



BOB JONES UNIVERSITY
CONCERT, OPERA
& DRAMA SERIES

P R E S E N T S

PRODUCTION OF

Disney
**BEAUTY
AND THE
BEAST**

THE BROADWAY MUSICAL

©Disney

Music by
Alan Menken

Lyrics by
*Howard Ashman &
Tim Rice*

Book by
Linda Woolverton

Originally Directed by
Robert Jess Roth
Originally Produced by
Disney Theatrical Productions

Original Music Supervision and New Arrangements by Michael Kosarin
Dance Music Arrangements by Glen Kelly
Orchestrations by Danny Troob

GUEST ARTISTS

Beast	Andrew O'Shanick
Belle	Megan Stapleton
Gaston	Eric Smedsrud
Cogsworth	Jonathan Arana
Mrs. Potts	Devon Guthire
Lumiere	Tony Mowatt

CAST OF CHARACTERS

Narrator.....	Don Ryerson
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PRINCIPALS

Maurice	Steve Skaggs
LeFou.....	Carey Nelson
Monsieur D'Arque.....	Isaac Stephens
Chip	Callum Leys
Madame de la Grande Bouche	Stephanie Shelburne
Babette.....	Markel Toler

VILLAGERS

Marie	Julia Glenn
Flower Seller.....	Kim Harris
Baker	Clinton Holden
Hat Seller	Becca Kaser
Laundry Lady	Jenn Olachea
Sausage Curl Lady.....	Liberty Pagliarini
Tavern Master	Matthew Parker
Candle Maker	Andrew Shaeffer
Milkmaid	Heather Grace Spencer
Shepherd	Isaac Stephens
Bookseller.....	Nathan Zakariasen
Fille de la Ville	Kelly Collins, Nikki Eoute, Tara Solomon Hamilton

Village Men	Michael Adams, Andrew Bianco, Chris Collins, William Klapperich, Logan Marine, Duane Nichols, Johnathan Swaffer, Caleb Woo, Joel Wright, Caleb Wutzke, Josiah Zakariasen
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Village Women	Lindsay Morgan Bean, Anna Brewer, Rachel Dahlhausen, Julia Fistere, Haleigh Henegan, Joy Jaeger, Erika McGonigal, Leah Najimy, Kaitlynn Ranck, Katherine Vermiglio, Kirsten Warren, Hannah Wenger
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Village Children	Jackson Eoute, Oliver Eoute, Reagan Eoute, Lilia Kaser, Logan Kaser, Charlotte Leys, Shepard Nelson, Tripp Nelson
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Crony.....	Braydon Holland, William Kelly
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Tavern Clinkers	Kate Carithers, Nathan Carter, Kelly Collins, Carolyn Conner, Jonathan Daulton, Nikki Eoute, Tara Solomon Hamilton, Logan Marine, McKaela Rowland, Isaac Stephens, Nick Wright, Amanda Treaster, Christina Treaster, Lauren Treaster, Caleb Woo, Nathan Zakariasen
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Wolf	Kate Carithers, Carolyn Conner, Gabrielle Prairie, McKaela Rowland, Amanda Treaster, Christina Treaster, Lauren Treaster, Melissa Treaster
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ENCHANTED OBJECTS

Beast Double	Logan Marine
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Gargoyle	William Kelly, Conner Rygh
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Pie Server	Abigail Baribeau
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Salt	Ruthie Baribeau
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Wire Whisk	Rebekah Rose Barnes
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Doormat	Piper Eoute
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Serving Spoon	Julia Fistere
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Cheese Grater	Tristen Haus
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Pepper	Katia Mann
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Sugar Bowl	Erika McGonigal
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Basting Brush.....	Rebecca Ong
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Meat Fork	Corrie Owen
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Whisk Broom	Kara Seymour
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Corkscrew	Joshua Watts
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Spoon	Emily Bronkema, Michelle Chiesa, Abigail Gillespie, Ximena Salazar
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Knife	Michael Adams, Jonathan Daulton, Nick Wright, Nathan Zakariasen
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Fork	Nathan Carter, Haleigh Henegan, Logan Marine, Gabrielle Prairie
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Napkin Kate Carithers, Carolyn Conner, McKaela Rowland, Amanda Treaster, Christina Treaster, Lauren Treaster

Spinning Plate Lindsay Morgan Bean, Anna Brewer, Kelly Collins, Julia Glenn, Melissa Treaster, Katherine Vermiglio

Saucer Jackson Eoute, Oliver Eoute, Reagan Eoute, Lilia Kaser, Logan Kaser, Charlotte Leys, Tripp Nelson

Set Rental Scenery Rental Provided By: Front Row Theatrical Rental

Prop Master Damaris Ziemski

Props Kathryn Donnelly, Elanna James

Costumes Kansas City Costume Co.

