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- The 5th is committed to achieving the highest standards of artistic excellence by employing world-class performers and creative artists, utilizing full live orchestras, and staging exceptional and imaginative productions. The 5th places a special emphasis on employing our amazing community of Puget Sound-based artists and technicians.
- We are nationally renowned for our production and development of new musicals. Since 2001, The 5th has premiered 18 new works, nine of which have subsequently opened on Broadway. They include *Disney's Aladdin*, *First Date*, *A Christmas Story*, *Scandalous*, *Shrek*, *Catch Me If You Can*, *The Wedding Singer* and Best Musical Tony Award®-winners, *Hairspray* and *Memphis*.
- We are equally acclaimed for our vibrant new productions of musicals from the "Golden Age of Broadway" and contemporary classics. These signature revivals enthrall fans of these enduring works and introduce these great shows to new generations of musical theater lovers.
- Our celebrated educational programs served nearly 75,000 young people last season through a host of projects including our Adventure Musical Theater Touring Company, The 5th Avenue Awards and the unique Rising Star Project. For adults, we offer free-to-the-public events such as the popular Spotlight Night series and pre-performance Show Talks with Albert Evans.
- We are the largest arts employer in the Pacific Northwest with more than 800 actors, singers, dancers, musicians, creative artists, theatrical technicians and arts professionals working for us each season.
- As a non-profit theater company supported by the community, we enjoy the patronage of more than 20,000 season subscribers (one of the largest theater subscriptions in America). Each year, approximately 300,000 audience members attend our performances.

OUR HISTORIC THEATER

The 5th Avenue Theatre's breathtaking design was inspired by ancient Imperial China's most stunning architectural achievements, including the magnificent Forbidden City. Built in 1926 for vaudeville and silent pictures, The 5th Avenue Theatre reigned for decades as Seattle's favorite movie palace. In 1979, 43 companies and community leaders formed the non-profit 5th Avenue Theatre Association and restored the theater to its original splendor. The 5th Avenue Theatre re-opened in 1980 as Seattle's premier home for musical theater.

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FROM THE DESK OF DAVID ARMSTRONG EXECUTIVE PRODUCER AND ARTISTIC DIRECTOR



PARADE OF HITS!

Musicals come in many forms, styles, shapes and sizes and their structure and content has evolved and morphed many times over their more than one hundred year history. The most recent major development in musicals is shows like the one you are about to experience—shows that are often called “jukebox musicals.” This new kind of musical emerged at the dawn of the 21st Century and has become enormously popular and somewhat controversial.

What exactly is a “jukebox musical”? My definition is that they are musicals that tell their story using a collection of previously existing songs rather than songs that were written specifically for the show; most often these are pop songs that were not originally conceived for the theater.

There are really two different kinds of jukebox musicals. The first is the *biographical musical* that dramatizes the life and times of a legendary performer, songwriter, group or band and is built around the music and lyrics they created and/or made famous. The second are shows like *Mamma Mia!* that employ pre-existing hit songs to tell new, original stories. (Shows that in my estimation should not be considered jukebox musicals are songwriter revues such as *Ain't Misbehavin'*, *Side By Side By Sondheim* or *Smokey Joe's Café*. These are wonderful, highly entertaining shows that have great theatricality but they are not trying to be full-fledged musicals with compelling plots and characters.)

Thrilling shows like *Jersey Boys* and *Beautiful* make the musical biography look easy to pull off. After all, the songs are already timeless hits the audience comes in humming, and the central characters are already idolized by large groups of fans. It would seem that all you need to do is tell enough of the behind-the-music story to keep the hit parade marching along. However, a long list of disappointing bio-musicals based on the lives and music of such luminaries as Ellie Greenwich, Peter Allen, John Lennon, John Denver, Gloria Estefan, Berry Gordy (and his incredible stable of Motown stars) demonstrates that it is not so simple. Real life stories are messy and difficult to shape into compelling narratives, and pop song lyrics are often static and lacking in character and drama. None of which seems to be discouraging anyone from giving it a try, however. New jukebox musicals based on the lives and music of Cher, Donna Summer, Tina Turner and The Temptations are all lined up to open on Broadway this season or next.

Much more rare, and even more difficult to create, are shows that select a catalogue of preexisting hit songs and try to weave them into a newly created fictional story. Only a handful of musicals of this kind have been successful because it is nearly impossible to make this formula work. More often than not the creators of these shows find themselves without the pieces they need to put the puzzle together effectively.

Playwright Catherine Johnson was commissioned to write the book for *Mamma Mia!* by producer Judy Craymer. Johnson did a masterful job of mining the drama in the songs of ABBA and utilizing them as the building blocks of her plot. Early on, she recognized that many early ABBA songs were innocent, naive and teenage-orientated, and that later songs were much more mature and reflective. And, of course, it was women who originally sang them. This inspired her to create a story focused on two different generations of women—especially a mother and a daughter. “I am primarily a dramatist,” she

would later say. “To me it was very important that I create believable characters and give them all a true story line, and I absolutely worked to get the story and the songs to work together.” The global success of this show would indicate that she succeeded spectacularly in this regard, against all odds.

Two new Broadway shows will try to pull off the same trick this season. They are *Welcome To Margaritaville* utilizing the songs of Jimmy Buffet, and *Head Over Heels* featuring music by the Go-Go's.

It is interesting to note that although relatively new to Broadway, both kinds of jukebox musicals have long been standard operating procedure in Hollywood. Since the early 1940's there have been dozens of biographical “backstage” film musicals telling the stories of classic songwriters such as George M. Cohan, Rodgers and Hart, George Gershwin and Cole Porter (twice!), as well as great entertainers from Al Jolson, Ruth Etting and Billie Holiday right up to Loretta Lynn, Johnny Cash and Ray Charles. Even more significantly, several of the most acclaimed and revered classic movie musicals are captivating fictional stories built around established hit song catalogues including *An American In Paris*, *The Bandwagon* and what is widely considered to be the top movie musical of all time, *Singin' In The Rain*. More recent hit films like *Moulin Rouge* and TV shows like *Glee* have followed their example.

Now back to the controversy I alluded to earlier. On Broadway, jukebox musicals have often been derided by critics who see them as just lazy, cynical attempts by big music corporations seeking to exploit their back catalogues of songs. And sometimes those critics have been right. However, whatever the initial motivation, dynamic, involving and truly engaging musicals cannot be faked, or created by decree. It is simply too difficult of an art form to master. When a musical really works and truly succeeds in captivating an audience, it is only because somewhere along the way an artist, or group of artists, became inspired to tell that particular story and created a dynamic and unique way of bringing it to the stage. That is certainly what happened with *Mamma Mia!* Enjoy!

A handwritten signature in dark ink that reads "David Armstrong". The signature is fluid and cursive, with a long, sweeping underline.

David Armstrong

Creativity CIRCLES

Members of the Creativity Circles make annual gifts to support the creative arc of the musical theater art form. They support The 5th's investment in writers and artists; the creation, development and staging of new works; and help ensure excellence in our service to this community, our children and this magical art form. For your annual fund leadership, we applaud and thank you.

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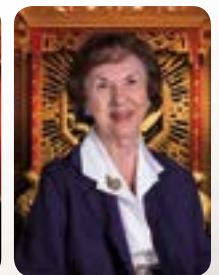
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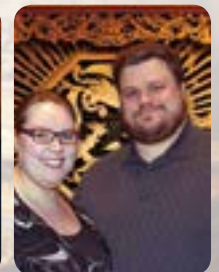
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The 5th Avenue Theatre

DAVID ARMSTRONG

Executive Producer & Artistic Director

BERNADINE C. GRIFFIN

Managing Director

BILL BERRY

Producing Artistic Director

presents

MAMMA MIA!

