

Wiley Hausam, Director
Daniel Gurskis, Dean, College of the Arts



PRESENT

QUEEN OF THE MIST

MUSICAL - IN - CONCERT



Book, Lyrics, and Music by **Michael John LaChiusa**

Directed by **Kirsten Sanderson**

Musical Director and Conductor **Jude Obermüller**

Orchestrations by **Michael Starobin**

Thu., February 20, 2025, 7:30 pm | Fri., February 21, 2025, 7:30 pm

Sat., February 22, 2025, 8:00 pm | Sun., February 23, 2025, 3:00 pm

Alexander Kasser Theater

Staff and Credits

Cast (in order of appearance)

Mr. Russell **George Abud**
Carrie Nation, Mrs. Gumstock, River Boy, Woman Reporter **Klea Blackhurst**
Jane, The Blonde **Erin Davie**
Officer Darling, Panhandler, Man w/Handkerchief **Kelvin Moon Loh**
Mike Taylor, Panhandler, Barker **Anthony Norman**
Mr. Mallardo, Panhandler, Mr. Rudetsky, River Man/New Manager **Leo Roberts**
Anna Edson Taylor **Mary Testa**

Orchestra

Susan French Violin
Katherine Cherbas Cello
Julie Pacheco Reed
Lisa Stokes Bass
Kyle Hoyt French Horn
Jacob Stebly Assistant Musical Director/Accompanist/Keyboard 1
Harry Collins Keyboard 2

Creative Staff

Director **Kirsten Sanderson**
Musical Director/Conductor **Jude Obermüller**
Lighting Designer **Keith A. Truax**
Projections Designer **Kirsten Sanderson**
Costume Designer **Lara de Bruijn**
Sound Designer **Ken Travis**
Stage Manager **Theresa Flanagan**
Assistant Stage Manager **Tyler Danhaus**
Company Manager **Janet Rucker**
Production Manager **Hillery Makatura**
Casting Director **The TRC Company, Xavier Rubiano, CSA**

Staff for *Queen of the Mist*

Assistant Musical Director/Accompanist **Joseph Stebly**
Associate Lighting Designer **John A. Mitchell**
Costume Assistant **Megan Rutherford**
Keyboard Programmer **Randy Cohen**
Music Contractor **David Lai**

Musical Selections

Act I

Act One Opening **Ensemble**
“There Is Greatness in Me” **Anna, Ensemble**
“Letter to Jane/The Tiger” **Jane, Anna**
“Charity” **Panhandlers, Anna**
“Glorious Devil/The Waters” **Barker, Anna, Ensemble**
“The Barrel/Cradle or Coffin” **Anna**
“Types Like You” **Mr. Russell, Anna**
“Do the Pan!” **Anna, Mr. Russell, Ensemble**
“Floating Cloud” **Anna, River Boy, River Man, Jane**
“Cradle or Coffin” Reprise **Anna**
“Laugh at the Tiger” **Anna, Ensemble**
“On the Other Side” **Mr. Russell**
Act One Finale **Mr. Russell, Anna, Ensemble**

Act II

“The Quintessential Hero” **Ensemble, Anna, Reporter, Jane**
“Million Dolla’ Momma” **Mr. Russell**
“Expectations” **Mr. Russell**
“Bookings” (Part One) **New Manager, Anna, Ensemble**
“Break Down the Door” **Carrie, Ensemble**
“The Green” **Anna**
“Bookings” (Part Two) **New Manager, Anna**
“Postcards” **Anna, Ensemble**
“The Fall”/Act Two Finale **Anna, Mr. Russell, Ensemble**

Setting: Various locations in and around Niagara Falls. 1900–1922.

Commissioned and premiered by The Transport Group, New York City, in 2011.

Queen of the Mist is presented by arrangement with Concord Theatricals.

www.concordtheatricals.com

Running Time: Two hours and 20 minutes, including one 20-minute intermission.

Program Notes

Director's Note

Queen of the Mist tells the story of Anna Edson Taylor and her singular and astonishing feat: becoming the first person to ride a barrel over Niagara Falls.

For an unmarried woman in her early sixties at the turn of the century, Anna's life offered little in the way of both security and opportunity. With nothing to lose, Anna conjures up her death-defying barrel stunt in the hope that she'll live through it and be rewarded with admiration, fame, and fortune. The world marvels at her brave and foolhardy stunt, but Anna's 15 minutes of fame fail to lift her out of poverty. Instead, she has a profound spiritual experience while going over the falls, one that sustains her through the final years of her life.

