 Juno awards, and **One Night at the Metropolis**, which captures a spectacular concert during the 2006 Montreal Jazz Festival, received Music DVD of the Year.

Cook and his remarkable band leave audiences gasping, not only in awe at the virtuosity, indescribable talent and delivery – but from the explosive catharsis the man's music seems to invite. It's one of those moments of live performance that creates scars – for the better – for all time.



Tonight's performance will include one intermission. Your pulse will need the rest. Please silence all cell phones, beepers and pagers. Photography and/or recording of any kind is prohibited by law. Latecomers will be seated by our ushers at house staff discretion. Beverages are permitted into the hall, unless noted otherwise. U.S. representation for Jesse Cook is Ed Keane Associates, Boston.  
[jessecook.com](http://jessecook.com)

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# THE JOHN BROWN JAZZ ORCHESTRA'S BIG BAND HIT PARADE

SAT, APR 18 • 8 PM



In recent years, bassist John Brown has moved from sought-after sideman to a sought-after front man. Performances from his trio, quartet, quintet, "little" big band, 20-piece jazz orchestra – plus his funk/R&B band with horn section and singers – all exude a trademark joyous spontaneity and warmth. Brown's peerless musical mastery goes without question.

The John Brown Jazz Orchestra is Brown's professional large jazz ensemble made up of top musicians, most of whom hail from North and South Carolina. Specializing in traditional compositions from the Great American Songbook plus current cutting-edge arrangements, this stellar big band performs a wide range of material covering all eras of jazz repertoire, including the music and arrangements of Frank Sinatra, Ella Fitzgerald, Mel Tormé, Count Basie, Duke Ellington, Woody Herman and more. The dynamic group's concerts also frequently highlight compositions of Carolina natives like John Coltrane, Thelonious Monk, Dizzy Gillespie, Nina Simone, Lou Donaldson and others.

John Brown has performed across the globe with Elvin Jones, Wynton and Ellis Marsalis, Frank Foster, Nicholas Payton, Rosemary Clooney, Mark Whitfield, Linda Lavin, Diahann Carroll, Freda Payne and scores more. A Grammy® nominee for his performance and co-writing on Nnenna Freelon's Concord release, **Shaking Free**, he has performed at Carnegie Hall, the Blue Note, the Kennedy Center and Hollywood Bowl, in addition to tours in Europe and Asia. Festival appearances include the Playboy Jazz Festival, JVC Jazz Festival, Montreal Jazz Festival and Jazz é Vienne in France. His first album as a leader (**Terms of Art: A Tribute to Art Blakey and the Jazz Messengers**) spent 16 consecutive weeks and reached #8 on the national **JazzWeek** chart.

A native of Fayetteville, NC and a graduate of the UNC-Greensboro School of Music and the UNC Chapel Hill School of Law, John currently serves as Professor and Director of the Jazz Program at Duke University. Equally at home in classical and jazz settings, he performs with the North Carolina Symphony, Opera Company of North Carolina, the Carolina Ballet and other orchestras in the region.



Tonight's performance will include one intermission. Please silence all cell phones, beepers and pagers. Photography and/or recording of any kind is prohibited by law. Latecomers will be seated by our ushers at house staff discretion. Beverages are permitted into the hall, unless noted otherwise. John Brown is a goingbarefoot artist. [jbjazz.com](http://jbjazz.com)



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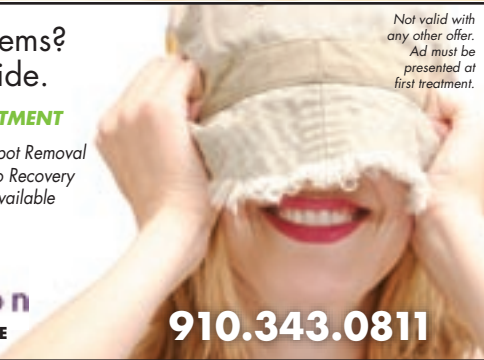
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# COWBOY CRUSH

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It really wasn't that long ago when we urged you to come see a new female band named The Dixie Chicks on the Thalian Hall stage. It may be time to give serious attention to another "trust us" invitation ...

Cowboy Crush is the current all-girl Nashville phenomenon whose attention-getting music is a life-affirming, fist-in-the-air celebration generating exploding popularity, with songs that seem torn from pages of their fans' daily lives.

The group, comprised of lead singer Trenna Barnes, bass player Debbie Johnson and fiddler Renae Truex, brings an eye-catching mix of high energy, jaw-dropping talent and irrepressible femininity that are captivating audiences across the country. At their uptempo best with songs like "Hillbilly Nation" ("Our stage show in a song," says Trenna) and "Miss Difficult," this is a trio that's nothing less than espresso in an iced-tea world – an instant jump-start – whether on record or live on stage. Listen to the stunning harmonies of "Nobody Ever Died Of A Broken Heart" and the emotional honesty of "Cowboy Crush." Hear the intelligence and heart in "I Am Pretty" and "Tougher Than A Man," stories of a woman in an abusive relationship and



a struggling single mom. The music of Cowboy Crush offers affirmation for women in difficult spots, with songs that never fail to resonate with their fans, who view the trio as that perfect combination somewhere between trusted friend and sister.

Cowboy Crush's first professional gig was three songs played for a convention of entertainment buyers at Nashville's Wild Horse Saloon. They earned 50 bookings, playing the next year for Fox network executives at the Super Bowl and have since opened for superstars including Travis Tritt, Lonestar and Trace Adkins. Before they'd released their first single, hits to their website tallied in the millions.

