



BOB JONES UNIVERSITY  
CONCERT, OPERA  
& DRAMA SERIES

P R E S E N T S

A  
*tale of*  
TWO  
CITIES

THE MUSICAL

Book, Music and Lyrics by  
*Jill Santoriello*

Conductor, *Michael Moore*

Director, *Darren Lawson*

Scenic Designer, *Jeffrey Stegall*

Lighting Designer, *Richard Streeter*

*A Tale of Two Cities: The Musical* is presented by arrangement with  
Concord Theatricals • [www.concordtheatricals.com](http://www.concordtheatricals.com)



Cast of Characters  
(in order of appearance)

**Guest Artists**

Dr. Alexandre Manette . . . . .	Tony Mowatt
Lucie Manette . . . . .	Olivia Vadnais
Madame Therese Defarge . . . . .	Laura McCulloch
Charles Darnay (Evremonde) . . . . .	Christopher Johnstone
John Barsad . . . . .	Patrick Dunn
Sydney Carton . . . . .	Glenn Seven Allen

**Cast of Characters**

Young Dr. Manette . . . . .	Joseph Simpson
Young Man . . . . .	Trevin Ascher
Young Woman . . . . .	Molly Jorgensen
Marquis St. Evremonde . . . . .	John Michael Cox
Marquis' Brother . . . . .	Tyler Graham
Cloaked Man #1 . . . . .	David Janowski
Cloaked Man #2 . . . . .	Micah Lawson
Little Lucie . . . . .	Marcella Clements
Mr. Jarvis Lorry . . . . .	Lonnie Polson
Miss Pross . . . . .	Corretta Grass
Jerry Cruncher . . . . .	Nathan Young
Ernest Defarge . . . . .	Nathan Zakariasen
Gaspard . . . . .	Andrew Barr
Little Gaspard . . . . .	Jackson Eoute
Jacques #1 . . . . .	Steve Skaggs
Jacques #2 . . . . .	Duane Nichols
Seamstress Claudan . . . . .	Heather Grace Spencer
Gabelle . . . . .	Tim Kamibayashiyama
Constable . . . . .	Tyler Graham



Stryver ..... Jason Holland  
 Waiter ..... Johnathan Swaffer  
 Attorney General ..... Kenneth Driscoll  
 Judge ..... Aaron Marquez  
 Bailiff ..... Caleb Tuttle  
 Crony #1 ..... Seth Skaggs  
 Crony #2 ..... Anna Brown  
 Clergyman ..... Timothy Rich  
 Town Crier ..... Timothy Hulbert  
 President of the Tribunal ..... Joseph Simpson  
 Turnkey ..... Aaron Marquez  
 Number Keeper ..... David Janowski  
 Marquese de Garon ..... Markel Toler  
 de Garon Child ..... Piper Eoute  
 Sailors ..... Andrew Black, Caleb Wutzke, Micah Lawson,  
                                          Phillip Perry, Tim Stanley, William Johns  
 Carolers ..... Jared Miller, Kenneth Driscoll, Markel Toler, Rachel Dahlhausen,  
                                          Sarai Patino, Tim Stanley, Trevin Ascher, Victoria Richards  
 Soldiers ..... Caleb Tuttle, James Schaaf, Johnny Pierre,  
                                          Josiah Zakariasen, Sabastian Sulik, Timothy Rich  
 Horseman ..... Hudson Harris, Daniel Wells  
 Players ..... Aaron Marquez, Hannah Gooding, Julia Glenn,  
                                          Kenneth Driscoll, Shelley Redlinger, Josh King  
 Aristocratic Prisoners ..... Caleb Wutzke, Hannah Gooding, Janalyn Berry,  
                                          Maxim Chen, Sabastian Sulik  
 Ensemble ..... Aaron Marquez, Andrew Black, Anna Brown, Caleb Woo,  
                                          Caleb Wutzke, Daniel Wells, Duane Nichols, Emma Campbell, Hannah Pierre,  
                                          Heather Grace Spencer, Jahn Horgen, Janalyn Berry, Johnathan Swaffer,  
                                          Joseph Simpson, Josh King, Julia Glenn, Katelin Orr, Lillianna Pliska, Macy McArthur,  
                                          Markel Toler, Maxim Chen, Molly Jorgensen, Naomi Goetz, Nikki Eoute,  
                                          Phillip Perry, Rachel Dahlhausen, Rachel Stoner, Sarah Johnson, Sarai Patino,  
                                          Seth Skaggs, Shelley Redlinger, Steve Skaggs, Taylor Worley, Tim Kamibayashiyama,  
                                          Tim Stanley, Timothy Hulbert, Trevin Ascher, Victoria Richards, William Johns