Makeup Dan Sandy

Costume Shop Supervisor Hope Gardner

Wig Master Liz Nelson

Stage Manager Emmanuel Henry

Technical Engineer Micha Moyer

Sound Engineer Ashley Ross, Matthew Steel

Choreographer Kimberlee Ferreira

Fight Choreographer John Michael Cox

Production Artists George Marks

Production Assistants Amy Edwards, Sarah Lawson, Margaret Polson

Scenic Artist Doug Young

Script Clerk Jinnea Bullock

PIT ORCHESTRA

Violin I	Bass	Trombone
Tradd Little	Steve Koelsch	Zach Davidson
Elizabeth Dorey		
Susan Dunn	Woodwinds	Percussion
Anna Grace Efting	Blair Carrier	Jonathan Redlinger
	Mary AllyeB Purtle	Kaylee Whited
	Prentiss McDaniels	
Violin II	Horns	Drum set
Kimberly Weberg	Nicholas Evener	Lucas Sparrow
Meagan Drinnon	Ian Hamrick	
Anna Myers	Rebecca Steffoff	Harp
Abby Blake		Lydia Scroggins
Cello	Trumpets	Keyboards
Emily Pilgrim	Aaron Frish	Wade Morgan
Benjamin Hyink	Natalie Thorson	Ken Renfrow
Andrew Spare		Andy Davidson

Special thanks to Reba Hervas, Sam Stephens and the BJU IT Department for their help in designing and printing of various props and costumes for this performance.

MUSIC STAFF

Conductor Michael Moore

Vocal Coach Megan Stapleton

Understudies Michael Adams, Heather Grace Spencer, Johnathan Swaffer, Rachel Dahlhausen, Chris Collins, Todd Jones

Rehearsal Accompanist Wade Morgan

PRODUCTION STAFF

Director/Producer Darren Lawson

Associate Producer Nathan Pittack

Assistant Director Timothy Hulbert

Production Manager Rod McCarty

Floor Crew Supervisor Zane Johnson

Lighting Designer Richard Streeter

SYNOPSIS OF *BEAUTY AND THE BEAST*

ACT ONE

Once upon a time in a faraway land, an Enchantress turns a selfish and spoiled young Prince into a hideous beast. To break the spell, the Beast must learn to love another and earn their love in return before the last petal falls from an enchanted rose. If he cannot, he will be doomed to remain a beast for all time.

Meanwhile, Belle, a young woman in a provincial French village, arises to greet the morning. The villagers bustle about their daily business as Belle makes her way through the town, engrossed in a book. While the villagers gossip about how odd they find her introversion and love of reading, the boorish Gaston plots to marry her solely on account of her looks (“Belle”).

Belle arrives home to find her father, Maurice, struggling to stabilize his newest invention. Belle confides in him her worries that people think she is odd. Maurice

reassures her, and once he finally fixes his machine, sets off to showcase his brilliant work at the fair. Soon, however, Maurice loses his way in the woods and encounters a pack of wolves (“Maurice Travels”). Fleeing for his safety, Maurice stumbles upon a castle and pleads for shelter. Once inside, he encounters the enchanted staff — Lumiere, Cogsworth, Mrs. Potts, Chip and Babette — who were also transformed by the Enchantress’s spell. After Maurice’s initial shock, they try to make him feel comfortable, but the Beast appears and imprisons the intruder. Back in the village, Gaston proposes to Belle (“Me”), much to the dismay of the twittering Filles de la Ville. Belle refuses him and expresses her longing for adventure outside the mundanity of village life (“Belle — Reprise”). Belle notices Lefou wearing her father’s scarf, which he says he found in the woods. Concerned for her father, she runs off in search of Maurice.

As the castle staff transforms more completely into objects each day, Lumiere and Cogsworth lose hope that the spell will ever be broken; however, their hope returns when Belle enters the castle in search of her father. Belle finds Maurice in the dungeon, but the Beast appears and prevents their escape. She offers herself in exchange for Maurice’s freedom; the Beast agrees, sending Maurice back to the village and Belle to her new room, where she reflects on her choice (“Home”). Mrs. Potts and the enchanted wardrobe, Madame de la Grande Bouche, encourage Belle not to lose hope (“Home — Reprise”).