Anna Edson Taylor, brazen, stubborn, brave, and determined with her one-of-a-kind, larger-than-life story and uncommon world view, is such a great musical theater character. I'm inspired by the way she defied the conventional restrictions placed on women in her time. Successfully pursuing ideas that others believe are impossible is so important. It's the very thing that empowers humanity and advances civilization, and that's why Edson Taylor's crazy adventure is a tale worth sharing.

—Kirsten Sanderson, Director

I Sing of Michael John

I want to tell you why I believe that Michael John LaChiusa is one of our most valuable writers of musical theater, and why you should get to know his many beautiful and singular works.

From the first time I heard Michael John's words and music—in the spring of 1984 at the much-anticipated, annual BMI Showcase in New York City—they captured me. They made me sit up and listen! His was a new young voice with a unique way of both perceiving the world and turning it into song and storytelling.

For his debut in front of musical theater professionals in New York City, he had musicalized Carson McCullers's haunting 1951 novella, *The Ballad of the Sad Café*, a tangled human triangle that introduced

readers to Miss Amelia, a formidable rural, Southern woman. This novella's view of love is dark, to put it mildly.

Michael John was only 21 at the time. But he was already attracted to telling even the brutal truths of life in song. Right from the start, he was telling the stories of strong, exceptional, enduring women who overcome against all the odds.

It would be several years before he and I began to work together as artist and his agent. By 1993, we had transitioned to working together at the Public Theater, where I was the associate producer under George C. Wolfe. We worked together on three shows there: his *First Lady Suite*; *The Petrified Prince*, directed by Hal Prince; and, on Broadway, *The Wild Party*, starring Toni Collette, Mandy Patinkin, and Eartha Kitt.

By this point, you may have surmised that Michael John doesn't write typical Broadway musicals. "Boy-Gets-Girl" doesn't happen often. The happy endings, when they arrive, can be bittersweet.

For example, *First Lady Suite* offers unexpected, humorous, and poignant glimpses into the White House backstage lives of Eleanor Roosevelt, Bess Truman, Mamie Eisenhower, and Jackie Kennedy. It turned out Michael John was a First Lady-ologist, and he was blazing his own trail in the theater. (Kirsten Sanderson, our director of this concert production of *Queen of the Mist* and Michael John's long-time collaborator, was also the director of the premiere productions of *First Lady Suite* and *First Daughter Suite*—and very much a part of their creation.)

For many years, Michael John referred to his work as music-theater, which, after musicals and opera, is a third stream of work that began in early 20th-century Europe and became popular in New York City in the downtown experimental theater of the 1970s and 1980s. Those familiar with our music-theater tradition will remember the work of Meredith Monk, Laurie Anderson, Martha Clarke, some works by Philip Glass, early Bill Bolcom, and a few others. One could even say that later Sondheim (*Sunday in the Park*, *Assassins*, and *Passion*) is more like music-theater than a Broadway musical. Marc Blitzstein's *The Cradle Will Rock* and Brecht and Weill's *The Threepenny Opera* can be thought of in this tradition as well.

If you listen to Michael John's *First Lady Suite* (1993), *Marie-Christine* (1999), *The Wild Party* (2000), *Queen of the Mist* (2011), *First Daughter*

Suite (2015), and *The Gardens of Anuncia* (2023), you will find strong, interesting, nonconformist or disobedient women who have been held back by circumstances and the expectations of our male-dominated society from achieving free and fully empowered lives. Some live more privileged lives than the others (the First Ladies, for example). But most of them fight against deeply frustrating restrictions or the alternative—invisibility or erasure.

At this moment, our society is shockingly misogynist—more than at any time in my life. We need Michael John's women because they remind us of who and what women can and should be. That they are entitled to be what they want to be. And they do it without losing their sense of humor.

Often, I am very moved by his unique combination of characters, stories, words, music, and theater. His work pierces me. The human truths he reveals often hurt. And most of the time, I shed tears. I experience a catharsis that I didn't see coming. And likely, I'll experience it again the next time I see or listen to that particular moment in the show.

Astoundingly, Michael John has written at least 20 produced works as well as three more that are in pre-production! His extraordinary productivity, endurance, and resilience are inspiring, to say the least. For more than 30 years I've travelled all over the country to see his shows: to DC, San Diego, Los Angeles, Philadelphia, Chicago, Houston, the Berkshires, and Nantucket. All these experiences have only strengthened my strong and enduring conviction that his work is important.

Michael John is *sui generis*. His work is deeply rewarding to a discerning audience as well as the actors performing it onstage. It sings the truth about us as a people and the country we inhabit and have shaped. And it deserves to be experienced again and again.