# ORCHESTRA

## *Violin I*

Isabel Vosburgh  
Hannah McClurg  
Emma Lynch  
Megan Westphal  
Kimberly Weberg

## *Violin II*

Danielle Boyle  
Lauren Flower  
Susan Dunn  
Jennifer Efting  
Anna Lynn Myers

## *Viola*

Emma Smoker  
Emma Fordham  
Daniel Bell

## *Cello*

Anne Smith  
Karin Labadorf  
Caleb McClurg  
Anna Tuck

## *Bass*

Grace Welsh  
Kathryn Hughes

## *Flute/Piccolo*

Lauren Davies

## *Oboe/English Horn*

Amanda Townsend

## *Clarinet/Bass Clarinet*

Prentiss McDaniels  
Zachary Day

## *Bassoon /Contra Bass Clarinet*

Jonathan Eernisse

## *Horn*

Jesse Boyd  
Aaron Fox

## *Trumpet*

Aaron Frish  
Emily Orr

## *Trombone*

Daniel Elston  
David Polar

## *Percussion*

Weston Crowe  
Jonathan Elwart

## *Keyboard*

Andrea Lawrence  
Anna Haas

# PRODUCTION STAFF

Producer . . . . . Darren Lawson  
Assistant Director . . . . . Karie Jensen  
Production Manager . . . . . Rod McCarty  
Scenic Charge Artist . . . . . Jason Waggoner  
Prop Master . . . . . Lynden Pedder  
Costumes . . . . . Jeffrey Stegall,  
United American Costume Company  
Costume/Makeup/Hair Manager . . . . . Dan Sandy  
Costume Shop Supervisor . . . . . Hope Gardner



Wig Master .....	Liz Nelson
Stage Manager .....	Meetra Moyer
Assistant Stage Manager .....	Katherine Jones
Set Construction .....	David Burrow
Technical Engineer .....	Micha Moyer
Sound Engineer .....	Bob Johansen
Audio Engineer .....	Ashley Gwillim, Matthew Steel
Choreographer .....	Kimberlee Ferreira
Fight Choreographer .....	John Michael Cox
Production Assistant .....	Sarah Lawson

## SYNOPSIS OF *A TALE OF TWO CITIES: THE MUSICAL*

### Prologue

The musical opens with Bastille prisoner Dr. Alexandre Manette painfully reminiscing about an appalling crime he witnessed while a doctor in Paris, a crime for which he was falsely imprisoned (*Prologue*). Lucie Manette, his young daughter is en route from France to England after the disappearance and imprisonment of her father and the death of her mother. She is delivered by Tellson's Bank employee Mr. Jarvis Lorry to the home of Miss Pross, who had been nanny to Lucie's mother. Later, Mr. Lorry returns to the Pross household to tell the now-adult Lucie that her father, Dr. Manette, has been found alive in the Bastille after 17 years. Lucie, Pross and Lorry rush to France to locate the newly released Dr. Manette.

### Act 1

On the streets of Paris, we see the impoverished peasants nearly run over by an aristocratic carriage (*The Way It Ought to Be*). Lucie is reunited with her father (*You'll Never Be Alone*). The corrupt Marquis St. Evremonde quarrels with his nephew, Charles Darnay, who disowns his family and decides to head to England (*The Argument*).

Dr. Manette, Lucie, Pross, and Lorry set sail for their return to England and meet Charles Darnay (*Dover*). Upon arrival, Darnay is arrested as a spy allegedly in possession of papers showing British troop placements. It is later revealed that the papers were dropped by John Barsad, henchman of Darnay's uncle, the Marquis St. Evremonde. Lucie requests that Mr. Lorry arrange for a lawyer to defend Darnay in exchange for the kindness he has shown her and her father during their journey, and Lorry agrees.