At the village tavern, Gaston mopes about his rejection while his cronies try to boost his spirits (“Gaston”). When Maurice barges in, claiming that a monstrous beast is holding Belle captive, Gaston devises a plan to trick Belle into marrying him (“Gaston — Reprise”).

Meanwhile, the castle staff tries to teach the Beast to act like a gentleman, but when Belle refuses to join him for dinner, he loses his temper (“How Long Must This Go On?”). Meanwhile, the enchanted staff serves a hungry Belle an extravagant meal, despite their master’s orders (“Be Our Guest”). Afterward, Cogsworth and Lumiere lead Belle on a tour of the castle, but when Belle sneaks into the west wing, the Beast discovers her and once again loses his temper. A frightened Belle flees the castle, leaving the Beast alone with his remorse (“If I Can’t Love Her”).

ACT TWO

As Belle dashes through the forest, a pack of wolves advances on her, but the Beast leaps in and saves her. Having a change of heart, Belle accompanies the Beast back to the castle and tends to his wounded arm. The staff — as well as Belle and the Beast — notice that there is a change between them (“Something There”). Belle and the Beast bond, giving the staff hope that the spell soon might be broken (“Human Again”). Belle asks the Beast to have dinner with her, and the two share a wonderful evening that concludes with a dance (“Beauty and the Beast”).

Despite her feelings for the Beast, Belle longs to see her father. Using the Beast’s magic mirror, Belle sees that Maurice is in trouble, and the Beast lets her go in order for her to save her father from Gaston and a frightened and angry mob. Though the Beast has finally learned to love, he fears he has lost his final chance to regain his humanity before the last rose petal falls (“If I Can’t Love Her — Reprise”).

Belle finds her father in the woods and, upon returning to the village, confesses that the Beast has changed the way she sees the world (“A Change in Me”). Gaston, accompanied by Monsieur D’Arque, the asylum proprietor, arrives with plans to send Maurice to the asylum if Belle refuses his marriage proposal. To prove her father’s words are true, Belle uses the Beast’s magic mirror to show him to the villagers. Jealous of Belle’s kind words for such a “monster,” Gaston emboldens the villagers to set off on a quest to storm the castle and kill the Beast, while Belle vows to return to the castle to warn him (“The Mob Song”).

Once he’s infiltrated the castle, Gaston confronts the Beast in the west wing and stabs him before stumbling and falling off the turret to his death. Belle arrives and holds the dying Beast in her arms, telling him that she loves him (“Home - Reprise”), thereby breaking the spell. The Beast transforms back into the Prince, the staff becomes human again, and they all live happily ever after (“Transformation/Finale”).

SCENES AND MUSICAL NUMBERS

ACT ONE

OVERTURE

PROLOGUE Narrator

BELLE Belle, Gaston, LeFou, Villagers

MAURICE TRAVELS Maurice

ME Gaston, Belle

BELLE (REPRISE) Belle

HOME Belle

HOME TAG Mrs. Potts, Madame de la Grande Bouche, Belle

GASTON LeFou, Gaston, Les Filles De La Ville, Cronies, Tavern Clinkers, Villagers

The Beast is not Andrew's first foray into the mysterious leading man. He has shown off his booming voice as the charming Emile de Becque in *South Pacific* at Flat Rock Playhouse. Thanks to his classical training, he fits perfectly into the world of Golden Age, appearing in *Sunday in the Park with George* at Huntington Theatre Company, showing off his guitar skills in *The Sound of Music*, and understudying the pretentious Carl-Magnus in *A Little Night Music* at Huntington Theatre Company. Andrew is also a champion of new works, making his 54 Below debut in John Riley's murderous *A Girl I Know*.

O'Shanick's acting skills are not limited to just musical theatre; he appeared as Van in *Dog Sees God*. Andrew combined his love for singing and screen in the final season of *The Office*, as a musician in *Pitch Perfect*, and as a rude bass player in *Killian and the Comeback Kids*. You may have also seen Andrew as a recurring co-star NBC's *The Blacklist*, where he appeared as a caring EMT with a mysterious secret.

After earning his Master's Degree in Opera Performance from the Boston Conservatory, Andrew moved to New York City to pursue his newly minted dream of becoming a theater actor. He quickly realized he knew exactly nothing about acting and enrolled in the Matthew Corozine Studio where he would study Matt for the next four years, finding his NYC home base and building his foundation in a Meisner-based technique. Since then, Andrew has studied many wonderful techniques with many beloved teachers, including Chekhov workshops with John McManus, On Camera Technique with the Matt Newton Studio, and ongoing classes with the inimitable Lesly Kahn & Co.



