



RUDDIGORE
Robert or Sullivan

THE MAGIC FLUTE
Mozart

GODSPELL



Schwartz

ATS '81

montezuma's

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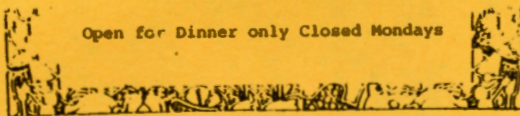
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THEATRICAL SEASON

RUDDIGORE or THE WITCH'S CURSE

by Gilbert & Sullivan
Oct. 30, 31, Nov. 1, 6, 7, 8

1) "Ruddigore"—a light opera by Gilbert and Sullivan. Interest in both performing, and attending performances of Gilbert and Sullivan operas has been heightened by the production of "Pirates of Penzance" on Broadway. In addition, the importance of an abundance of ghosts to the plot makes this show particularly appropriate for the Halloween season. Performances will be October 30, 31 and November 1, 6, 7, 8 at Faith United Methodist Church in Port Richmond.



THE MAGIC FLUTE

by Mozart
March 6, 7, 13, 14, 20, 21

2) "The Magic Flute"—a full scale opera by Mozart. After our production of "Tales of Hoffmann", people have asked us when we would be presenting another grand opera. Well, the time has come! Although this is a major undertaking, we wish to present this opera the way it was intended to be—fully staged and costumed. Opening night will be March 6, 1982.




GODSPELL

by Schwartz
May 28, 29, 30, June 2, 3, 4, 9, 10, 11

3) "Godspell"—a religious musical by Stephan Schwartz. Young people are the key to our continuing success. Therefore, we chose this show in order to give them a chance to participate more fully. This show is also a proven crowd pleaser, whose appeal has yet to diminish. Opening night will be May 28, 1982.

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RICHMOND THEATRE COLLECTION

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THE MAGIC FLUTE an opera by Wolfgang Amadeus Mozart

World Premiere New English Translation by
Audrey Le LASH & Marina Alexander

Production conceived & staged by Marina Alexander



Music by Katherine Kietzman

Production Designed by Lester Polakov

Set Design by
Mina Albergo

Lighting Design by
James Murray

Costume Design by
Jennifer Straniere

Technical Director
Kevin Allen

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MUSICAL NUMBERS

Overture

Act I

Introduction

Song

Aria

Recitative and Aria

Quintet

Trio

Duet

Finale

Tamino, 3 Ladies

Papageno

Tamino

Queen of the Night

Papageno, Tamino, 3 Ladies

Pamina, Papageno,

Monostatos

Pamina, Papageno

3 Spirits, Tamino, High

Priest, Papageno, Pamina,

Monostatos, Slaves,

Sarastro, Chorus

Act II

March of the Priests

Aria and Chorus

Duet

Quintet

Aria

Aria

Aria

Trio

Aria

Quartet

Aria

Quartet

Duet

Chorus of Priests

March (Trials)

Quintet

Finale

Sarastro and Priests

2nd and 3rd Priests

3 Ladies, Tamino, Papageno

Monostatos

Queen of the Night

Sarastro

3 Spirits

Pamina

3 Spirits, Pamina

Papageno

Papageno, 3 Spirits

Papageno, Papagena

Priests, Sarastro, 2 Guards,

Tamino, Pamina

Pamina, Tamino

Monostatos, Queen of the

Night, 3 Ladies

Sarastro and Chorus

Plot Synopsis
by Marina Alexander

SCENE 1: The Queen of the Night's Realm of Darkness and Superstition.

Tamino, a young Prince, is lost, and faints as he is about to be devoured by a ferocious monster. But the Three Ladies, servants of the Queen, appear, kill the monster, admire Tamino, and then leave to report their find to the Queen. The birdcatcher Papageno appears. When he boasts that he killed the monster, the Three Ladies reappear and padlock his mouth for lying. They bring Tamino a present from the Queen, a portrait of her daughter Pamina, and Tamino falls in love instantly. The Queen appears, and convinces Tamino that he must rescue Pamina from her enemy Sarastro, who has abducted Pamina. The Three Ladies present Tamino and Papageno respectively with Magic Flute and Magic Bells to help them in their task. Magically, Three Spirits appear to guide Tamino, and all depart.

SCENE 1: The Edge of the Queen's Territories.