We are then taken to the law office of Mr. Stryver and Sydney Carton, who is clearly intoxicated, (*The Way it Ought to Be*) as they prepare to defend Darnay at the trial. Carton decides with his friend and grave robber, Jerry Cruncher, to visit several local taverns and to blackmail Barsad (*No Honest Way*). The next day, the trial commences (*The Trial*). Darnay is acquitted after the blackmail attempt succeeds and prompts Barsad, the key witness, to assert that Darnay and Sydney look similar after Sydney removes his barrister's wig and robe. Barsad then admits it could have been either man – or anyone else – with those papers.

Darnay takes Sydney out to celebrate at a tavern that Sydney calls “home.” (*Round and Round*) After Darnay is insulted by Sydney and leaves, Sydney reflects on why he acted this way (*Reflection*). Back in Paris, Madame Defarge knits and plots her revenge against the aristocracy (*The Way It Ought to Be – Reprise*). Darnay receives a condescending letter from his uncle (*Letter from Uncle*).

Several months have passed, and Darnay now desires Lucie's hand in marriage but asks her father's permission first (*The Promise*). On Christmas Eve, Lucie attempts to convince Sydney to have supper with her and her father, but he declines; out of kindness, she invites him to dinner the following evening, which he must accept. Moved by her kindness, Sydney realizes what he has been missing in his life (*I Can't Recall*).

The next day Darnay asks Lucie to marry him, and she accepts (*Now at Last*). Sydney arrives, and Lucie gives him his gift – a scarf. Unaware that he would be receiving one, Sydney tells Lucie to close her eyes, and he kisses her on the cheek. Shocked, she informs him that Darnay has just asked for her hand in marriage. Upset and embarrassed, Sydney rushes off and reflects on the life he can no longer attain and on the life of Darnay and Lucie together (*If Dreams Came True*).

The action moves to France, where the king is expected to drive his carriage past Defarge's wine shop. Peasants and their children excitedly await the king near the road. As the Marquis' carriage races by the wine shop, the young son of Gaspard is killed. Madame Defarge expresses disgust for the Marquis and urges Gaspard to murder him (*Out of Sight, Out of Mind*). Gaspard later follows the Marquis to his chateau and stabs him.

Stryver and Sydney visit the Manette home in London, and Stryver reads newspaper reports of the killings and other developments in France. Darnay receives a letter from Gabelle, a former house servant, urging him to return to France to answer the demands of the people and to save his life. Darnay feels obliged to do what he can and quickly leaves without explanation to his family (*Gabelle's Letter / I Always Knew*). Sydney agrees to help put Little Lucie to bed (*Now I Lay Me Down to Sleep*).



Meanwhile, a funeral is being held for Gaspard's son (*Little One*). At the funeral, officers arrive to arrest Gaspard for the Marquis' murder, but Ernest Defarge tells him to remain, and the revolution begins (*Until Tomorrow*). Upon his return to France, Darnay is arrested and taken to prison when it is revealed that he is the Marquis' nephew. Devastated by Darnay's sudden departure and arrest, Lucie and her father head to Paris.

## Act 2

Act 2 opens with the storming of the Bastille. The Defarges have found notes left by Dr. Manette when he was imprisoned in his cell many years before. The people of Paris are still unsatisfied after the prison's fall and look to "Madame Guillotine" to further their revenge (*Everything Stays the Same*).

Darnay is brought to trial because he is a member of the aristocracy. At his trial, Madame Defarge reads Dr. Manette's charges against the Evremonde family. At the end of his journal, Manette condemns them and all their descendants. Manette himself makes an impassioned plea to recant this and say that Darnay is nothing like his father and uncle. Manette's plea is ignored, and Darnay is sentenced to death (*The Tale*).

Distraught after her husband's trial and sentencing, Lucie returns to her Paris apartment and falls asleep. Sydney contemplates what might have been but realizes that the right thing would be to help Darnay (*If Dreams Came True – Reprise*). He leaves the apartment, and Lucie rouses from sleep. She wishes to die with her husband, but she realizes this may put her daughter in the same position she was in as a child. She vows to save both her husband and family yet still questions why Darnay left for France without telling her (*Without a Word*).