DEVON GUTHRIE (Mrs. Potts) GRAMMY-nominated American soprano Devon Guthrie made an acclaimed debut as Susanna in a new production of *Le nozze di Figaro* at English National Opera when she was still a student at the Juilliard School.

In 2020, Guthrie was nominated for a GRAMMY Award for her work on the album *Fire and Flood*, a compendium of the works of composer Luna Pearl Woolf. She has won several other awards and prizes in competitions such as the Gerda Lissner Competition, Houston Grand Opera Eleanor McCollum Competition for Young Singers, Licia Albanese Competition and Liederkrantz. She was also an apprentice at the Santa Fe Opera and Tanglewood Music Festival.

Recent performances include returning to The Santa Fe Symphony to sing the soprano solos in Handel's *Messiah*, her many seasons with The Paul Taylor Dance Company as the soprano soloist for *Beloved Renegade* at Lincoln Center, Sandman/Dewfairy in *Hansel and Gretel* at San Diego Opera, the *Brahms Requiem* with The Santa Fe Symphony, and a return to Opera Theater of St.

Louis to sing the role of Drusilla in *L'Incoronazione di Poppea*. Other recent highlights include a return to the role of Susanna for her company debut at Michigan Opera Theater, and twice returning to the role of Mary Johnson in Greg Spears' *Fellow Travelers* with The Chicago Lyric Opera and The Prototype Festival, a role which she created in the world premier production with Cincinnati Opera. Ms. Guthrie also recently enjoyed her fourth season with The Santa Fe Opera singing the role of Rosalinde in *Die Fledermaus*. Other recent roles include Pamina in a new production of *The Magic Flute* by renowned British actor and director Simon McBurney at ENO; Konstanze in *Abduction from the Seraglio* at Kentucky Opera; the *Brahms Requiem* with the Madison Symphony, Daisy Buchanan in Harbison's *The Great Gatsby* in Boston at Tanglewood; Erste Dame in *Die Zauberflöte* with Opera Philadelphia; Chocholka in *The Cunning Little Vixen* for New York Philharmonic; Bubikopf in *Der Kaiser von Atlantis* with Central City Opera; Donna Elvira in *Don Giovanni* at the Tanglewood Music Festival; Roxana in *Król Roger* (cover) for Santa Fe and in *amore Orfeo ed Euridice* (cover) at the Metropolitan Opera.

Further career highlights include an acclaimed Santa Fe debut as Marzelline in *Fidelio*, her company debut with the Opera Theatre of Saint Louis as Pulcheria in *Riccardo Primo*, as well as Susanna in a touring production of *Le nozze di Figaro* through Japan with the Saito Kinen Festival. On the concert platform, she has performed a Huang Ruo Chamber Concert with Mimesis Ensemble at Carnegie Hall.

A dedicated recitalist and contemporary music interpreter, she has appeared several times at the Opera America Salon and has performed pieces such as *Lonely Child* by Claude Vivier; *13 Ways of Looking at a Blackbird* by Lukas Foss; Barber's *Knoxville: Summer of 1915*; Schubert's *Der Hirt auf dem Felsen*; *Orpheus and Euridice* by Ricky Ian Gordon, and covered the role of Tatyana Bakst in the world premiere of *Great Scott*.



ERIC SMEDSRUD (Gaston) Eric Smedsrud is a singer-actor based out of Minneapolis, MN. He has performed with various companies in his home state of Minnesota, as well as nationally with companies such as Palm Beach Opera, Charlottesville Opera, Cedar Rapids Opera Theatre and Indianapolis Symphony Orchestra. Notable credits include Squash Bernstein in *Victor/Victoria* with Artistry MN, the title role in *Eugene Onegin* with

Skylark Opera Theatre, Escamillo in *The Tragedy of Carmen* and Sir Sagamore (Lancelot understudy) in *Camelot*, both with Charlottesville Opera. He'll be returning to Charlottesville, performing the role of Sacristan in *Tosca* and understudying Sky Masterson in *Guys And Dolls*. He's delighted to take on this dream role and bring you the man behind the muscles!