Music & Lyrics by

**BENNY ANDERSSON
BJÖRN ULVAEUS**

And some songs with STIG ANDERSON

Book by CATHERINE JOHNSON

Originally Conceived by JUDY CRAYMER

Additional Material & Arrangements by MARTIN KOCH

starring

KENDRA KASSEBAUM

**LISA ESTRIDGE
JORDAN IOSUA TAYLOR**

**ELIZA PALASZ
COBEY MANDARINO**

**SARAH RUDINOFF
MATT WOLFE**

TRAVIS BROWN

KATE E. COOK

ALEXANDRIA HENDERSON

JONATHAN LUKE STEVENS

with

**RHEANNA ATENDIDO
SARAH ROSE DAVIS
JORDAN JACKSON
BECCA ORTS**

**KRISTIN BURCH
ALY GUTIERREZ
NATE McVICKER
RICHARD PEACOCK**

**CLAYTON COOPER
NIK HAGEN
TRINA MILLS
CHANDLER THOMAS**

**ALEX CROZIER
JOHN HAN
ANNIE MORRO
CAROLYN WILLEMS VAN DIJK**

and

PAOLO MONTALBAN

Scenic Design

JASON SHERWOOD

Costume Design

ROSE PEDERSON

Lighting Design

MIKE BALDASSARI

Sound Design

JOANNA LYNNE STAUB

Wig & Hair Design

MARY PYANOWSKI JONES

Associate Director

BILLIE WILDRICK

Associate Choreographer

TRINA MILLS

Associate Music Director

JULIA THORNTON

Director of Production

JOAN TOGGENBURGER

Technical Director

ERIK HOLDEN

Casting Director

KELSEY THORGALSEN

Production Stage Manager

JEFFREY K. HANSON

Music Direction by

R.J. TANCIOCO

Choreography by

BOB RICHARD

Directed by

BILL BERRY

Mamma Mia! was originally produced in London by
Judy Cramer, Richard East and Björn Ulvaeus for Littlestar in association with Universal.

Music Published by Universal Music Publishing Group and
EMI Grove Park Music Inc. and EMI Waterford Music Inc.

Mamma Mia! is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. www.MTIShows.com.

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CAST

Donna Sheridan	KENDRA KASSEBAUM*
Sam Carmichael	PAOLO MONTALBAN*
Tanya	LISA ESTRIDGE*
Sophie Sheridan	ELIZA PALASZ*
Rosie	SARAH RUDINOFF*
Sky	JORDAN IOSUA TAYLOR
Harry Bright	COBEY MANDARINO*
Bill Austin	MATT WOLFE*
Eddie.....	TRAVIS BROWN
Lisa	KATE E. COOK*
Ali	ALEXANDRIA HENDERSON*
Pepper	JONATHAN LUKE STEVENS*

ENSEMBLE

RHEANNA ATENDIDO, TRAVIS BROWN, KRISTIN BURCH*, KATE E. COOK*, CLAYTON COOPER, ALEX CROZIER*, SARAH ROSE DAVIS*, ALY GUTIERREZ, NIK HAGEN, JOHN HAN, ALEXANDRIA HENDERSON*, JORDAN JACKSON*, NATE McVICKER, TRINA MILLS*, ANNIE MORRO, BECCA ORTS*, RICHARD PEACOCK*, JONATHAN LUKE STEVENS*, CHANDLER THOMAS, CAROLYN WILLEMS VAN DIJK*

DANCE CAPTAIN

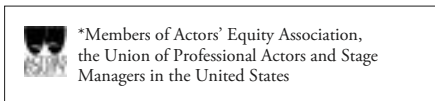
TRINA MILLS*

STAGE MANAGEMENT

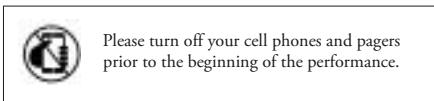
Production Stage Manager: JEFFREY K. HANSON*

Assistant Stage Manager: BRENDA K. WALKER*

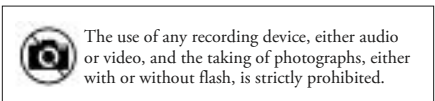
Assistant Stage Manager: HANNAH WICHMANN*



*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States



Please turn off your cell phones and pagers prior to the beginning of the performance.



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.

Conductor/Keyboard 1	R.J. TANCIOCO
Keyboard 2.....	STEVEN TRAN
Keyboard 3.....	JOHN CALLAHAN
Keyboard 4.....	DWIGHT BECKMEYER
Guitar 1	RL HEYER
Guitar 2	GREG FULTON
Percussion	PAUL HANSEN
Drums.....	CHRIS MONROE
Bass.....	DAVE PASCAL

ADDITIONAL MUSIC STAFF

Music Coordinator: DANE ANDERSEN
 Rehearsal Pianist: MICHAEL NUTTING
 Rehearsal Drummer: CHRIS MONROE
 Electronic Music Designer: ETHAN DEPPE
 Keyboard Coordinator: DAVE PASCAL

GUEST INFORMATION

EMERGENCY EVACUATION PROCEDURE

In the event of an emergency, please wait for an announcement for further instructions. Ushers will be available for assistance.

EMERGENCY NUMBER

The theater's emergency number is 206-625-1294. Leave your account number or your exact seat location with your emergency contact in case they need to reach you.

SMOKING POLICY

Smoking is NOT allowed in any part of the theater or within 25 feet of entrance.

FIREARMS POLICY

No firearms of any kind are allowed in the theater.

ACCESSIBILITY

Accessible seating is available. The theater is equipped with the Sennheiser Listening System; headsets are available at Coat Check for use,

free of charge, with a valid ID and subject to availability. Braille and Large Print programs are available at no cost from Coat Check. Elevator access is available with usher assistance, however, all seats in the Mezzanine require using stairs to reach.

The 5th Avenue offers American Sign Language interpreted, audio described and open captioned performances.

For more information, call 206-625-1900 or email guestservices@5thavenue.org.

CANDY & BEVERAGES

Items purchased at the lobby concession stand may be brought into the theater. Beverages must be in a bottle with cap or a theater cup with lid.

COAT CHECK

is located on the lower level lobby between Aisles 3 and 4.

LOST & FOUND

Call 206-625-1418 between 10 AM and 4 PM on weekdays.

ADDRESS

The 5th Avenue Theatre is located at 1308 5th Avenue, Seattle, WA 98101. The Theatre Administrative Offices are located at 1326 5th Avenue, Suite 735, Seattle, WA 98101.

BOX OFFICE 206-625-1900.

FAX 206-292-9610.

WEBSITE www.5thavenue.org

THEATER RENTAL For information regarding booking, please contact Cathy Johnstone at 206-625-1418.

MUSICAL NUMBERS

(in alphabetical order)

- CHIQUITITA
- DANCING QUEEN
- DOES YOUR MOTHER KNOW
- GIMME! GIMME! GIMME!
- HONEY, HONEY
- I DO, I DO, I DO, I DO, I DO
- I HAVE A DREAM
- KNOWING ME, KNOWING YOU
- LAY ALL YOUR LOVE ON ME
- MAMMA MIA
- MONEY, MONEY, MONEY
- ONE OF US
- OUR LAST SUMMER
- SLIPPING THROUGH MY FINGERS
- S.O.S.
- SUPER TROUPER
- TAKE A CHANCE ON ME
- THANK YOU FOR THE MUSIC
- THE NAME OF THE GAME
- THE WINNER TAKES IT ALL
- UNDER ATTACK
- VOULEZ-VOUS

SETTING

On a tiny Greek island, a wedding is about to take place...

ACT ONE

The day before the wedding.

ACT TWO

The day of the wedding.

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CONTENTS

An Interview with Bill Berry.....	12
Preparing for <i>Mamma Mia!</i>	14
Behind Every Good Woman.....	15
Who's Who	16
Upcoming Events	30
The 5th Avenue Theatre Staff.....	31

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AN INTERVIEW WITH DIRECTOR BILL BERRY

By **ALBERT EVANS**, Artistic Associate

I sat down with Bill Berry, Producing Artistic Director of The 5th Avenue Theatre, to discuss his process of directing a new version of *Mamma Mia!* Here's what he said.

ALBERT EVANS: What's new about this show?

BILL BERRY: Well, it's not a new version of *Mamma Mia!* It's a new production—new sets, new costumes. The physical world is going to look different, but it's still the same script and music.

As an artist, and the leader of a team of artists, I'm not comfortable recreating other people's work. I don't think that's appropriate.

Theater is a living art form. A painting or a sculpture is a product of a moment in time and is frozen. The works of Michelangelo will always be the same as when he created them. They may need to be cleaned or repaired from time to time but his vision never changes—although ours might. Theater must be responsive to the current world and the audience that is coming through the door. The audience that went to *Mamma Mia!* twenty years ago no longer exists. It may include some of the same people, but as a society we've moved on, in response to changes in our world and our outlook. Theater speaks to the world as it currently is.

AE: Thornton Wilder once said that theater is a public art form and to survive it must attract a large audience, the bigger the better. A single person can read a book or look at a painting. But an audience of one can't support a stage production.