Sydney arranges with his old acquaintance Barsad to allow him entrance into the prison where Darnay is held (*The Bluff*). Realizing that he cannot simply escape with Darnay, Sydney concocts a plan to save him, and to allow Little Lucie to have her father and a brilliant life ahead (*Let Her Be a Child*).

In Darnay's prison cell, after denying that he loves Lucie, Sydney switches clothes with Darnay and then drugs him, to the surprise of Barsad. Barsad delivers the unconscious Darnay back to Telson's Bank apartments, where his family is waiting. Lucie believes it is Sydney who has returned and reads a letter from him that is delivered by Barsad. In the letter, he explains he had to do this and that she has meant more to him than anything else in his entire life (*The Letter*).

With both sadness for Sydney and joy for the opportunity for her life with Charles, Lucie and her family quickly leave France. Madame Defarge arrives armed and vows



not to let any of the Evremonde family escape. She and Miss Pross struggle over the pistol, and Madame is killed. Arriving on the scene, Ernest Defarge learns of his wife's death and calls-off the massive hunt for the Evremondes (*Defarge Goodbye*).

On the way to the scaffold, a friendly and innocent seamstress realizes that Sydney is not Darnay, with whom she was imprisoned. Instead of betraying him, she calls him an angel, and the two console each other. When she is called to the guillotine, Sydney bids her a final goodbye. He is next, and as he climbs the stairs, he realizes the good that he has done for the woman who opened his eyes to so much love (*Finale – I Can't Recall*).

## SCENES AND MUSICAL NUMBERS

### ACT ONE

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Prologue: "The Shadows of the Night" . . . . . Dr. Manette, Lucie

Paris and Environs

"The Way it Ought to Be" . . . . . Madame, Ernest, Men and Women of Paris

"You'll Never be Alone" . . . . . Dr. Manette, Lucie

"Argument" . . . . . Marquis, Charles

London and Environs

"Dover" . . . . . Sailors, Miss Pross, Cruncher

"The Way it Ought to Be" . . . . . Sydney

"No Honest Way" . . . . . Barsad, Cruncher, Sydney, Scoundrels

"The Trial" . . . . . Attorney General, Stryver, Cruncher, Barsad, Sydney, Crowd

"Round and Round" . . . . . Tavern Folk

"Reflection" . . . . . Sydney

Six Months Later

"The Way it Ought to Be" (Reprise) . . . . . Madame

"Letter From Uncle" . . . . . Marquis





## London

“The Promise”	Dr. Manette, Charles
“I Can’t Recall”	Sydney
“Now, At Last”	Charles, Lucie
“If Dreams Came True”	Charles, Sydney
“Out of Sight, Out of Mind”	Madame
“I Always Knew”	Gabelle, Charles
“Little One”	Gaspard, Little Lucie, Sydney, Ernest, Men
“Until Tomorrow”	Ernest, Madame, Sydney, Men and Women of Paris

## INTERMISSION\*

### ACT TWO

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#### Paris

“Everything Stays the Same”	Madame, Ernest, Men and Women of Paris
“No Honest Way” (Reprise)	Barsad
“The Tale”	Madame, Dr. Manette, Young Man, Marquis, Crowd
“If Dreams Came” (Reprise)	Sydney
“Without a Word”	Charles, Lucie
“The Bluff”	Sydney, Barsad
“Let Her Be a Child”	Sydney, Little Lucie, Charles
“The Letter”	Sydney
“Lament”	Ernest
“Finale: I Can’t Recall”	Seamstress, Sydney, Men and Women



## ABOUT THE GUEST ARTISTS



**GLENN SEVEN ALLEN (*Sydney Carton*)** Glenn Seven Allen is garnering critical acclaim on theatre, opera and concert stages throughout the United States as a consummate singing actor, lauded for his dynamic interpretations of heroes and leading men alike. Mr. Allen was hailed by *Opera News* as an “Edwardian matinee idol, giving by far the most detailed dramatic performance.” This season, Allen appears as P.T. Barnum in *Barnum’s Bird* at Circle in the Square Theater.