TONY MOWATT (*Lumiere*) Tony Mowatt is an outstanding, versatile performer whose vocal flexibility is wowing audiences all over the world. Heralded as a “tour de force” by *The Westfield Leader* and “superb” by Peter Filichia (MTI), Tony’s immaculately detailed work brings a fresh and gripping portrayal to each role he portrays. Recently, he made his return to Joe’s Pub in Christian De Gre Cardenas’ *Twisted Operettas: Volume II*. He is currently in his second year with the national tour of *Cats* as a swing for Gus and Old Deuteronomy.

Tony’s exquisite musicianship and character development make him a favorite for developing new works in New York City. Most recently, Tony performed the role of the Father in the off-Broadway production of *The Little Match Girl* at St. Luke’s Theatre after making a smashing off-Broadway debut in Christian De Gré Cardenas’s award-winning musical *Whiskey Pants: The Mayor of Williamsburg* as Charles, the powerful mayor of post-apocalyptic Williamsburg. Tony has gone on to sing more of Cardenas’s work at 54Below, Joe’s Pub at The Public Theatre, The Laurie Beechman, FRIGID NY and BMI.

Other notable roles include Thomas Andrews in *Titanic: The Musical* with Bob Jones University; George Westinghouse in a workshop of *Tesla*, a new multidisciplinary opera about the extraordinary life of visionary Nikola Tesla; Roger Debris in *The Producers*, and Professor Callahan in *Legally Blonde* with Woodstock Playhouse; Luther Billis in *South Pacific* with Plays-in-the-Park; Leo Frank in *Parade* and Charles Guiteau in *Assassins* with Bullet Theatre Collaborative; and Pirelli in *Sweeney Todd*.

In addition to his vocal abilities, Tony is an accomplished musician with over twenty years of guitar and twelve years of piano experience under his belt. This puts him at a great advantage when it comes to learning new music, understanding composition, and accompanying himself on and off stage. Tony also regularly sings Frank Sinatra, Dean Martin, and other Great American Songbook tunes at venues throughout New Jersey.

Tony earned a bachelor of arts degree in theatre from Kean University, where he studied under Dr. E. Teresa Choate, Holly Logue and Ernest Wiggins; and was directed by Bill Bowers as the Stage Manager in *Our Town*. In 2013, HB Studio Summer Intensive accepted Tony, where he received instruction from Marion McCorry, Ed Morehouse, Carol Goodheart and Arthur French. He currently studies under Tony-nominee Patrick Page. @baloneytones



JONATHAN ARANA (*Cogsworth*) couldn’t be happier to be with such a talented cast and crew here at Bob Jones University!

Some career highlights include the 1st National tour of *On Your Feet!* alongside the Miami Sound Machine, performing at Carnegie Hall in *Take Me to the World*, *The Play That Goes Wrong* (Fulton Theatre), *On Your Feet!* (Papermill Playhouse), *The Drowsy Chaperone* (Music Theatre Wichita), *The Andrews Brothers* (Musical Theatre West/ Cast recording) and a cameo in Lin Manuel Miranda’s 2020 film *In The Heights*.

@jonaranathan

ABOUT THE PRODUCTION AND MUSICAL STAFF

DARREN P. LAWSON (*Director*) Darren Lawson is dean of the School of Fine Arts & Communication at BJU. In addition to his administrative responsibilities, he is producer for all of the stage productions at BJU. He is a national award-winning stage director for the university’s musical theatre and opera productions, including *Titanic: The Musical*, *Little Women: The Broadway Musical*, *Aida*, *Samson et Dalila*, *Il Trovatore*, *Mefistofele*, *Lélixir d’amore*, *Andrea Chénier* and others. Under his direction, *Titanic: The Musical* won first place in Broadway World’s South Carolina Regional Awards and first place in the American Prize’s Musical Theatre Performance national competition. In 2020, Darren was named “Honored Artist” by the American Prize, which listed him as an artist laureate of sustained excellence.

He is also a frequent actor in BJU’s Classic Players Association productions, portraying such roles as Cyrano in *Cyrano de Bergerac*, Leontes in *The Winter’s Tale*, Gloucester in *King Lear*, Nick Bottom in *A Midsummer Night’s Dream*, Jaques in *As You Like It* and more.