BB: Right. At The 5th, when we do a classic or an established title we always consider how it might play in today's world. We're not trying to be politically motivated—we're just aware that theater is a conversation between the story on stage and the audience watching the show.

At the heart of *Mamma Mia!* is a story about lost love, about growing older, accepting who we are and making choices for the future.

Donna, a middle-aged woman, is still a sexually vital character. But she has isolated herself. She needs to rediscover her past in order to re-engage and live fully in the present. Her daughter, Sophie, has a different problem. She needs to know who she is, who her father is. This adds a compelling mystery thread to the plot and the audience is just as eager to know the solution as she is.

AE: The name Sophie comes from "sophia," the Greek word for wisdom. That can't have been a random choice.

BB: And Donna is Italian for "lady." Sophie needs facts—Donna needs to embrace her power as a mid-life woman.

AE: Tell us more about the design process. How is The 5th's production different?

BB: We started by asking how best to speak to a present-day Seattle audience. This is not in any way a judgment on the original production—it was beautiful, quite striking. But when



Courtyard set rendering for *Mamma Mia!* by Jason Sherwood

you license a show for production, the original designs aren't included in the package. They belong to the designers.

So instead of trying to do something "the same but different," we start from scratch and collaborate with contemporary artists to bring a new, never-before-seen vision to our stage.

The set defines the physical world on stage, and can be an important part of the storytelling, along with the words and music. Design determines and enables the movement and rhythm of a piece, which helps us understand the story we're watching.

AE: Tell us about the set designer.

BB: We're so lucky to have Jason Sherwood. Jason is a young designer who is quickly establishing himself as the guy to watch among the rising generation. Our audiences saw his very striking sets for *Paint Your Wagon* in the 2015/16 season.

In one of our first meetings we discussed how *Mamma Mia!* is structurally similar to a Shakespearian comedy. The characters find themselves outside the everyday world, in a never-never-land where they can experiment with identity in a playful way. In a Shakespeare play, that might be Illyria or the Forest of Arden. *Mamma Mia!* is set on a fictional Greek island where rules and norms are relaxed and a certain amount of anarchy prevails.

AE: Can you expand on that?

BB: Well, comedy—classical comedy—usually begins with stasis, an unchanging daily routine, then throws in destabilizing



Preshow set rendering for *Mamma Mia!* by Jason Sherwood



Bill Berry directing *The Pajama Game* PHOTO BY JEFF CARPENTER

elements (like the three potential fathers in *Mamma Mia!*). And a classical comedy almost always ends in a wedding—which is not simply a “happy ever after” for the protagonists but a signal that the chaos and calamities of the world have been put right and community order is once again restored.

Mamma Mia! leads up to a community celebration, Sophie’s wedding, then adds a couple of modern twists. But the result is the same: healing, renewal and closure.

With that classical model in mind, Jason and I asked ourselves: If we were designing a Shakespeare comedy, would we be literal or conceptual? Conceptual, of course. There was no call to put an elaborately realized Greek island on stage. What’s important is that the island is remote, cut off from the mainland, away from civilization and its confining rules.

I believe that what theater does best is allow audiences to fill in the blanks. We should engage their imaginations and leave room for their own experiences. Everyone will want to escape for a while to this magical place full of possibilities, but it’s not going to look like last year’s vacation photo.

AE: *Mamma Mia!* was created a quarter of a century ago, when most of the audience had experienced the ABBA era. How does it speak to younger folks who came of age later, who may not even know about ABBA?

BB: If *Mamma Mia!* depended exclusively on nostalgia for ABBA, it wouldn’t have been the enduring success that it has

been. The songs are great and the creators found clever, often very cheeky ways to weave them into the story. And yes, those who remember the ABBA classics as pop hits are delighted to hear them in a dramatic context. But we have no control over that, really. Our job is to tell the story as engagingly as possible. And as we discussed, the bones of the plot go back to Shakespeare—even further, to the ancient Greeks and Romans.

As a director, I’m aware that I’m dealing with an iconic musical. A lot of people will have seen the show before, perhaps multiple times. Others may have seen the movie. People know what *Mamma Mia!* is. My obligation—the job of The 5th Avenue Theatre when presenting any well-known title—is twofold: to deliver the iconic moments people expect **and** also surprise and delight them with new ways of experiencing the piece.

It’s also a collaboration with the cast. If you hire strong actors, they’re going to bring their own point of view into the room and demand, as they should, to be part of the process. With their help, and that of the choreographer, the music director, all the designers and the entire theater team, I think we’ve created a spectacular *Mamma Mia!* for our Seattle audience, here and now.

AE: Any last thoughts?

BB: Yes. Can someone tell me how to get these songs out of my head so I can sleep again?

HOW CAN I RESIST YA?: PREPARING FOR *MAMMA MIA!*

By SARAH RUDINOFF

We asked Sarah Rudinoff, who plays Rosie, to share her thoughts on how she chooses and prepares for a role, and how she relates to *Mamma Mia!*

When our director Bill Berry called with an offer to play Rosie, he said Lisa Estridge was coming back to Seattle to do the show. I think I said yes right after he said Lisa's name. Lisa is one of the few people who truly makes me giggle with delight onstage and off. I met her doing *Smokey Joe's Café*, my first show at The 5th. Lisa lives in Chicago now and any chance to play with her is a treat. The part of Donna had not been cast yet but finding out later that Kendra Kassebaum was going to lead our trio was thrilling. Kendra elevates everything she is in and I was blown away by her recent performance in *Ragtime*. Killer cast—check!

Once I am signed on to a show, I start with the material. I read the script and for musicals, listen to the score. I try to find where my life intersects with the part so that I can dig into feelings I understand. For experiences that are beyond my own, I **read, listen** and **ask questions**.

READ

I read the script for *Mamma Mia!* and there was something very Greek about the book with its chorus and character archetypes. There are all these sets of threes in the play; the former girl group Donna and the Dynamos, the three possible fathers, Sophie and her two friends and her groom and his two buddies. All these trios come in and out of view, representing different dramas, different wants and desires. I also love that this musical focuses on the stories and voices of three middle aged women and what they want. A rare thing indeed! We need more of those stories on bigger stages. Diverse perspectives—check!

LISTEN

Full honesty... I have never seen *Mamma Mia!* and I didn't have strong opinions about ABBA's music. However, I have been to the land of ABBA. My oldest brother Chris has lived in Stockholm for 17 years. You can hear their music everywhere—yes, they play "Dancing Queen" in the subway in Sweden. If an entire country is obsessed, I know they must be on to something. I asked a few friends about the band and their music. (Stereotype alert!) My gay male friends who are my age and a little older have a very deep connection to ABBA. For them, the intersection of the 1970's gay rights movement and the sexual revolution that spawned the disco era forever linked ABBA to those new freedoms. Revolutionary, beloved music—check!



PHOTO BY MARK KITAOKA



"Once I ended up on a crosstown bus in Sweden that was one big ABBA Museum advertisement."

ASK QUESTIONS

In the end, I listened to the music and I found myself dancing around the room. That was all I needed to find the spirit for *Mamma Mia!* This year has at times felt divisive, disappointing and coarse. I gave myself permission to spend the winter on a Greek island looking for a playmate while singing in a sparkly jumpsuit with my friends. Check! Check! Check! I invite you all to join us!

BEHIND EVERY GOOD WOMAN... ARE THREE WOMEN FIGHTING TO PROTECT HER AUTHENTICITY

By **BRIDGET MORGAN**, Senior PR & Communications Manager

Donna Sheridan is a remarkable character in the world of musical theater. She is an imperfect middle aged woman whose past and present are occasionally littered with the consequences of messy decisions—she is strong and decisive, flawed and human.

Her musical peers might include indomitable divas like Dolly Levi, Mame or even Marian of *The Music Man*. And yet while Dolly shares Donna's furious independence, Dolly is a driven woman who understands her power to affect her world, where Donna chooses to isolate herself on a literal island. Where Mame and Donna both choose to live outside of society's expectations, Mame lives passionately for love, whatever form it may take, where Donna lives passionately for her daughter. And where Marian and Donna find little use for men, Marian's convictions are and always have been as rigid as iron where Donna's are tentative, a reaction to pain and rejection at the hands of both her lover and her mother.