In recent seasons, Mr. Allen starred as Il Padre in *Piramo e Tisbe* with The Little Opera Theater of New York, the Inquisitor in a one-night-only Benefit Concert of *Candide* at Carnegie Hall, and Dan Goodman in *Next to Normal* with Syracuse Stage. He also performed as a soloist with the Charlottesville Symphony in their *Bicentennial Celebration of the Arts* and *The Americans* concerts, performed as a soloist in *The New Crew* concert with the American Lyric Theatre, sang the tenor solo in Beethoven’s *Symphony No. 9* with Glacier Symphony, and was featured in a Mediacom commercial. Most recently, Mr. Allen performed a solo with *ALT Alumni: Composers and Librettists In Concert* and performed as Freddy in *Dear Erich* with New York City Opera.

Due to the wild popularity of its last run, he reprised his role as Jerome in the Drama Desk-nominated *Di Goldene Kale* off-Broadway at the National Yiddish Theatre-Folksbiene, which he subsequently returned to as Oppenheimer in *Amerike The Golden Land*. He also played the role of Lt. Cable in *South Pacific* with Annapolis Opera, Will in *Middlemarch in Spring* with Ash Lawn Opera, and performed in New York City Opera’s production of *Candide* and as The Faun in *La campana sommersa*, for which The New York Times hailed: “Standouts among the large cast include the tenor Glenn Seven Allen as bare-chested, greenish-colored Faun, complete with furry legs and cloven hooves.”



**OLIVIA VADNAIS (*Lucie Manette*)** Olivia Vadnais is thrilled to be making her BJU debut in this gorgeous production. She was most recently seen frolicking through the Alps as Sister Sophia/Maria understudy in Alabama Shakespeare Festival’s production of *The Sound of Music*. Past favorites include setting sail on the *Titanic* as Kate Mullins (Pittsburgh CLO), gliding through *Xanadu* as Kira/Clio (Pittsburgh CLO), and wreaking havoc *In[to] the Woods* as The Witch (Carnegie Mellon University). Olivia is a proud alumna of Carnegie Mellon University and a proud member of Actors’ Equity. Thanks to those who loved me into loving myself. Instagram: [@oliviavadnais](https://www.instagram.com/oliviavadnais)





**CHRISTOPHER JOHNSTONE** (*Charles Darney*) **Concert Soloist:**

Carnegie Hall, The Kennedy Center, Toronto Symphony, Houston Symphony. **1st National Tours:** *Love Never Dies* (Raoul u/s, Ensemble); *Evita* (Augustin Magaldi), Lincoln Center’s Production of *South Pacific* (Lt. Cable; Thomas Hassinger). **Regional:** *Chicago*

(Billy Flynn, Arkansas Repertory Theater), *Hunchback of Notre Dame* (Phoebus, Ogunquit Playhouse), *Fiddler on the Roof* (Perchik, Lyric Opera San Diego), *Dido & Aeneas* (Aeneas, Mark Morris Dance Group), *A Little Night Music* (Mr. Lindquist, Boston Pops), *Mother of Us All* (Thaddeus Stevens, Hudson Opera House), *Pirates of Penzance* (Glimmerglass Opera), *Mahagonny* (Tanglewood).

Love to the J-stones, Tom, Sean & Rikky.

[www.johnstonechristopher.com](http://www.johnstonechristopher.com)



**LAURA MCCULLOCH** (*Madame Therese Defarge*) **Laura** hails

from Melbourne, Australia where she rode a kangaroo to school with her pet koala and studied musical theatre at the Victorian College of the Arts.

Laura made her professional debut in the international tour of *Cats* in which she played Jennyanydots (Gumbie Cat) and appeared numerous times as Grizabella (Memory) and Jellylorum (Gus the Theatre Cat). Truly a citizen of the world having lived and worked across several continents, Laura now calls NYC home.

Some of her most beloved roles to date include; *Nunsense* Sister (Mary Amnesia) (Best Supporting Actor PAMTA), *Mamma Mia* (Rosie), *RENT* (Alexi Darling), *A Class Act* (Felicia Lipshitz), *Aussie Song* (Ensemble U/S Ann Trager), *BOOP!* (Betty Boop), *Phantom* (Christine Daae’), and *Your Holiday Hit Parade* (Beatrice O’Leary).