If you've never experienced a musical by Michael John LaChiusa, may *Queen of the Mist* be the first of many.

—Wiley Hausam, Director, PEAK Performances

About Anna Edson Taylor



Taylor posing next to her barrel.

(Credit: Francis J. Petrie Photograph Collection.)

Anna "Annie" Edson Taylor (October 24, 1838–April 29, 1921) was an American schoolteacher who, on her 63rd birthday in 1901, became the first person to survive a trip over Niagara Falls in a barrel. Her motives were financial, but she never made much money from her adventure. She died penniless, and her funeral was paid for by public donations.

During studies in her youth, she met David Taylor.

They were married and had

a son who died in infancy. Her husband died soon after. After she was widowed, she spent her working years in between jobs and locales. By 1900, Taylor had fallen upon hard times, having been burned out of her home and having lost money invested with a clergyman. Hoping to secure her later years financially, she decided she would be the first person to ride over Niagara Falls in a barrel. Taylor used a custom-made barrel for her trip, constructed of oak and iron and padded with a mattress.

On October 24, 1901, the river currents carried the barrel over the Canadian Horseshoe Falls, and Taylor survived. She briefly earned money speaking about her experience but was never able to build much wealth. Since she died penniless, public donations were sought to pay the costs of her funeral, which was held on May 5, 1921. She attributed her bad health and near blindness to her trip over the falls.

—Wikipedia, wikipedia.org/wiki/Annie_Edson_Taylor

About the Artists

Creative Team

Michael John LaChiusa (Book, Music, Lyrics) is a five-time Tony Award-nominated composer, lyricist, and librettist for his Broadway productions of *The Wild Party*, *Marie Christine*, and *Chronicle of a Death Foretold*. LaChiusa's acclaimed Off-Broadway musicals have been seen at the Public Theater, Lincoln Center Theater, Second Stage Theater, Playwrights Horizons, and Transport Group, among many others, and include *The Gardens of Anuncia*, *Los Otros* (with Ellen Fitzhugh), *First Daughter Suite*, *Giant*, *Queen of the Mist* (Outer Critics Circle Award for Outstanding New Off-Broadway Musical), *Bernarda Alba*, *See What I Wanna See*, *Little Fish*, *Hello Again*, and *First Lady Suite*. His work has been produced by many notable regional theaters, including *Rain* at the Old Globe theater in San Diego. LaChiusa has been commissioned by Lyric Opera of Chicago, Houston Grand Opera, and Oregon Shakespeare Festival among others, and he has penned *Lovers and Friends (Chautauqua Variations)* at Lyric Opera of Chicago and *Send (who are you? I love you)* written for Audra McDonald at Houston Grand Opera. Revues celebrating LaChiusa's work include *La La LaChiusa* (Joe's Pub), *Hotel C'est l'Amour*, conceived by Daniel Henning (The Blank Theatre), and *Heartbreak Country: Michael John LaChiusa's Stories of America* (Jazz at Lincoln Center). LaChiusa's awards include an Obie Award, a Gilman & Gonzalez-Falla Award, a Kleban Prize, and two Daytime Emmy Awards. LaChiusa teaches at New York University and is resident of New York City.

Kirsten Sanderson (Director, Projections Designer) is a New York-based stage and television director. She has collaborated with some of America's best dramatic writers, including Michael John LaChiusa, Shel Silverstein, Steven Schwartz, and Blake Edwards. Her theater work has been seen at Playwright's Horizons, The Public, PS 122, Circle Rep, Ensemble Studio Theatre, the Director's Company, Sundance Theatre Lab, the Blank Theatre Company, Theatreworks USA, the Women's Project, HBO Comedy Arts Festival, New York Fringe Festival, New York Music Theatre Festival, Carnegie Hall, Alice Tully Hall, and Town Hall. She stages live television programming for a variety of networks around Manhattan. kirstensanderson.com

Jude Obermüller (Musical Director/Conductor) is a British musician working between the music scenes of New York and London. He has helmed the music for collaborations with Sir Trevor Nunn (NYTW), Alan Cumming (NYTW), Eva Noblezada (East Coast Tour), Cynthia Erivo, *Bridgerton's*

Luke Newton, and J.K. Simmons (Carnegie Hall). His orchestrations include Alain Boublil's revival of *Marguerite* (Off West End), *Rehab: The Musical* (West End), and Robbie Williams's *Swings Both Ways* (International Tour). From 2014 to 2020, Obermüller was Frances Ruffelle's musical director, leading performances at the Kennedy Center, Joe's Pub, and US/UK residencies. As vocal director and arranger for Holland America Line, he created several new vocal shows now running across their fleet.