Pamina, trying to flee the advances of the evil slave Monostatos, is recaptured by him. But when Papageno arrives Monostatos is frightened off. Papageno recognizes Pamina, and informs her of Tamino's love. They sing the praises of the true loves they both hope to eventually find, and rush off to find Tamino.

SCENE 3: The Edge of the Land of Wisdom.

The Three Spirits tell Tamino to be courageous and continue his quest. He meets a High Priest, who explains that Sarastro has been acting only for the good. Tamino believes this, and continues to hunt for Pamina. Papageno and Pamina are nearby, and after some mishaps, all three are brought before the court of Sarastro. Sarastro orders that they must all undergo a series of purification trials, in order to become worthy to find true love.

ACT II

SCENE 1: The Sacred Realm of Wisdom.

Sarastro explains the import of the upcoming trials to the assembled Brotherhood, and all exhort the blessings of the gods for this crucial undertaking.

SCENE 2: The Proving Ground - Trial #1

Tamino and Papageno are sworn to silence. They are immersed in a vision of temptation in which the Three Ladies try to make them speak. But Tamino resists, manages to control the frightened Papageno, and they successfully pass the test.

SCENE 3: The Proving Ground - Pamina's First Trial

Pamina is about to be attacked by Monostatos, but he is frightened away suddenly by the Queen. Furious at the turn of events, the Queen commands Pamina to kill Sarastro. Pamina is left shaken, as from a nightmare, and rejects her mother's teachings. Sarastro appears, and assures Pamina that she is acting in accordance with the laws of Virtue.

SCENE 4: The Proving Ground - Trial #2

Tamino and Papageno are ordered to remain silent, even in the presence of their loved ones. First, Papageno meets an old woman whom he suspects--too late--may actually be his predestined Papagena. Then, Pamina appears before Tamino. When he will not speak to her, Pamina is devastated, thinking that Tamino no longer loves her. She resolves to commit suicide, but is saved by the Three Spirits, who reassure her of Tamino's love, and promise happier times ahead.

SCENE 5: The Proving Ground - Papageno's Final Trial

Wandering alone, Papageno sings of his need for a wife. The old woman appears, and persuades Papageno to marry her. The instant he agrees, she is transformed to the young and beautiful Papagena, but she goes running off. Papageno, desperate at the thought of having lost her, decides to hang himself. Again the Three Spirits intervene, and unite the now worthy Papageno with his long-sought Papagena.

SCENE 6: The Proving Ground - The Last Trials.

Sarastro and the Brotherhood commend Tamino to keep up his courage through the last and most arduous trials. He is finally unified with Pamina, and together they brave the trials of Fire and Water, protected by the magic of Tamino's Flute. Thus purified, they cross into the Region of Light and Wisdom.

SCENE 7: The Proving Ground - The Final Assault.

Desperate to prevent the final success of Good, the Queen, The Three Ladies, and Monostatos prepare to attack the citadel of Wisdom. But they are repulsed, and sent to eternal damnation by the now greater power of Sarastro. The Light of Virtue and Wisdom floods the land, and before the Brotherhood's assembly, a triumphant Tamino and Pamina receive their well-earned reward. They are united in a marriage won through virtue, and grounded in mature and true love.



BEST OF LUCK TO
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Who's Who in The Cast

Bruce Brys, Tamino

Since moving to New York City a few years ago, Bruce Brys has developed a notable career in regional opera performing such roles as: Don Basilio in THE MARRIAGE OF FIGARO, under the direction of Donald Gramm at the Wolf Trap Summer Festival; Arturo in LUCIA DI LAMMERMOOR with David Hollaway at Central City Opera; Normano in LUCIA DI LAMMERMOOR with Ashley Putnam during his apprenticeship at the Santa Fe Opera; Mignon Dunn's lover Raymondo in JOAN D'ARC while an intern at the Michigan Opera Theater; Gherardo in GIANNI SCHICCHI with Ezio Flagello at the Singer's Theater of Terrytown.

Jane Munson, First Lady

Jane Munson, originally from Baton Rouge, Louisiana, moved to New York in 1976, where she studied at the Manhattan School of Music, receiving a Master of Music in May 1981. She also studied for two years at the Hochschule für Musik in Munich, where she sang the roles of Sophie in DER ROSEN-KAVALIER and as Lauretta in GIANNI SCHICCHI.