And yet Donna holds infinite appeal for audiences that transcends the simple appeal of ABBA's catchy pop beats. Donna and her friends are characters that women can identify with and see themselves in. Perhaps it should come as no surprise, then, that the creative forces behind *Mamma Mia!* are women.

Mamma Mia! was developed in concept by producer Judy Craymer, who was so committed to the creation of this show that she sold her home to turn the idea into reality. After years of searching for the right collaborators, in 1995 she finally joined forces with playwright Catherine Johnson, who had never written a musical before, and Phyllida Lloyd, who had never directed one, just as Craymer had never produced one.

Johnson was very purposeful in the way she developed Donna's character. The characters who most compelled her were "people like me, living real, messy lives," she has said. "I did absolutely want to write about the single mother who wasn't a wretched kind of—you know, at that time there was a lot of press about single mothers being a drain on the state etc. etc. So I wanted to write about a working single mother who had got her life together and the relationship she had with her daughter who she absolutely adored but fought with."

Original director Phyllida Lloyd has built her career on a similar foundation—the desire for the stories onstage to reflect the reality of women everywhere. Lloyd is a fierce advocate for women in the arts and has complained "about the dearth of great roles for women over a certain age, and also how job opportunities are much narrower for women who are of unconventional size, shape, accent, ethnic origin, whatever."

At every turn, Lloyd, Johnson and Craymer defended their vision of this story, even when Hollywood came knocking.

"A character so authentically flawed and vulnerable that despite the fantastical and sometimes silly nature of the plot, her story both moves audiences to tears and brings them to their feet in dance."



PHOTO BY MARK KITAUKA

Craymer refused to sell the rights, allowing the production of the film to proceed only with her as the executive producer. And true to Hollywood fashion, right to the bitter end, it was a fight with the studio to defend the vision of a story about "real older women who are overweight, overstressed, drunk and needing each other," Johnson said.

And the result? A character so authentically flawed and vulnerable that despite the fantastical and sometimes silly nature of the plot, her story both moves audiences to tears and brings them to their feet in dance.

As *The New York Times* said after the Broadway opening, "the show still creates the beguiling illusion that you could jump onstage and start singing and fit right in... Every character in the show, as presented here, could pass for normal at a suburban cookout."

Donna is the everywoman we all know ourselves to be. We make mistakes. We guard our hearts. We are devoted friends. We love our children. And once in a while (maybe more often than not, for some of us...) we like to link arms with our besties and sing at the top of our lungs.



KENDRA KASSEBAUM (*Donna Sheridan*) 5th Avenue Theatre: *The Secret Garden*, *A Little Night Music*, *Company*, *Cinderella*, *ELF*. 5th Ave/ACT Theatre: *Assassins*, *Jacques Brel*.

Seattle Rep: *Come From Away*. Broadway: *Come From Away* (Janice), *Wicked* (Glinda), *RENT* (Maureen), *Assassins* (Ensemble), *Leap of Faith* (Sam). New York Theater: Manhattan Theatre Club's *The Receptionist* (Lorraine), Roundabout Theatre Company's *A Little Night Music* with Vanessa Redgrave (Petra). Tours: *Come From Away* (Helen Hayes Nomination), *Wicked* 1st National Tour original cast (Helen Hayes Nomination). Original cast albums: *Leap of Faith*, *Assassins*, *Come From Away*. Film: *The Other Woman*. Favorite regional credits include: Actors Theatre of Louisville, Sundance Writer's Lab, San Jose Rep, Ordway Theater, Florida Stage, The Muny, Arizona Theatre Company.



PAOLO MONTALBAN (*Sam Carmichael*) 5th Avenue Theatre debut! Broadway: *Breakfast at Tiffany's*, *Pacific Overtures*, *The King and I*. Off-Broadway: *Bella*

(Playwrights Horizons), *Two Gentlemen of Verona* (Delacorte). Regional: *Benny and Joon* (The Old Globe), *The Orphan of Zhao* (ACT, San Francisco), *The Unsinkable Molly Brown* (Denver Center), *A Little Night Music* (ACT, San Francisco). Film: *Just Wright*, *The Great Raid*, *American Adobo*. TV: *Cinderella* (with Brandy and Whitney Houston), *Mortal Kombat: Conquest*, *Madam Secretary*, *The Blacklist*, *SVU*, *Nurse Jackie*. Tweet: @paolomontalban.



LISA ESTRIDGE (*Tanya*) is overjoyed and honored to return to The 5th. She was last seen on this stage as the Witch in *Into the Woods*. Other 5th Avenue credits include: *Company*, *Buddy*, *Smokey*

Joe's Café, *Hair* and *Most Happy Fella*. Estridge now resides in Chicago, but Seattle will always be her theater home. When she is not doing theater, Estridge spends her time performing lead vocals and managing her band, Chi-Town Soul. www.chitownsoul.com.



ELIZA PALASZ (*Sophie Sheridan*) is thrilled to make her 5th Avenue Theatre debut after growing up in Seattle watching her first musicals here! Old Globe: *October Sky* (Dorothy – world

premiere). Kansas City Starlight: *Grease* (Marty). Marriott Lincolnshire: *Spring Awakening* (Wendla), *Newsies* (Katherine), *Evita* (Mistress), *Godspell*. Chicago Shakespeare Theatre: *Pericles*. Lyric Opera of Chicago: *Carousel*. Village Theatre FONM: *Jesus in My Bedroom* (Autumn), *The Giver* (Fiona), *Nikola Tesla Drops the Beat*, *Yellow Wood*. Proud Northwestern University graduate! Much love to this team, her teachers, friends and family who made this dream a reality! @Eliza_Palasz.



SARAH RUDINOFF (*Rosie*) has performed at The 5th in *Wonderful Town* (Ruth), *On the Town* (Hildy), *Cinderella* (Stepsister Portia) and *How to Succeed...* (Smitty – Gregory Award). Last season, her

solo show *NowNouNow* premiered at On the Boards and she played Lisa Kron in her play *Well* at the Seattle Rep. Rudinoff's original work was recently featured in collaboration with composer Chris Jeffries as part of *Genius / 21 Century / Seattle* at the Frye Art Museum. Rudinoff was awarded a Stranger Genius Award in Performance.



JORDAN IOSUA TAYLOR (*Sky*) makes his 5th Avenue Theatre debut as Sky, and could not be more grateful for this amazing opportunity. Earlier this season, he toured with The 5th Avenue

Theatre's AMT in *Free Boy*. ACT: *Bad Apples*, *Ham for the Holidays*. ArtsWest: *Sweeney Todd*, *American Idiot*, *Really, Really*. Seattle Shakespeare: *Romeo & Juliet*. Taylor is especially excited to fulfill the dream of his grandmother seeing him up on The 5th Avenue Theatre's stage.



COBEY MANDARINO (*Harry Bright*) 5th Avenue Theatre debut. Regional: *Streamers* (Roundabout Theatre; *New York Times* "Top Ten of the Year"); *A View from the Bridge*

(Seattle Rep); *Slaughterhouse Five* (Best Supporting Actor nominee, Book-It Rep); *Chimera* (Public Theater NY); *Fiddler on the Roof* (Arizona Theatre Co.); *Goddess of Mercy* (ACT Festival); *Dick Whittington* (SCT); *She's Come Undone* and *The Financial Lives of the Poets* (Book-It Rep). Mandarinino played Agent Rosten in seasons 4 and 5 of of NBC's *Grimm*, and has appeared on NBC's *Law & Order* and ABC's *6 Degrees*. Graduate of The Theatre School at DePaul University.



MATT WOLFE (*Bill Austin*) The 5th: *Assassins*, *Pirates of Penzance*; *Saving Aimee*; *Aladdin*; *A Christmas Story*, *The Musical*; *Catch Me If You Can*; *The Sound of Music*. Broadway: *Scandalous*.

National Tour: *Hello, Dolly!* Village Theatre: *The Producers*, *Iron Curtain*, *Million Dollar Quartet*, *Tommy*, *The Music Man* and others. SCT: *Goodnight Moon*, *The Wizard of Oz*, *Busytown* and others. Wolfe is also the Artistic Director of Showtunes Theatre Company, which produces Broadway musicals in concert at Benaroya Hall and at ACT Theatre. Love to Bryan. www.matt-wolfe.net.



TRAVIS BROWN (*Eddie*, *Ensemble*) 5th Avenue Theatre debut! Arizona Repertory Theatre: *Company* (Bobby), *Candide* (Candide) and *Best Little Whorehouse in Texas*. Regional: *Hair*

(Arizona Theatre Company) and *Gypsy* (Portland Center Stage). Special thanks to Kelsey and everyone at The 5th, Rebecca, Mom & Dad and his landlord, Tyler.