As a composer, Obermüller's recent theater scores include *Julius Caesar* (Singapore Rep), *R+J* (British Youth Music Theatre), *Farragut North* and *As You Like It* (Southwark Playhouse), and *Underground* (59E59, Off-Broadway). His screen credits include the dance film *Dateleap* and ad campaigns for *Vogue*, Comedy Central, and Airalo (Angel Studios/Abbey Road, London).

A full scholar of the Royal College of Music and NYU's Tisch, Obermüller is a fellow of the Johnny Mercer Songwriters' Project. His upcoming works include *Miss Havisham's Wedding* (with David Gomez and Laura Barati), *Bardo: A Musical Webseries*, and *Feet Keep Me Flyin'* (with Jack Evans and David Gomez). Previously, Obermüller worked with Michael John LaChiusa as MD for the Public Theater's workshop of *The Gardens of Anuncia*.

Keith A. Truax (Lighting Designer) is thrilled to be joining the company of *Queen of the Mist* with PEAK Performances at Montclair State University. Additional theatrical designs for: 59E59, Penguin Rep Theatre, Cape Rep Theatre, Lincoln Park Performing Arts Center, Fordham University, Pittsburgh CLO, PICT Classic Theatre, Point Park University, Phoenix Theatre Company, Constellation Stage & Film, Red Mountain Theatre, Centre Theatre, New London Barn Playhouse, Blumenthal Performing Arts, Utah Valley University, Timber Lake Playhouse, and John W. Engeman Theater. North American Tours: *Dirty Dancing in Concert*, *The British Invasion Live*, *Syncopated Ladies 2022*, and *Turning 15 on the Road to Freedom*. Truax holds an MFA in lighting design from Carnegie Mellon University. keithtruax.com, [@keith.a.truax.lighting](https://www.instagram.com/keith.a.truax.lighting).

Lara de Bruijn (Costume Designer) was born and raised in the culturally rich Canadian city of Winnipeg, where her love and training in all things theatrical began. She moved to New York for graduate school at NYU Tisch School of the Arts, Design for Stage and Film. A dedicated lover of theater and opera, it took a theater director to swing her over to design her first feature film, and from there she extended her love of the live arts to the world of filmmaking. Her theatrical work has been produced at New World Stages, Little Shubert Theatre, Merrimack Repertory Theatre,

Berkshire Theatre Festival, Castleton Opera Festival, Little Opera Theatre of New York, Stockholm Fringe, Segal Centre for Performing Arts, Boston Playwrights' Theatre, the Flea Theater, Signature Theatre, 59E59, and City Center. claradawndesign.com

Ken Travis (Sound Designer) Broadway: *Aladdin*, *In Transit*, *Jekyll and Hyde*, *A Christmas Story the Musical*, *Scandalous*, *Newsies*, *Memphis*, *The Threepenny Opera*, *Barefoot in the Park*, *Steel Magnolias*. Numerous New York and regional theaters and companies including Barrington Stage Company, DCPA, the Old Globe, the 5th Avenue Theatre, McCarter Theater, Seattle Rep, La Jolla Playhouse, LA Center Theatre Group, ACT Seattle, Guthrie Theater, KC Rep, Dallas Theater Center, Playwrights Horizons, the New Group, NYSF Public Theater, CSC, Signature Theatre NYC, SoHo Rep, Vineyard Theatre, The Civilians, Mabou Mines, and national and international festivals and tours.



Theresa Flanagan (Stage Manager) is so excited to revisit *Queen of the Mist* 13 years after the original production! Recent credits include *The Blood Quilt*, *Corruption*, *Camelot*, and *Intimate Apparel* (Lincoln Center Theater); Richard Nelson's *Rhinebeck Panorama* (The Public Theater/The Kennedy Center/International Tour); *The Patsy*, *The Trial of the Catonsville Nine* (Transport Group); and *Uncle Vanya* (Hunter Theater Project/The Old Globe). Flanagan is also a master teaching artist at Roundabout Theatre Company.