Laura is thrilled to be playing Madame De Farge and would like to thank her long-time friend and agent Samuel Krum (Robert Gilder & Co) for his infinite encouragement and support.

Insta [@LauraCMcCulloch](https://www.instagram.com/LauraCMcCulloch)

FB [@LauraCMcCulloch](https://www.facebook.com/LauraCMcCulloch)



**TONY MOWATT** (*Dr. Alexandre Manette*) **Tony Mowatt** is an

outstanding, versatile performer whose vocal flexibility is wow-ing 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.



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.

This is Tony's second time at Bob Jones University. You may remember him as Thomas Andrews from BJU's 2019 production of *Titanic: The Musical*. Other notable roles include 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. He 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, 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. Tony is represented by Aaron Sanko at UIA Talent.



**PATRICK DUNN (*John Barsad*)** Patrick Dunn is gaining recognition for his versatility across many musical genres; recognized by *Broadway World* for his “glorious tenor voice that melts maidens’ hearts” and for acting that is “punchy, romantic, [and] always connecting to the audience” by *The Times Herald Record*. Patrick made his National Tour début with *Waitress* and subsequently joined the cast of the National Tour of *The Phantom of the Opera* in which he starred as The Phantom in select performances. Next up, Patrick joins the National Tour of *Les Misérables* in the iconic role of Jean Valjean.



Prior to his National Tour engagements, Patrick performed in countless New York and Regional Theater productions in which critics responded with rave reviews. He starred in the title role as Johnny in *Night Tide* for the New York Musical Festival (NYMF). Additionally, Patrick covered the title role in Bernstein's *Candide* at New York City Opera directed by Hal Prince and performed the role of Laurie in *Little Women* with Bob Jones University, subsequently returning as Fredrick Barret in *Titanic: The Musical*.

Patrick Dunn made his New York City debut as Young Scrooge in *A Christmas Carol: The Musical* at Madison Square Garden and soon after appeared at The York Theatre (*Monet, Goodbye Barcelona*), The Minetta Lane Theatre (*Where the Lilies Bloom*), and The Gallery Players (*Parade*), among many others. Throughout the United States, he regularly earns critical acclaim performing in such venues as Goodspeed Opera House (*Genesis: The Musical*), Bristol Riverside Theatre (*The Pirates of Penzance*), Ivoryton Playhouse (*Footloose*), and as a soloist with the Hartford Symphony Orchestra at The Bushnell Center for the Performing Arts. He also had the privilege of touring the world as Walt Disney's 'Prince Charming' and starred as the Phantom in the hit concert *Now and Forever: The Music of Andrew Lloyd Webber*. Television credits include Ray in Nickelodeon's *Radio Free Nutley* and Prince Charming in Disney Land TV's Disney Cruise Line. In the world of pops concerts, Patrick tributes Elvis Presley in *Legends in Concert* and has performed with Disney Creative Entertainment in their performances of *Twice Charmed: A Cinderella Twist* and *Pirates in the Caribbean: Stunt Show*.

## ABOUT THE BJU ARTISTS



**CORRETTA GRASS** (*Miss Pross*) Having grown up on the Bob Jones University campus, **Corretta Grass** had the wonderful opportunity to take part in many productions from the time she was a small child—radio, films, Shakespearean plays and operas. During her undergraduate years, Corretta was involved in many extracurricular activities, including the Bob Jones University Choir, the *Bob Jones University Opera Association*, the *Bob Jones University Classic Players* (a Shakespeare repertoire company) and was a performer in many other productions.

She received her undergraduate and graduate degrees from Bob Jones University. Part of her graduate studies was at the Shakespeare Institute at the University of Bridgeport in Bridgeport, Connecticut. Among other awards received in college, Corretta won the Johnny Aiken Award in 1964 for first place in the National Shakespearean Sonnet Contest.



Corretta was a full-time member of the Speech Communication Department for 51 ½ years until her retirement in 2017. She taught a variety of classes and coached undergraduates and graduates for their projects and received the Excellence in Teaching Award in 2003–2004 and again in 2013–2014. Corretta was a co-dedicattee of the Bob Jones University's yearbook, the *Vintage*, in 2016. She also held seminars and was an adjunct faculty member at several local colleges and businesses as well as a coach to executives and other business professionals. She directed many programs at Bob Jones University for over 40 years and is still directing programs at her church.