Jane has recently sung the role of Papagena in January 1982 with the Henry Street Playhouse, where she will also sing the role of Frau Fluth in Nicolai's MERRY WIVES OF WINDSOR in May of 1982.

Suzanne Hamilton, Second Lady

Suzanne Hamilton, soprano, attended Northwestern University on a music scholarship. A former member of the New York City Opera Chorus, she is pursuing a career as a dramatic soprano. Her roles include Tosca, Amelia, and Magda Sorel, which she has performed in the Pennsylvania Opera Festival's production of Menotti's THE CONSUL.

Adrienne Clark, Third Lady

Adrienne Clark, mezzo-soprano, has appeared in recital and as soloist in the United States and Europe, and most recently at the Library of the Performing Arts, Lincoln Center, the Federal Hall, and the Bloomfield (NJ) Library. She also performed in Vaughan Williams' Magnificat, at the Ford Foundation. Miss Clark spent the summer of 1980 at Tanglewood as a member of the Phyllis Curtin Seminar, and she currently studies with Daniel Ferro.

Paul Chamlin, Papageno

Paul did his undergraduate work at Oberlin Conservatory and his graduate work at the Hart College of Music. He has studied voice with Helen Hodom, William Metcalf, and Joan Caplan and has sung with the Lake George Opera Festival and the Connecticut Opera. His roles have included Eisenstein in DIE FLEDERMAUS, and Sid in ALBERT HERRING. In addition to appearing in several musicals, Paul has performed in many New York cabarets with his own piano playing-singing act.

Kay Standifer, Queen of the Night

Kay has recently moved to New York from her native Texas, where she was on the voice and opera faculty of Southwestern University in Georgetown, Texas. In January of 1982, Ms. Standifer gave a recital in Carnegie Recital Hall with David Garvey and will be returning to Texas to sing the Brahms German Requiem in April. Her most recent opera roles include Mimi in LA BOHEME, and Constanza in THE ABDUCTION FROM THE SERAGLIO.

Gregory Gunder, Monostotos

Gregory Gunder has had extensive operatic experience with companies throughout the United States. He has completed a Master of Music degree in Voice from the University of Illinois, and has been affiliated with the Santa Fe Opera, the National Opera and the Opera Ensemble of New York. Greg has just recently returned from a two-month tour singing musical comedy in Florida.

Maryann Polesinelli, Pamina

Miss Polesinelli began her vocal studies with Jeanne Deeb at the Brooklyn Conservatory of Music. In 1974 she was an apprentice with the St. Paul Opera Association in Minnesota and was a winner in the 1978 Marcella Senbrich Vocal Competition. Recent roles for Maryann include Violetta in TRAVIATA, Valencienne in THE MERRY WIDOW, Lisa in GRAEFIN MARITZA, and Gilda in RIGOLETTO. Staten Islanders will remember her best as Rose Maybud in RTC production of Ruddigore, in the fall of 1981.

Ann Trinita Sohm, First Spirit

Ann, a specialist in early music, has performed frequently in the metropolitan area as part of the duo, Lyra, who gave the fund-raising concert for this performance. For RTC, Ann appeared as Belinda in DIDO AND AENEAS, Lucy in THE TELEPHONE, and Mrs. Gobineau in THE MEDIUM. She was also music director/performer for RTC's critically acclaimed MEDIEVAL CHRISTMAS CELEBRATION IN MUSIC AND DANCE.

Karen Williams, Second Spirit

Karen received her Bachelor of Music in Music Education from the Hartt School of Music in Hartford, Connecticut, where she was an active member of the Hartt Music Educators and the University Players Theater Productions. She has choreographed and performed many roles and has done extensive Cabaret work in Edgartown, Massachusetts.

Karen Hartman, Third Spirit

Since my debut at my 7-year-old birthday party when I sang, the bulk of my work since 1978 has been with the Light Opera of Manhattan, where I played over 18 roles, ranging from "Victorian" Pitty-Sing in MIKADO and Hebe in H.M.S. PINAFORE, to a hyperactive mouse in BABES IN TOYLAND and a hyperventilating Gretchen in THE STUDENT PRINCE. I have also tap danced my way into the hearts of millions as a member of the Michelle Compa Tap Dancing Troupe, and have bitten many nervous nails off doing several showcases throughout Manhattan over the past three years. You will also find me in the crowd scene of the film N.Y. Babes, which by the way, is the only wholesome scene in this x-rated film. In addition, I also performed the role of Dame Hannah in RTC's production of Ruddigore this past Fall.