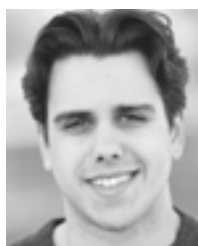


KATE E. COOK (*Lisa*, *Ensemble*) is excited to be back at The 5th after last being seen in *Holiday Inn* and *Romy and Michele!* Seattle credits: *Singin' in the Rain* and *Great Wall* (Village) and *Bonnie and*

Clyde (Studio18). Select regional: *Chicago*, *Anything Goes*, *Mary Poppins*, *Hairspray*, *Dames at Sea*, *Damn Yankees*. Enjoy!



ALEXANDRIA HENDERSON (*Ali*, *Ensemble*) is jazzed to be back at The 5th! 5th Avenue Theatre: *The Pajama Game*, *How to Succeed...*, *Little Shop*. Village: *Dreamgirls* (Supporting Actress Gregory Award Recipient), *Into the Woods*. Harlequin: *Stardust Christmas Enchantment*. Seattle Musical Theatre: *Working*. Twelfth Night Productions: *Hairspray*. Love to my family! TTM. www.AlexandriaJHenderson.com.



JONATHAN LUKE STEVENS (*Pepper*, *Ensemble*) The 5th: *Holiday Inn*. Oregon Shakespeare Festival: *Shakespeare in Love*, *UniSon*, *Twelfth Night*, *The Wiz*, *Guy and Dolls* and *Head Over Heels*. Regional: *Guy and Dolls*, *Singin' in the Rain*, *The Donkey Show*, *Hamlet*. Instagram: @jlstevens.



RHEANNA ATENDIDO (*Ensemble*) is excited to be making her mainstage debut with this incredible team. Credits include: RSP The Music Man (The 5th), *The Odyssey* (Seattle Rep). Love and thanks to her family and friends. www.RheannaAtendido.com.



KRISTIN BURCH (*Ensemble*) Overjoyed to return to The 5th! The 5th: *How to Succeed...*, *Disney's The Little Mermaid* (Andrina). Tour: *Disney's The Little Mermaid* (Andrina). International Tour: *West Side Story* (Anybodies, Maria u/s). Love to Mom, Dad and her husband Matthew. SHMILY.



CLAYTON COOPER (*Ensemble*) is excited and honored to be making his 5th Avenue Theatre debut in this exciting production of *Mamma Mia!* He would like to thank his family and those who have mentored him for their endless support!



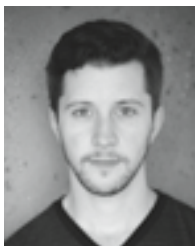
ALEX CROZIER (*Ensemble*) is excited to be back at The 5th Ave! Credits: *Carnival Boy* in The 5th's *Carousel*, Interlocuter in Donald Byrd's *The Minstrel Show Revisited*, director of *MILLENNIALS*. Love to my mom and Paul. www.AlexCrozier.com.



SARAH ROSE DAVIS (*Ensemble*) recently starred as Linda Mason in *Holiday Inn*. This marks Davis' 25th show at The 5th! "Here I go again!" Thank you to The 5th and her parents! www.SarahRoseDavis.com



ALY GUTIERREZ (*Ensemble*) is thrilled to be making her 5th Avenue Theatre debut. Credits include Molly Aster in *Peter and the Starcatcher* (ArtsWest), Belle in *Beauty and the Beast* and Hedy La Rue in *How to Succeed...* (Village Theatre: KIDSTAGE).



NIK HAGEN (*Ensemble*) is thrilled to return to The 5th's stage after *Holiday Inn* and *How to Succeed...* He graduated from Whitman College and has performed regionally at Village Theatre, Coeur d'Alene, STAGEright and others!

I'm a
DANCING QUEEN
in
Mamma Mia!,
but in
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stage!



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Sarah with
Julia, Joseph & Charlotte
at their new house



**JOHN HAN**

(Ensemble) is elated to be making his official 5th Avenue Theatre debut! He has always loved to perform and was part of Rising Star Project at The 5th in *How to Succeed...* Love to his family and

friends who always support him!

**JORDAN JACKSON**

(Ensemble) A Wisconsin native and an AMDA NYC graduate, Jackson debuted on The 5th Avenue stage in *Holiday Inn*. Resume available over those drinks you're going to buy him after the show. Not sayin', just sayin'.

**NATE MCVICKER**

(Ensemble) is elated to make his 5th Avenue Theatre debut! He is a proud Point Park University graduate. Recently, you may have seen him in *Spring Awakening* at SSR or

Molly Brown with Showtunes. Thanks to his parents and Emily.

**TRINA MILLS**

(*Dance Captain*, Ensemble) From Seattle, Mills earned her BA in acting from WWU. The 5th selected: *West Side Story* (Velma), *A Chorus Line* (Sheila), *How to Succeed...* (Miss

Krumholtz), *A Christmas Story*, *RENT*, *ELF* (Shawanda). Love to Josh.

**ANNIE MORRO**

(Ensemble) is thrilled to return to The 5th! Previous credits include *Man of La Mancha* (The 5th), Seattle Opera's *The Magic Flute* and Village Theatre's *My Fair Lady*. Love to Blake and her family!

**BECCA ORTS**

(Ensemble) is thrilled to return to Seattle after spending the last year swimming across the country in the national tour of *The Little Mermaid*, which began here at The 5th.

Favorites: *Last Five Years* (Cathy), *Xanadu* (Kira) and *Shrek* (Fiona). Love to Kody.

**RICHARD PEACOCK** (Ensemble)

is proud to be returning to The 5th's stage for his third production this season! Previous credits include: *A Chorus Line* (Richie Walters), *Ragtime* (Coalhouse's Friend),

How to Succeed... (Peterson), *Man of La Mancha* (Featured Ensemble). Instagram: @richpea252.

**CHANDLER THOMAS** (Ensemble)

is elated for his debut performance at The 5th! Recent credits include *Dreamgirls* at Village Theatre, *Night of the Living Dead* with Auburn Community

Players and *Hairspray* with Twelfth Night Productions. More to come!

**CAROLYN WILLEMS VAN DIJK**

(Ensemble) returns to The 5th after appearing most recently in *Holiday Inn* and *The Pajama Game*. BFA—University of Oklahoma. This one is

for my Mama who has always been my favorite Dancing Queen!

BJÖRN ULVAEUS (*Music & Lyrics*) was born in Gothenburg on April 25, 1945. In the mid-50s, Ulvaeus fell in love with rock and roll and skiffle. By the early 60s, he was a member of a folk group called the West Bay Singers, which would later be renamed the Hootenanny Singers. In 1966, Ulvaeus had a chance meeting with Benny Andersson, himself a member of Sweden's number one pop group, The Hep Stars. They hit it off and wrote their first song together, "Isn't It Easy to Say." In 1970, the pair started releasing records as a duo and also staged a cabaret show together with their fiancées, Agnetha Fältskog and Anni-Frid Lyngstad. On July 6, 1971, Ulvaeus and Agnetha got married. From 1972, and a decade onwards, Ulvaeus

was occupied by his work with ABBA. In 1983, Ulvaeus and Andersson started writing the musical *Chess* with lyricist Tim Rice. A concept album was released in the autumn of 1984, and in May 1986, the musical opened in London's West End. In 1988, *Chess* received its Broadway premiere. A reworked version of the musical opened in Stockholm, Sweden in 2002. By 1990, Ulvaeus and Andersson had decided to write a new musical. The musical *Kristina från Duvernala* (Kristina from Duvernala) opened in October 1995. The show ran for three and a half years at various theatres in three Swedish cities. Ulvaeus writes many of the lyrics for the Benny Andersson Orchestra, and has involved himself in the stagings of *Mamma Mia!*, as well as the 2008 movie version.