She has remained a member of the *Bob Jones University Classic Players* since 1961 and has had lead roles in many productions — Desdemona in *Othello* in 1973, Lady Anne in 1972 and Duchess of York in 2012 in *Richard III*, Portia in *Merchant of Venice* in the 1960s, '70s and '80s, as well as many other lead roles. Corretta acted in Performance Hall Productions: Amanda in *The Glass Menagerie*, Aunt March in the Broadway Musical, *Little Women*, and Carrie Watts in *Trip to Bountiful*.



**LONNIE POLSON (*Mr. Jarvis Lorry*)** Lonnie Polson teaches communication and theatre at Bob Jones University. As an active member of the BJU Classic Players, Lonnie has appeared in or directed over forty theatrical productions. He played the title roles in Shakespeare's *Othello*, *King Lear*, *Henry IV* and *Coriolanus*. Other notable credits include Benedick in *Much Ado About Nothing*, Claudius in *Hamlet*, Iago in *Othello*, Caliban in *The Tempest*, Prince Hal in *Henry IV*, Macduff in *Macbeth*, Toby Belch in *Twelfth Night*, Falstaff in *Henry IV*, Oedipus in *Oedipus Rex*, Algernon in *The Importance of Being Earnest*, Tom in *The Glass Menagerie* and Everett in Marsha Norman's *Traveler in the Dark*. Since 1996, Lonnie has performed his acclaimed one-man show *Behold! The Gospel According to Mark* throughout the United States and Great Britain. Lonnie holds a bachelor's degree in performance studies, master's degrees in performance studies and education, and a doctorate in educational administration. In addition to his collegiate teaching ministry, Dr. Polson pastors White Oak Baptist Church in Greenville, South Carolina. Lonnie and his wife Margaret have two grown daughters and four grandchildren.



**JOHN MICHAEL COX (*Marquis St. Evremonde*)** Hailed as “marvelously comic” by DC Metro Theatre Arts and praised for his “fierce commitment” by *The Greenville News*, **John Michael** has proven his flexibility and determination through his varying performances. Carolina Curtain Call reviewed his portrayal of Berowne in Greenville Shakespeare Company's *Love's Labour's Lost*, as “... a real breakout performance



that demonstrates both command of the material and comic timing.” After spending most of his training devoted to the performance of Shakespeare and other classical texts, John Michael’s return to the world of musical theatre is most welcome.

Credits include *Hamlet* and *Love’s Labour’s Lost* (Hoosier Shakespeare Festival); *Blood: A Comedy* (Best Medicine Rep Theatre); *As You Like It*, *Measure for Measure*, *Henry VI*, and *Two Gentlemen of Verona* (Academy for Classic Acting); *The Tempest* and *Love’s Labour’s Lost* (Greenville Shakespeare Co.); *A Christmas Carol* (Greenville Theatre); *The Tempest*, *Hamlet*, *The Taming of the Shrew*, *Twelfth Night* (Classic Players); *A Christmas Carol: A New Musical*, and *Fiddler on the Roof* (Bob Jones University); *Arsenic and Old Lace* (Baldwin Theatre); *And Then There Were None* (Avon Players).

John Michael earned his MFA in Classical Acting from Shakespeare Theatre Company’s Academy for Classical Acting at The George Washington University, where he studied under industry professionals such as Alec Wild, Ed Gero, Floyd King, Dody DiSanto, Lisa Beley, Chris Cherry, Roberta Stiehm and Robb Hunter. He also had the honor to perform under the direction of Dan Crane, Paul Reisman, Timothy Douglas and Aaron Posner. As an Actor Combatant with the Society of American Fight Directors, he holds recommended pass certifications in Unarmed, Rapier & Dagger, and Broadsword.

John Michael teaches as an assistant professor of theatre at BJU whenever he’s not off treading the boards of a Shakespeare festival.