Mark Watson, High Priest

Mark has been seen frequently with the Michigan Opera Theatre. He won first place in the Orpheus Voice Club Competition and recently was soloist for two concerts held in Carnegie Recital Hall.

Richard Crickenberger, Sarastro

Mr. Crickenberger has appeared with the Opera Society of Washington, Chautauqua Opera Association, Eastern Opera Theater, and the Opera Society of Brooklyn, singing roles such as Figaro in THE MARRIAGE OF FIGARO, Leporello in DON GIOVANNI, Sarastro in THE MAGIC FLUTE, Mefistofeles in FAUST Sparafucile in RIGOLETTO, the title role in THE MIKADO, and Noah in NOAH'S FLOOD, which he performed with RTC. He also performs extensively in oratorios, recitals, and concert appearances.

Jan Meyel, Sarastro (March 14 Performance)

Jan Meyel is presently on the music faculty of Wagner College and cantor for Temple Esrael, Staten Island. He has performed widely throughout the US and abroad in numerous operatic roles and in concert. Mr. Meyel has also had extensive experience as an opera conductor.

Edward Dybas, Second Priest, Guard

Ed is a student at the Manhattan School of Music where he is studying voice with Walter Blazer. He has performed with the New Jersey Light Opera Company and the Bronx Opera Company. In addition to his vocal talents, he is an accomplished pianist, having studied piano with Carol Ferri for 14 years.

Ted Kalmon, Third Priest

Ted Kalmon has composed and performed music for many choreographers in New York, including Murray Louis, Dan Wagoner, Beverly Brown, Sharon Kinney, and Diane Elliot. He has also taught music at the California Institute of the Arts, the University of Illinois, and is currently on the faculty of Sarah Lawrence College. His interest in singing and performing has taken him most recently to the Light Opera of Manhattan and the RTC, where he recently sang the role of Sir Despard in the production of RUDDIGORE.

Carol Felner, Papagena

Carol Felner appeared in the title role of THE PRINCESS during its Lincoln Center premiere. She has also been seen in televised concerts under the direction of Pablo Casals and Leopold Stokowsky. Operatically, she has performed with several companies, including the New York Grand Opera and the Light Opera of Manhattan.

Barry Brandes, Guard

Barry has recently become a member of the New York Gilbert and Sullivan Players. His roles have included Angelotti and Dr. Grenvil in scenes from Tosca and La Traviata with the Grand Scena Opera in New York.

Michael Ferman, Slave

Mike is a student at Wagner College where he studies voice, sings in the choir, and has participated in their theatrical productions. This is his first appearance with RTC.

Charles Jenner, Slave

Chuck works at Schirmer's Music Store, studies piano, sings in the Faith United Methodist Choir, and performed with RTC in its production of THE TALES OF HOFFMANN.

Marina Alexander, Stage Director and Co-translator

Marina Alexander adds this production of THE MAGIC FLUTE to her growing list of Professional accomplishments. Here in the New York area, she has directed several other productions, including Verdi's RIGOLETTO, Britten's NOYE'S FLUDDE, Meyerbeer's DINORAH, and Haydn's L'INFEDELTA DELUSA. In previous seasons, she has staged selected new works as part of the Contemporary American Opera Studio of the Lake George Opera, and directed Puccini's GIANNI SCHICCHI at the Des Moines Metro Opera, where she also taught daily classes in acting and interpretation for singers.

This past season, Ms. Alexander was in Greece as Assistant Director for the world premiere of the Corfu International Festival, and will return to Corfu again this summer.

Currently, Ms. Alexander is extending her directing skills into the medium of television, and is acting as director for a series of programs called "Everyday Woman" produced by Cablevision of Bayonne, New Jersey. In the future, Ms. Alexander hopes to direct fine arts presentations for television.

Other professional engagements have brought Ms. Alexander into association with the Santa Fe Opera, the Minnesota Opera, the Opera Company of Philadelphia, the New Jersey State Opera, and the Academy of Vocal Arts.

Ms. Alexander is also a professional conductor, and served an interim term as head of the Department of Choral Music at the Oberlin Conservatory of Music.