BENNY ANDERSSON (*Music & Lyrics*) was born in December 1946 in Stockholm. In 1952, he began receiving accordion lessons from his father and grandfather. From 1964 to 1968, he was a member of the Hep Stars, Sweden's most popular rock band. From 1972 to 1982, he was focused almost exclusively on his work with ABBA. From 1982 to 1984, he was working on composing the music, with Ulvaeus and Tim Rice, for the musical *Chess*. In 1987, Andersson began collaborating with Orsa Spelmän, a collaboration which led to the recording of three albums deeply rooted in Swedish folk music, and ultimately the formation of the Benny Andersson Orchestra, a 16-man constellation with vocalists Helen Sjöholm and Tommy Kärberg. The Benny Andersson Orchestra has thus far recorded five albums and engaged in several summer tours. From 1990 to 1995, he worked on composing the music for *Kristina* with Ulvaeus. In 1995, he received the title of professor from the Swedish government. Andersson was inducted into the Royal Swedish Academy of Music in 2007, and appointed an Honorary Doctor of the College of Humanities at Stockholm University in 2008. Andersson is married to former TV producer, Mona Nörklit.

CATHERINE JOHNSON (*Book*) Theater: *Rag Doll*, *Renegades*, *Suspension* (Bristol Old Vic); *Too Much Too Young* (Bristol Old Vic and London Bubble); *Boys Mean Business*, *Dead Sheep*, *Little Baby Nothing* (Bush Theatre, London); *Shang-a-Lang* (Bush Theatre and national tour); *Mamma Mia!* (worldwide) and *Through the Wire* and *A Letter to Lacey* for NT Connections. Creative consultant on ABBA the Museum, Stockholm. Television: *Casualty*, *Byker Grove*, *Love Hurts*, *Gold*, *Linda Green*. Original screenplays: *Rag Doll* and *Where's Willy?* (HTV); *Sin Bin* (BBC); the series *Love in the 21st Century* (Channel 4) and *Dappers* (BBC3). Awards: Johnson has won the Bristol Old Vic/HTV Playwriting

Award, Thames Television's Writer-in-Residence Award and Thames Television Best Play Award and was nominated in 2002 for Tony Award for Best Musical Book for *Mamma Mia!* Film: Johnson wrote the screenplay for the *Mamma Mia!* movie released in July 2008.

BILL BERRY (*Director*) *First Date* (Broadway and ACT Theatre), *Little Shop of Horrors* (co-production with ACT Theatre) which received the *Seattle Times* Footlight Award for Best Musical of 2014, and *How to Succeed in Business Without Really Trying* which received the *Seattle Times* Footlight Award for Best Musical of 2016. Berry is the Producing Artistic Director of The 5th Avenue Theatre, where he has directed acclaimed productions of *The Pajama Game*, *On the Town*, *West Side Story* (Footlight Award), *Wonderful Town* (Footlight Award), *Smokey Joe's Café*, *Rodgers and Hammerstein's Carousel* and *The Wizard of Oz*. His reimagined production of *Cabaret* received awards in St. Paul and Houston and has been performed at The 5th Avenue Theatre, The Ordway (St. Paul), American Musical Theatre of San Jose and Theatre Under the Stars (Houston).

BOB RICHARD (*Choreographer*) is returning to The 5th, having most recently choreographed *How to Succeed...* and *The Pajama Game*. Broadway: *Dr. Seuss' How the Grinch Stole Christmas!* as well as the tour. As a director, Richard has been nominated by *BroadwayWorld* for his work at North Shore Music Theatre, Theatre by the Sea, and The Ordway. Off-Broadway as co-director/choreographer: *Inventing Mary Martin: The Revue of a Lifetime*, which was nominated for the prestigious Callaway Award and *Road to Qatar!* International Tours: *Legally Blonde* in China; The 50th Anniversary National Tour of *Hello, Dolly!* starring Sally Struthers; The 5th's tour of *Cabaret*, which won awards including an Ivey; *Guys and Dolls*; Original Chinese musical called *Shanghai Bund* in Shanghai, China. Other notable theaters include: Madison Square Garden, North Shore Music Theatre, The Ordway in St. Paul, Theatre Under the Stars in Houston, The Pioneer Theatre in Salt Lake City and the Old Globe in San Diego. Richard has been dancing, teaching master classes and choreographing worldwide, encompassing over 30 years in show business. His love to Diane and Robert Henry who began the American Musical Theatre Dance Company one year ago in Beijing, China. Onward! www.TheAMTDC.com.

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R.J. TANCIOCO (*Music Director*) Select musical direction credits include: *Grease*, *Jasper in Deadland*, *Hairspray Anniversary Concert*, *Little Shop of Horrors*, *RENT*, *First Date*, *Joseph...*, *Smokey Joe's Café*, *HAIR* (The 5th); *Disney's Newsies*, *Dreamgirls*, *Pump Boys and Dinettes*, *Snapshots*, *In The Heights*, *Les Misérables*, (Village Theatre); *The Odyssey*, *Here Lies Love* (Seattle Repertory Theatre); *Violet*, *American Idiot*, *Bat Boy* (ArtsWest); *Making Tracks* (San Jose Repertory); *Carrie*, *Spring Awakening* (Balagan Theatre); *Next to Normal*, *A New Brain*, *New Voices* (Contemporary Classics). Music Supervisor: *Lizard Boy* (Seattle Repertory Theatre). A 2010 Gregory Award and 2011/2014 Gypsy Rose Lee award recipient, Tancioco is a vocal coach, arranger, composer and enjoys educating youth and cultivating new musicals. Thank You for the Music, Pop—this one is for you.

JASON SHERWOOD (*Scenic Design*) returns to The 5th after designing *Jasper in Deadland* and *Paint Your Wagon*. He is a Drama Desk Award, Lucille Lortel Award and American Theatre Wing Henry Hewes Design Award nominee. Off-Broadway: New York Theatre Workshop, Playwrights Realm, 59E59 and The Flea. Regional: Old Globe, Signature Theatre, Denver Center, Shakespeare Theatre, Goodspeed Musicals, the Alliance, Ford's Theatre, among others. He has designed for special musical guests on *SNL*, *Ellen* and *The Late, Late Show with James Corden*. Upcoming: design for Sam Smith's Arena World Tour. Sherwood is a LiveDesign Magazine "Designer to Watch." NYU grad. Instagram: @JasonSherwoodDesign.

ROSE PEDERSON (*Costume Design*) is very happy to be returning to The 5th Avenue Theatre after designing last season's *The Pajama Game*, and *How to Succeed...* the previous year. Broadway: *Largely New York*. Regional: Kennedy Center; Seattle Repertory Theatre: 47 plays including *Roz and Ray*, *View From the Bridge*, *Outside Mullingar*, *Red and Road to Mecca*; ACT Theatre: 28 plays including *The Royale*, *The Price*, *Middletown*, *The Invisible Hand* and *Uncle Ho to Uncle Sam*; New Century Theatre: *Festen*; Mark Taper Forum: *Nickel and Dime*; Berkeley Repertory Theatre; Intiman Theatre; Arizona Theatre Company: *La Malinche*; Idaho Shakespeare Festival: *Othello*; Portland Center Stage; Artists Repertory Theatre; Seattle Children's Theatre; Playmakers Repertory Company and The Merc Playhouse.

MIKE BALDASSARI (*Lighting Design*) The 5th: *Secret Garden* (Subscriber Choice Award for Lighting), *Carousel*. Broadway: *Cabaret*, *First Date*, *Holler If Ya Hear Me*. Many National Tours. International productions

in 25+ countries. Films: *Ghostbusters*, *Nine*, *Rock of Ages*, *Joyful Noise*, *Sex and the City 2*, *Neil Young Trunk Show*. Television: (*RED*) *Concert/Broadcast from Times Square* with U2, Bruce Springsteen, U2 Top of the Rock for *The Tonight Show*, *Documentary Now!*, *SNL*, *Late Night with Seth Meyers*. Comedy specials: Dana Carvey, John Mulaney, Bridget Everett. Concerts: Alice in Chains, Neil Young, Mary J. Blige, Tim McGraw, Sam Smith, Garth Brooks. Award nominations: Tony, Emmy. This one is for his Sophie back at home! www.mike-o-matic.com.

JOANNA LYNNE STAUB (*Sound Designer*) is pleased to be making her 5th Avenue Theatre debut. Off-Broadway: The Public Theater/ NYSE, Ensemble Studio Theatre, New York Theatre Workshop, New York Musical Theatre Festival and Meredith Monk. Regional: La Jolla Playhouse, Oregon Shakespeare Festival, Alliance Theatre and Kansas City Rep. Classical: St. Louis Symphony and New Jersey Symphony. Television: NBC – *Live! The Sound of Music*, *Peter Pan* and *The Wiz*. Staub has extensive credits audio engineering and associate designing Broadway shows and national touring companies. She holds degrees from Ithaca College and the University of Illinois, and teaches Sound Design at Princeton University.