**NATHAN YOUNG (*Jerry Cruncher*) Nathan Samuel Young** is excited to be a part of the production of *A Tale of Two Cities*. Nathan has been acting in the upstate for nearly a decade and has had the pleasure of working on a wide variety of projects in stage, film and voiceover. His favorite roles include Abel Magwitch in *Great Expectations*, Claudio in *Much Ado About Nothing* and Mike Talman in *Wait Until Dark*. Nathan is a graduate of Bob Jones University’s School of Fine Arts and Communication, and he plans to pursue an MFA in Acting this coming fall. He would like to thank his beautiful wife Julie for her everlasting love and support.



**NATHANAEL L.J. ZAKARIASEN (*Ernest Defarge*) Nathanael L.J. Zakariasen** (usually goes by “Nate Zak”) Nate is now a resident of the Greenville area after falling in love with the city while he and his wife studied at Bob Jones University. While at BJU he studied interior design and architecture and now works for an award-win-



ning design firm in the area. Nate has been involved in several BJU productions such as *Titanic* (the musical), Verdi's *Aida* and several productions of the *Living Gallery*. He has always had a passion for music and the arts in its many forms and enjoys every opportunity he has to explore the various creative fields.



**TIM KAMIBAYASHIYAMA** (*Gabelle*) Originally from the Philippines, **Tim Kamibayashiyama** is an active performer in choral, ensemble, and solo recitals and concerts. A few highlights from the stage include the opera choruses of *Aida* and *La Cenerentola*, covering the role of Ismay (*Titanic*), and performing on the concert stage as a tenor soloist (*Missa in Angustiis*, *Requiem for the Living*, *Messiah*). Prior to spring 2020, he led collegiate music and theater groups that toured and performed across the United States. Tim holds both a BMus in Voice Performance and a BS in Exercise Science from Bob Jones University.

## ABOUT THE PRODUCTION AND MUSICAL STAFF



**DR. 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*, *L'elisir d'amore*, *Andrea Chénier* and others. Under his direction, *Titanic: The Musical* won first place in Broadway World's SC 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, 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.



**JILL SANTORIELLO** wrote the book, music and lyrics for *A Tale of Two Cities* (Outer Critics Circle nomination for Outstanding Broadway musical and 3 Drama Desk nominations) and *It Happened in Key West* (London premiere 2018). She is one of a handful of women in history to write book, music and lyrics for a Broadway musical. **Jill** adapted/co-produced the PBS television special *A Tale of Two Cities – in Concert* starring Michael York and the International Studio Cast Recording recording. The recording and DVD are available on Amazon from *A Tale of Two Cities the musical* store. The sold-out world premiere production, at Florida’s historic Asolo Theatre, won 10 Sarasota Magazine Awards including Best Musical. “*Tale*” has been produced in Japan, Korea, England, Ireland, Scotland, Wales, Australia, Germany, the United States and Canada. Jill joined Stephen Sondheim, Stephen Schwartz and others on *Over the Moon: Broadway Lullaby Project* to benefit breast cancer research, collaborating with Pulitzer/Oscar winner John Patrick Shanley on the song *Riding A White Horse*. A self-taught musician, playing piano by ear, Jill is a 10-time ASCAP Plus Award winner and a recipient of artist grants from Florida and New Jersey. Current and future projects include *Pollyanna* and *Outlander*. She is also editing an upcoming Disney memoir, *The Golden yEars*.

Please visit [jillsantoriello.com](http://jillsantoriello.com) and [keywestmusical.com](http://keywestmusical.com).



**MICHAEL W. MOORE** is Chair of the Division of Music at Bob Jones University where he conducts the University Symphony Orchestra and teaches graduate courses in music education. BJU has presented multiple award-winning performances under his baton including *Lucia di Lammermoor*, *La Cenerentola* 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. He currently serves as president of the South Carolina Music Educators Association and has served as clinician and adjudicator in various music festivals and camps throughout the US and Europe. **Moore** holds a PhD in music education and a master’s degree in instrumental conducting from the University of South Carolina.



2020/2021 BJU Performing Arts season at [bju.edu/arts](http://bju.edu/arts)



## RODEHEAVER AUDITORIUM

March 11–13, 7:30 p.m.

Chimes will sound and lobby lights will flash five minutes before the end of the 20-minute 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.