Kathryn Kietzman, Music Director

Kathryn Kietzman is organist-choir director for Faith United Methodist Church, organist for Temple Israel, Instructor of organ at Wagner College, and choral director for St. Cecilia. She has served as music director for productions of DUDE, VIA GALACTICA, and TWO GENTLEMEN OF VERONA; three Menotti operas, several Gilbert and Sullivan operettas, the most recent of which was RTC's production of RUDDIGORE.

Lester Polakov, Production Designer

Lester was born in Chicago and studied at the George Grosz Studio and Columbia University. In addition to his Broadway productions, he has designed IL TROVATORE, THE GOLEM, AND WUTHERING HEIGHTS for the New York City Opera. He also designed the Paris production of THE SKIN OF OUR TEETH. Other work includes designs for many films, industrial shows, expositions, and for stock companies and educational theater. He is director of the Polakov Studio and Forum of Stage Design, New York City.

Jennifer Straniere, Costume Designer and Stage Manager

Ms. Straniere has been a costume designer for over 8 years. Some of her designs include Music Man, Sound of Music, the Lion in Winter, Shenandoah, and Cabaret. She now runs her own costume rental service. Jennifer was Stage Manager for the Meadowbrook Dinner Theatre in New Jersey, where her shows included Showboat, Gypsy, Fiddler on the Roof, and Forum. This spring Jennifer will direct Chicago for the Staten Island Civic Theatre.

Mina Albergo, Set Designer

Mina has designed many shows for such companies as the Echo Stage Company, the Renaissance Theater Company, the Troupe Theater and the Riverside Theater. Ms. Albergo is currently studying at the Studio and Forum of Stage Design.

Kevin Lee Allen, Technical Director

Kevin is a student at the Studio and Forum of Stage Design in Manhattan. Most recently, he designed the scenery for Cabaret and How to Succeed in Business at the Kenley Players in Ohio and Naomi Court for Theater 11 in Manhattan. A graduate of Montclair State College, Kevin lives in East Hanover, New Jersey.

James Murray, Lighting Designer

James Murray received his education at the University of South Florida, where he was the recipient of the Theater Arts Award and the Fine Arts Scholarship. He continued his education at the Studio and Forum of Stage Design in New York. He has designed for the Asolo State Theater where he was also Master Electrician for three years, and the Quicksilver Foundation Dance Company. He recently served as Master Electrician for the Great Lakes Shakespeare Festival where he also designed the production of Street Songs, starring Geraldine Fitzgerald.

ANN TRINITA SOHM Soprano	EDWARD E. BROWN Guitar/Lute
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Production Crew

Director	Marina Alexander
Music Director	Kathryn Kietzman
Producer	Stephen Voysey
Production Designer	Lester Polakov
Performance Pianist	Glen Kaiser
Flautist	Gail Hepner
Rehearsal Pianists	Kathryn Kietzman Glen Kaiser
Production State Manager	Jennifer Straniere
Technical Director	Kevin Allen
Set Designer	Mina Albergo
Costume Designer	Jennifer Straniere
Dragon Designer	Peter Santo
Lighting Designer	Jim Murray
Lighting Equipment	Cho-Rho Company Matawan, New Jersey
Lighting Engineers	Bob Miele Arthur Klafter Mitch Kietzman

Set Construction Crew: Ken Filmer, Philip Gasquoine, Paul Jensen, Lowell Johnson, Mitch Kietzman, Arthur Klafter, Jack Martz, Bob Miele, Bryan Brown, Steve Henderson, Quentin Packard, Jeff Westby, Patrick Collins, Fabian and Marchello Klapp, Laura Leiman, Sarah McDermot, Jolanthe McDermot, Mary McBrien

Costume Crew: Karen Williams, Greta Boysey, Meg McCulloch, Rita Kurtz, Elizabeth Klafter, Karen Kietzman, Lynn Johnson, Barbara Filmer, Trudell Bunn, Christine Boyer, Peggy Anderson. Other costumes rented from the Costume Collection and Jennifer's Costume Attic.