MARY PYANOWSKI JONES (*Hair & Wig Design*) The 5th: World Premieres of *Romy and Michele's High School Reunion* (hair & make-up design), *Jasper in Deadland* (hair & make-up design), *Secondhand Lions* (hair design), *Aladdin* (make-up design), *A Room with a View* (hair & make-up design), *Yankee Doodle Dandy* (hair & make-up design), *Sayonara* (hair & make-up design) *Waterfall*, *Catch Me If You Can*, *Shrek*, *Lone Star Love*, *Princesses*, *Memphis*, *Hairspray*, *The Wedding Singer*. Twenty-seven seasons of 5th Avenue Theatre production designs. Design credits for international productions of opera, ballet, theater, musicals (Canada, Germany, Switzerland, Austria). Memorable film and TV credits include: *Northern Exposure*, *Orleans*, *Mr. Holland's Opus*, *Rose Red*, *Diary of Ellen Rimbauer*, *Assassins*, *White Dwarf*, *Book of Stars*. IATSE member Local 706 and 488.

BILLIE WILDRICK (*Associate Director*) enjoys a vibrant, multi-faceted theatrical career based in Seattle where she performs, creates, directs and produces. Some of her favorite work onstage—*Sunday in the Park...*, *Guys and Dolls*, *Wonderful Town*, *The Pajama Game* (5th Avenue); *Cabaret* (Village); *Das Barbecü*, *Vanities* (ACT) and *Seussical* (SCT)—has been celebrated with four nominations, a Gregory Award and three Footlight Awards. Other recent favorites: *Carousel* and *Ragtime* at The

5th, and *Beatsville* at Asolo Rep. Directing credits include *The Unsinkable Molly Brown* (Showtunes), *Murder Ballad* (Sidecountry Theatre), *Jesus Christ Superstar* (SMT), *Peanutty Goodness* (Theater Schmeater) and *Kiss of the Spider Woman* (SSR). Wildrick is thrilled to be living (and evolving within) the dream. Endless gratitude and love to Bill and David. www.billiewildrick.com.

TRINA MILLS (*Associate Choreographer*) Born and raised in Seattle, Mills studied at the British Dancing Academy. She then attended WWU, where she earned her BA in Acting with a minor in Dance. Her choreographing experience includes *The Sound of Music* at The 5th, *American Idiot* at ArtsWest, *Assassins* at ACT/The 5th, *Public Works: Odyssey* at Seattle Rep and the Seattle Sea Gals. Mills is so very grateful to be assisting the awesome Bob Richard again! Love to Josh.

JULIA THORNTON (*Associate Music Director*) is thrilled to be working on *Mamma Mia!* The 5th: *Holiday Inn*, AMT: *Free Boy* (Music Director). Village Theatre: *Into the Woods* (Assistant Music Director). Thornton is a music director, pianist, vocal coach and teacher in Seattle (Cornish College of the Arts, Seattle Children's Theatre). She holds a Bachelor of Arts from the University of Oregon in Cultural Anthropology.

TRISTAN ROBERSON (*Assistant Lighting Designer*) is a lighting and projection designer based in Seattle. He has previously assisted on 5th Avenue Theatre shows such as: *A Christmas Story*, *Oliver!*, *Spamalot*, *Room with a View* and *A Chorus Line*. His design work has been seen at many theatres across Seattle including ACT, Village Theatre, Seattle Shakespeare, Book-It Repertory Theatre, ArtsWest, Washington Ensemble Theatre and On the Boards.

HALEY PARCHER (*Assistant Sound Designer*) is thankful to join The 5th's team for *Mamma Mia!* She has been working as a sound engineer for Village Theatre for five seasons. Favorite design credits include *American Idiot*, *Violet*, *The Nance* (ArtsWest) and *Into the Woods* (Associate, Village Theatre). Love to Brent and her parents!

MICHAEL NOTESTINE (*Costume Design Assistant*) returns to The 5th Avenue Theatre with *Mamma Mia!* Past credits at The 5th include *Ragtime*, *Holiday Inn* and *Murder for Two*. Regional: Seattle Children's Theatre, ACT Theatre, Intiman Theatre Festival, Washington Ensemble Theatre, Live Girls! With ACTlab, Seattle Public Theatre, Seattle Shakespeare Company, upstart crow and Annex Theatre.

ALYSSA KEENE (*Dialect Coach*) Selected 5th Avenue Theatre coaching credits: *Paint Your Wagon, Assassins, Grey Gardens, Guys and Dolls, Vanities, Saving Aimee, West Side Story, Wonderful Town*. Additional coaching credits: ACT, Seattle Children's Theatre, Intiman, Seattle Rep, Seattle Shakespeare Co., Book-It, Seattle Public, Theatre Under the Stars. Acting credits include Lili in *Why We Have a Body* (Strawberry Theatre Workshop). Faculty at Cornish College of the Arts, Freehold Theatre Lab and Seattle Film Institute, and Educations Programs Manager at Jack Straw Cultural Center.

JEFFREY K. HANSON (*Production Stage Manager*) Previously at The 5th, Hanson was the production stage manager for *Holiday Inn, Murder for Two, The Pajama Game, A Night With Janis Joplin, How to Succeed...; Oliver!; Pirates of Penzance; Oklahoma!; Candide; Mame; Hello, Dolly!* and *Irving Berlin's White Christmas*. Hanson has been stage manager for more than 70 productions at ACT since 1990. Other regional credits include Seattle Children's Theatre, Seattle Repertory Theatre, Intiman Theatre and Arizona Theatre Company.

BRENDA K. WALKER (*Assistant Stage Manager*) is making her 5th Avenue Theatre debut. Walker most recently worked as the stage manager of *Into the Woods* at Village Theatre. Regional credits: Village Theatre, Arizona Theatre Company, Seattle Children's Theatre. A special thank you to Adam and her amazing family and friends.

HANNAH WICHMANN (*Assistant Stage Manager*) 5th Avenue Theatre credits: *The Little Mermaid, ELF, Hairspray* and *Titanic* concerts. Credits: Steps Panama, The Anchorage Ballet, Seattle Shakespeare Theatre, Seattle Children's Theatre and Milwaukee Repertory Theatre. She received her MFA in stage management from University of California – San Diego. Thanks to her family, Cindy and Holly.

ACTORS' EQUITY ASSOCIATION ("Equity"), founded in 1913, is the U.S. labor union that represents more than 50,000 actors and stage managers. Equity seeks to foster the art of live theater as an essential component of society and advances the careers of its members by negotiating wages, working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. #EquityWorks.

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 The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.


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 The Theatre Managers, Press Agents, and Company Managers employed in this production are represented by the Association of Theatrical Press Agents & Managers.

 All the musicians playing in the orchestra pit for this performance are represented by the American Federation of Musicians of the United States and Canada, Local 76-493, AFL-CIO.

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 The 5th Avenue Theatre is a member of the National Alliance for Musical Theatre. Founded in 1985, NAMT is a national service organization dedicated exclusively to musical theatre. Members, located throughout 34 states and abroad, are some of the leading producers of musical theatre in the world, and include theatres, presenting organizations, higher education programs and individual producers.

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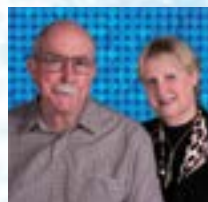
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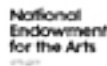
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The art of performance draws our eyes to the stage

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Together we'll go far



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MAMMA MIA!

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*Bring paid ticket stub to The 5th Avenue Theatre Box Office on the day of performance. One stub per customer. \$25 tickets subject to availability. Not valid for Prime or Pearl seating, with other offers or on previously purchased tickets.