They all agree, "We get to do what we love for a living. Sometimes that makes you queasy, and sometimes it makes you scream with joy and adrenaline. Sometimes you're looking at the hill in front of you as the chain pulling you up goes click, click, click, and you're wondering what's on the other side, but when it's over, we always want to get back on again."



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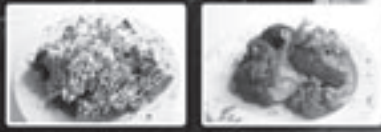
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# SUSAN WERNER

FRI, MAY 1 • 8 PM



When Susan Werner's on stage, whether at the piano or her guitar, there's a scale of personality, presence and brilliance that seems somehow delivered through an invisible, gigantic zoom lens. The magnification works from both ends, from stage to audience and back the other way. If you listen, you quickly realize how each moment is simply so very big, open – and filled with truth.

She is a singer-songwriter who crosses genres and styles with astonishing depth and freshness. Considered among the industry's most promising popular lyricist/composers, Werner reaps glowing press from some of the nation's most respected critics.

When **The New Yorker** says you're a performer "who brings literacy and wit back to popular song" and the **Chicago Tribune** writes that you exhibit "genuine distinction, high craft," it's substantial affirmation that brings notice.

Raised on a farm in rural Iowa, Susan Werner began her professional music career in Philadelphia, after studying classical voice at Temple University. Inspired by a Nanci Griffith concert, Werner left behind her opera training and began performing as a singer-songwriter at coffeehouses

throughout the northeast. She self-released her first album in 1992.

In 2004, she recorded her album of instant Cole Porter-like classics, **I Can't Be New**. Fans and critics alike sang her praises: the **All Music Guide** calling it "a brilliantly constructed, soulful, and cleverly tender effort by a songwriter and musician who is in such complete command of her gifts that it's almost scary."

2007 brought the release of Werner's **The Gospel Truth**, a collection of originals she describes as "hymns for the spiritually ambivalent." This project surveys the wide variety of attitudes toward the Church in America and incorporates styles ranging from traditional bluegrass gospel, in songs such as "My Lord Will Trouble Me," to a hand-clapping rouser for agnostics entitled "Probably Not."

Howard Reich, chief critic of the **Chicago Tribune**, wrote in 2006: "Werner is one of the most innovative songwriters working today." There are no easy ways to adequately describe this artist's gifts. If you're a person who searches for true wit, honesty of message and singular talent, you deserve Susan Werner.



Tonight's performance will include one intermission. Please silence all cell phones, beepers and pagers. Photography and/or recording of any kind is prohibited by law. Latecomers will be seated by our ushers at house staff discretion. Beverages are permitted into the hall, unless noted otherwise. This appearance has been arranged through the auspices of the Roots Agency, even though we know Susan Werner would want to be here, regardless. [susanwerner.com](http://susanwerner.com)

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### BREAD & PUPPET THEATRE SOURDOUGH

### PHILOSOPHY CIRCUS

3 pm • Sat, Nov 1

Bread & Puppet Theatre was created in the 1960's by Peter Schumann, a German-born dancer, musician, and sculptor who found in puppet theatre a way of blending all these arts into a form uniquely his own.



This year's intergenerational offering, **The Sourdough Philosophy Circus**, includes dancing zebras, turkeys, and free-range cows. The show is run by a gaggle of cooks who specialize in preparing the various stews and pancakes of our everyday existence. True to form, the show is accompanied by the Sourdough Philosophy Brass Band.

If some of the acts are puzzling for adults, the kids can usually explain them!



### PIED PIPER THEATRE BUG STORY

3 pm • Sun, Jan 25

This year's Pied Piper production, **Bug Story**, is a beautiful musical

written by Steve Cooper. It features Lena Hornet, Charlise Ant, Bella Donne (the Praying Mantis), Lepidoptra (the caterpillar), and a garden-full of their friends. The bug society reflects many of the issues kids face in school, including cliques, friendships, and amazing transformations. An inspiring and fun musical with a lesson we can all enjoy!

## **APPLAUSE UNLIMITED PETER AND THE WOLF**

**3 pm • Sun, Mar 8**



to some of the most outlandish and creative stories. They produced **The BFG** several years ago using a combination of full-body, hand, and shadow puppets, and they are re-visiting the classic fantasy with renewed enthusiasm: bigger puppets, wilder shadows, and new methods of manifesting the grand visions of Roald Dahl.

## **THE MAGIC OF AFRICAN RHYTHM: DJEMBE FIRE!**

**3 pm • Sun, Apr 26**

The unforgettable performances of these artists display the vibrancy of Africa's many rhythms. Meaningful stories are told in both authentic song and original dance choreography. In the midst of the drama, skilled dancers appear to fly, leaving onlookers in an awe of swirling raffia skirts and headdresses. Drums, dance, costumes, song and story carry audiences across the colorful spectrum of the entire continent. This group, whose journey began over 40 years ago, brings to you the essence of traditional Folklore. The past is connected to the present; history to art; and a vision of Africa is presented to the audience. You've got to see the "Fire!"



A favorite children's concert the world over! This simple folktale is told through narration, music, and delightful Sicilian

puppetry. As bright and imaginative as Prokofiev's musical story itself, this show features a unique opening "set-up", large, colorful marionettes & rod puppets, audience participation, and a few surprises. Its visual appeal reminds us of how much fun classical music can be.

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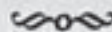
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