Publicity Crew: Elizabeth Klafter, Arthur Klafter, Greta Voysey, Esther Dean

Program: Karen Williams, Joanne Brown, Kathryn Kietzman, Peter Mongin

Ticket Sales: Bob Miele, Greta Voysey, Stephen Voysey, Arthur Klafter, Elizabeth Klafter

Program Advertisement	Mitchell Kietzman
Program Cover	Ann Trinita Sohm
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a light opera by
GILBERT AND SULLIVAN

STAGED & DIRECTED by
MARK D'ALESSIO

MUSICAL DIRECTOR
KATHRYN KIETZMAN

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LIGHTING by
AL WAGNER

SCENIC ARTIST
ROSE GENCO

CHOREOGRAPHER
JANETTE SAVAGE

The Cast (in order of appearance)

Tamino.....Bruce Brys
 First Lady.....Jane Munson
 Second Lady.....Suzanne Hamilton
 Third Lady.....Adrienne Clark
 Papageno.....Paul Chamlin
 Queen of the Night.....Kay Standifer
 Monostatos.....Gregory Gunder
 Pamina.....Maryann Polesinelli
 First Spirit.....Ann Trinita Sohm
 Second Spirit.....Karen Williams
 Third Spirit.....Karen Hartman
 High Priest.....Mark Watson
 Sarastro.....Richard Crickenberger
 Jan Meyel(March 14)
 Second Priest.....Edward Dybas
 Third Priest.....Ted Kalmon
 Old Woman(Papagena).....Carol Felner
 Guards.....Edward Dybas
 Barry Brandes
 Slaves.....Mike Ferman
 Chuck Jenner

Chorus: Marilyn Damon, Ann Falevsky, Linda Irwin, Shirley
 Russ, Lois Duffy, Bertha Ghafoor, Micheline Becker-Fuegel,
 Willy Echanique, Stephen Hetzel, Chuck Jenner, Jack Martz,
 Mike Ferman, Paul Jensen, Clyde Kaufmann, Bruce Mauro

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a musical by Stephen Schwartz



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Peter Mongin

Stephen Voysey

Richmond Theatre Collection is a unique musical group, one that presents the highest quality theatrical experiences, within the limits of its budget and talent. We are unique because, for the most part, the shows we present (musicals, operettas and operas) are unusual—seldom presented or newly composed and written. We are unique because we recruit our talent from both Staten Island and the greater Manhattan area in order to find the necessary talent to fill the more demanding roles of our productions; and we are unique because our blend of performers and staff from both Staten Island and greater New York provides a rare opportunity for the two to interact and to learn from each other in producing our typically different, high-quality type of show.

October, 1981

Dear Theater Lover:

Welcome to the 1981-2 season of the Richmond Theatre Collection!

As we begin our 7th season, we are looking forward to presenting three musical theatre productions. Our first production, Gilbert and Sullivan's RUDDIGORE, or THE WITCH's CURSE, opens on Halloween weekend, October 30, with a gala opening night party following the performance. In March, 1982, we will open with THE MAGIC FLUTE, which promises to be a major event in the musical theater on Staten Island this season. And in May, we will round out the season with the beloved musical GODSPELL.

Ticket sales can only be expected to cover a portion of actual costs of producing quality theater. We hope you will seriously consider supporting our efforts!

Please examine the categories below to see how you can best support the musical theater in our community. Thanks in advance for your interest and support.

The Richmond Theatre Collection
255 LAFAYETTE AVENUE
STATEN ISLAND, N.Y. 10301

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- MEMBERSHIPS: 1. *General Member*: You will receive a discount on tickets for each production, and regular mailings of the RTC. Dues: \$5./year
2. *Patron Member*: You will receive 2 *free* tickets to each production, be named in our program, invited to private RTC gatherings, and receive regular mailings. Dues: \$50/year

ADVANCE TICKET SALES: If you order tickets now for the next show(s) you may save \$1.00 on each ticket
PLEASE INDICATE BELOW your desires, and return this portion of the page to us at the address above
Make checks to RICHMOND THEATRE COLLECTION.

<i>General Member</i>	No. of persons _____	@\$5 each.	Amount _____
<i>Patron Member</i>	No. of persons _____	@\$50. each.	Amount _____
<i>Advance Ticket Sales</i>			
MAGIC FLUTE _____	No. of adults at \$4.00 each		Amount _____
	No. of students		
GODSPELL _____	or senior citiz. \$3.00 each		Amount _____
	No. of children		
	under 12 \$2.00 each		Amount _____

NAME _____

ADDRESS _____

PHONE NO. _____