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DAVID ARMSTRONG (*Executive Producer and Artistic Director*) Since his appointment in 2000, Armstrong has guided The 5th to a position as one of the nation's leading musical theater companies, acclaimed for both its development and production of new works and its innovative stagings of classic musicals. As a director, he has created memorable 5th Avenue productions of *Irving Berlin's Holiday Inn*, *The Secret Garden*, *Paint Your Wagon*, *Jacques Brel is Alive...*, *A Room with a View*, *Oliver!*, *Candide*, *Hello, Dolly!*, *Sweeney Todd*, *White Christmas*, *HAIR*, *Mame*, *A Little Night Music*, *Anything Goes*, *Company*, *The Rocky Horror Show*, *Pippin*, *Vanities*, *Yankee Doodle Dandy*, and *Saving Aimee*, which he later directed on Broadway where it was renamed *Scandalous*. Prior to The 5th, Mr. Armstrong spent 20 years as a freelance director, choreographer and librettist. His work has been seen in New York and at many leading regional theaters including DC's Shakespeare Theatre Company, The Kennedy Center, Ordway Center, Ford's Theatre, Cincinnati Playhouse, Paper Mill Playhouse, and from 1990 to 1995 he served as Artistic Director of the Cohoes Music Hall in upstate New York. Armstrong has written the books for the musicals *The Wonder Years* (winner of seven Los Angeles Drama-Logue Awards), *Gold Rush*, *A Christmas Carol* and *Yankee Doodle Dandy!* In 2016, *The Puget Sound Business Journal* named Armstrong as one of their Business of Pride Outstanding Voices.



BERNADINE (BERNIE) C. GRIFFIN (*Managing Director*) first joined The 5th Avenue Theatre in 2002 as director of theater advancement and development. She was appointed managing director in January 2010 and is responsible for the administrative, marketing, fundraising, information services and facility operations, as well as oversight of all activities related to the Board of Directors and external affairs. During her tenure, The 5th Avenue has grown from a \$10 million to a \$25 million organization. She brings to her position 35 years of fundraising and arts management experience. Prior to The 5th, she served as director of development for the prestigious Geffen Playhouse in Los Angeles, as well as for The Laguna Playhouse in Laguna Beach, California. Before moving to California, she served at the Seattle Symphony where she is proud to have been part of the team that built Benaroya Hall. In addition to the Symphony, Griffin worked for the Tony Award-winning Seattle Repertory Theatre, as well as Tony Randall's National Actors Theatre in New York. She began her career at the University of Denver. She received her Bachelor of Arts degree from St. Martin's College in Lacey, Washington and is proud to have been born and raised in Walla Walla, Washington. She is a member of Theater Communications Group, the National Alliance for Musical Theatre Seattle Rotary #4 and a board member of the Downtown Seattle Association. She has also served as a grants panelist for the National Endowment for the Arts. Griffin was named one of the *Puget Sound Business Journal's* 2013 Women of Influence. She is married to award-winning actor Seán G. Griffin.



BILL BERRY (*Producing Artistic Director*) served as The 5th Avenue's associate producing artistic director and casting director from 2002 through 2009. During that time, he directed productions of *West Side Story* (*Seattle Times* Footlight Award), *Wonderful Town* (*Seattle Times* Footlight Award), *Wizard of Oz* and *Smokey Joe's Café*. In 2014, he made his Broadway debut as the director of the hit musical *First Date* at the Longacre Theatre. Berry's directing work has been seen at theaters across the country, most recently at Florida's Asolo Repertory Theatre, where he directed the new musical, *Beatsville*. Berry also recently directed a critically acclaimed production of *On the Town* at New Jersey's Paper Mill Playhouse. Directing highlights include *Cabaret* performed at The 5th Avenue Theatre, St. Paul's Ordway Center (Ivey Award), San Jose's American Musical Theatre and Houston's Theatre Under the Stars, as well as the smash hits *The Pajama Game*, *How to Succeed...*, *Little Shop of Horrors*, *First Date*, *RENT*, *The Music Man* and *Rodgers & Hammerstein's Carousel* at The 5th. From 2002 to 2009, he served as the producing director for The 5th Avenue's education and outreach programs. During that time he significantly expanded the scope and impact of these initiatives, including spearheading the creation of Fridays at The 5th and The 5th Avenue Awards, honoring excellence in high school musical theater, as well as substantially increasing the reach of the Adventure Musical Theater Touring Company throughout the Northwest. These programs combined now serve nearly 75,000 students annually. He also initiated the Show Talk series, which seeks to deepen the theater-going experience. Prior to his work at The 5th Avenue Theatre, Berry was a freelance theater artist based in New York City.

CURTAIN UP! THE 5TH AVENUE'S COMMUNITY ENGAGEMENT PROGRAMS

The 5th Avenue Theatre supports a vibrant and diverse community throughout the greater Puget Sound area by providing a place for individuals to meet, gather and engage with American musical theater and celebrate its capacity to explore and reflect upon the human experience. Join us for the following events to celebrate America's great original art form, the musical, and gain a deeper appreciation of the shows on our stage.

SHOW TALKS WITH ALBERT EVANS

Join us one hour before select performances for educational, enlightening and entertaining pre-show talks hosted by Artistic Associate Albert Evans. Show Talks are always free and open to all audiences.

Mamma Mia!

6:30 PM, Tuesday, February 6
6:30 PM, Wednesday, February 7
6:30 PM, Thursday, February 8
6:30 PM, Tuesday, February 13
6:30 PM, Wednesday, February 14
6:30 PM, Thursday, February 15
6:30 PM, Tuesday, February 20
6:30 PM, Wednesday, February 21
6:30 PM, Thursday, February 22

Kiss Me, Kate

6:30 PM, Tuesday, April 10
6:30 PM, Wednesday, April 11
6:30 PM, Thursday, April 12
6:30 PM, Tuesday, April 17
6:30 PM, Wednesday, April 18
6:30 PM, Thursday, April 19
6:30 PM, Tuesday, April 24
6:30 PM, Wednesday, April 25
6:30 PM, Thursday, April 26

POST-SHOW TALKBACKS

Want to know more about a show you just saw? Join us on select evening performances for a free post-show talkback with the cast and creative team. Tickets for the evening's performance are required.

Sunday, February 18 - *Mamma Mia!*

Sunday, April 22 - *Kiss Me, Kate*

THEATER TOURS

Enjoy a guided tour and learn about the building's ornate architecture and intriguing history. Tours are approximately 20 minutes with time for questions. If your group is interested in any specific topics, please let us know and we'll do our best to accommodate you. Tours are held most Mondays at noon. Advance registration is required.

Sign up at www.5thavenue.org/about/faq#free-tours



YOUTH PROGRAMS

At The 5th Avenue Theatre, we pride ourselves on our extensive education programs that reached nearly 75,000 young people across the Pacific Northwest last year. Through a variety of classes, programs and events, we teach students not only a passion for the arts, but valuable life skills.

FRIDAYS AT THE 5TH

High school students are invited to attend a themed master class with a theater professional before attending a 5th Avenue Theatre show. Teens are provided with a pizza party before the show and attend an exclusive talk-back following the performance.

4:00 PM, Friday, February 16 - *Mamma Mia!*

4:00 PM, Friday, April 20 - *Kiss Me, Kate*

4:00 PM, Friday, April 27 - *Ride the Cyclone*

MEMBERS ONLY

Members enjoy unique events all season long. We are excited to welcome new and long-time Annual Fund supporters to these special occasions. If you would like more information about becoming a Member, contact Jeanne Thompson, Membership Manager, at (206) 971-7900 or memberevents@5thavenue.org.

BACKSTAGE TOURS

Friends (\$125+) join us for a guided tour of the theater, including backstage and onstage!

9:15 AM, Saturday, April 21 - *Kiss Me, Kate*

9:15 AM, Saturday, June 16 - *The Hunchback of Notre Dame*

TECH WEEK REHEARSALS

Friends (\$125+) experience working rehearsals in the theater and pre-rehearsal talks with artistic and production leadership throughout the season. Patrons (\$600+) come early to enjoy a reception before the rehearsal begins.

7:00 PM, Thursday, April 5 - *Kiss Me, Kate*

7:00 PM, Thursday, May 31 - *The Hunchback of Notre Dame*

2017/18 SEASON

SOMETHING ROTTEN! SEPTEMBER 12 - OCTOBER 1, 2017

RAGTIME OCTOBER 13 - NOVEMBER 5, 2017

IRVING BERLIN'S HOLIDAY INN NOVEMBER 24 - DECEMBER 31, 2017

MAMMA MIA! FEBRUARY 2 - 25, 2018

RIDE THE CYCLONE MARCH 10 - MAY 20, 2018

KISS ME, KATE APRIL 6 - 29, 2018

THE HUNCHBACK OF NOTRE DAME JUNE 1 - 24, 2018

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Bernadine C. Griffin, *Managing Director*

Bill Berry, *Producing Artistic Director*

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Kelsey Thorgalsen
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