Darren has conducted theatre and musical theatre masterclasses at high schools and homeschool groups around the county. Production workshops include *The Sound of Music* (Northside Christian Academy), *Chitty Chitty Bang Bang* (Artios Academies of Greenville), *The Wizard of Oz* (Gloucester County Christian School), *The Sound of Music* (Florence Christian School), *Phantom of the Opera* (Covenant Day School), *Jane Eyre: The Musical* (Artios Academies of Greenville), *Father Knows Best* (Harford Christian School), *My Fair Lady* (Lighthouse Christian School), *The Little Mermaid* (Beth Haven Christian

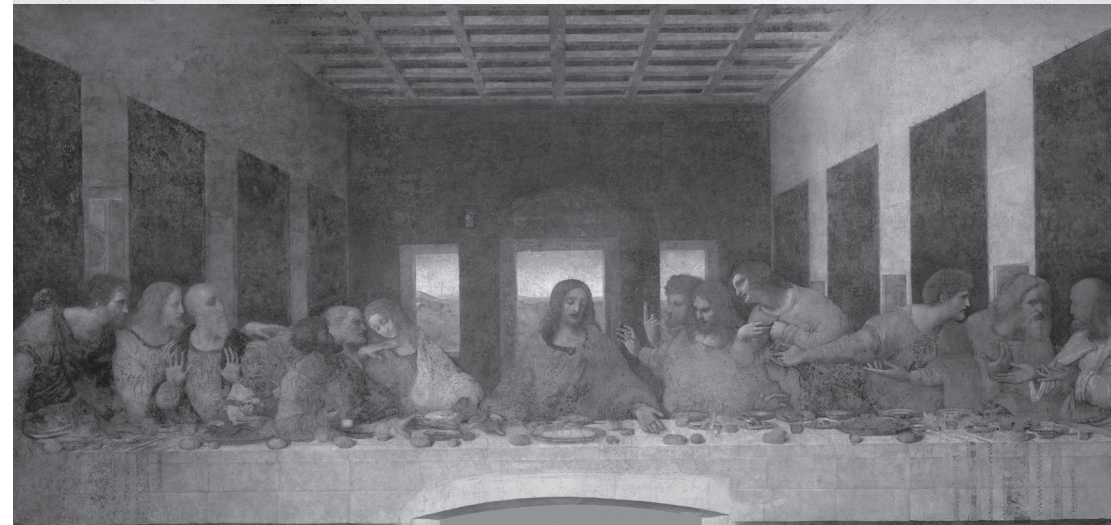
School), and *Beauty and the Beast* (Concord Christian School). He enjoys instilling an excitement in the next generation of young artists as they develop their theatrical talents.

MICHAEL MOORE (*Conductor*) is professor and chair of the Division of Music at Bob Jones University where he conducts the University Symphony Orchestra and teaches graduate courses in music education. A first-place winner of the American Prize in opera conducting, he has conducted multiple award-winning performances at BJU including *Lucia di Lammermoor*, *La Cenerentola*, *A Tale of Two Cities* and *Titanic: The Musical*, as well as *Little Women: The Musical*, *Così fan tutte* and a wide range of standard symphonic, choral, educational and pops programs. At the invitation of the Cremona Orchestra Festival in Cremona, Italy, he will lead the University Symphony Orchestra on a two-week study abroad tour in June 2023, with performances in Cremona, Rome, Florence and Venice. He is past president of the South Carolina Music Educators Association and has served as clinician and adjudicator for various music festivals and camps throughout the United States, Europe and Africa.

LIVING GALLERY

THE SAVIOR'S CALL

PRESENTED BY BOB JONES UNIVERSITY AND THE MUSEUM & GALLERY



You're invited to *Living Gallery*, an Upstate Easter tradition. Be challenged and inspired through this unique combination of uplifting music, original drama and "living art."

APRIL 6
4:30 & 7:30 p.m.

APRIL 7
4:30 & 7:30 p.m.

APRIL 8
2, 4:30 & 7:30 p.m.

RODEHEAVER AUDITORIUM, BOB JONES UNIVERSITY

LivingGallery.bju.edu

Cover: *The Last Supper*
Leonardo da Vinci (1452-1519)
Santa Maria delle Grazie Church
Photo taken on July 23, 2013
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UPCOMING *events*



April 6–8

Living Gallery:
“The Savior’s call”

RODEHEAVER AUDITORIUM

April 6–7 at 4:30 & 7:30 p.m.

April 8 at 2, 4:30 & 7:30 p.m.



2022/2023 BJU Performing Arts season at bju.edu/arts

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RODEHEAVER AUDITORIUM
March 9–10, 7:30 p.m.; March 11, 2 & 7:30 p.m.

Chimes will sound and lobby lights will flash three minutes before the end of intermission. After the houselights are dimmed following intermission, guests will not be readmitted to their seats.

The videotaping or other video or audio recording of this production is strictly prohibited. Cameras and recording equipment are not permitted in the auditorium during any performance. We request that personal communication devices be turned off during the program.