Tyler Danhaus (Assistant Stage Manager) Off Broadway: *CATS: The Jellicle Ball*; *Pretty Perfect Lives*; *Fish*; *Russian Troll Farm*; *Scene Partners*; *This Land Was Made*. Other NYC: *AZAD (the rabbit and the wolf)*; *The Cause*; *KIN*; *Smart Blonde*; *The Imbible*; *Titanique*; *Fish in a Tree*; *Women on Fire*; *You, Me, I, We*. Tours: *Little Black Dress* and *The Elf on the Shelf: A Christmas Musical*. Regionally: Weston Theater, Lyric Rep, Hangar Theatre, Geva Theatre, the Rose Theater, and Chester Theatre. BFA: UW-Milwaukee. @tydanhaus

The TRC Company (Casting) Led by partners Claire Burke, Kevin Metzger-Timson, Xavier Rubiano, and Peter Van Dam. Broadway: *Dead Outlaw*, *BOOP! The Musical*, *Stephen Sondheim's Old Friends*, *Buena Vista Social Club*, *Death Becomes Her*, *Left on Tenth*, *The Outsiders*, *SIX*, *Aladdin*. National Tours: *The Phantom of the Opera*, *Water for Elephants*, *Beauty and the Beast*, *The Wiz*, *Back to the Future*, *Mamma Mia!*, *Les Misérables*.

The TRC Company is proud to continue the casting legacy of Tara Rubin Casting and Johnson-Liff Casting

Jacob Stebly (Assistant Musical Director) is a New York City-based theater musician. Select credits include music director for *Baggage at the Door* (AMT Theater), *The Last Five Years* (SCRT), and various productions for Holland America Line; associate conductor for *The Little Mermaid* and *Matilda* (Syracuse Stage); associate music director for *Funny Girl*, *White Christmas*, and *Beautiful* (Maine State Music Theatre); and keyboardist for *How to Dance in Ohio* (Syracuse Stage). He is currently music directing developmental workshops for the new musical *The Bridge*. Originally from Ohio, Stebly earned his Bachelor of Music from the Eastman School of Music. He is on faculty as a voice instructor for Syracuse University's Tepper Semester in NYC. www.jacobstebly.com. IG: @jstebly.

Cast



Mary Testa (Anna Edson Taylor) is the recipient of the Legend of Off-Broadway Award, three Tony nominations, two Lucille Lortel nominations, six Drama Desk nominations, two Drama League nominations, two Outer Critics Circle nominations, an Obie Award, and a special Drama Desk award celebrating *Queen of the Mist* and "Three Decades of Outstanding Work." Broadway: *Oklahoma!*, *Wicked*, *Guys and Dolls*, *Xanadu*, *Chicago*, *42nd St*, *Marie Christine*, *On the Town*, *Forum*, etc. Opera: *Anna Nicole*/BAM. Off-Broadway: *Oklahoma!*, *The Portuguese Kid*, *The Government Inspector*, *First Daughter Suite*, *Caucasian Chalk Circle*, *Queen of the Mist*, *Love Loss...*, *A New Brain*, *See What I Wanna See*, etc. Film: *Ratatouille: The TikTok Musical*, *The Mother* (short; three Best Actress Awards), *Big Stone Gap*, *Eat Pray Love*, *The Bounty Hunter*, etc. Television: *The Good Fight*, *Divorce*, *The Marvelous Mrs. Maisel*, *Bull*, *SMILF*, *Two Broke Girls*, *Difficult People*, and *Whoopi*. Featured on 14 original cast albums; Testa's album with Michael Starobin, *Have Faith*, is now available.

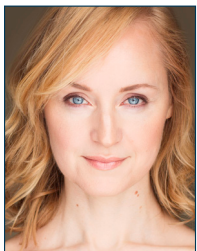


George Abud (Mr. Russell) is a proud Arab-American actor. Film: *Caught Stealing* starring Austin Butler and Zoë Kravitz (dir. Darren Aronofsky). Broadway: Marinetti in *Lempicka* directed by Rachel Chavkin (OBC Recording); *The Band's Visit* starring Katrina Lenk and Tony Shalhoub (Daytime Emmy Award, OBC Recording); *The Visit* starring Chita Rivera and Roger Rees (OBC Recording). Off-Broadway: *The Beautiful Lady* directed

by Anne Bogart (La MaMa); *Nerd Face in Emojiland* (Drama Desk nom., OOBBC Recording; The Duke on 42nd); *The Resistible Rise of Arturo Ui* alongside Raúl Esparza, *Nathan the Wise* opposite F. Murray Abraham, Ibsen's *Peer Gynt*, Rodgers & Hammerstein's *Allegro* directed by John Doyle (Classic Stage Company); *Cornelia Street* opposite Norbert Leo Butz, *The Band's Visit* directed by David Cromer (Atlantic Theater Company); *Lolita, My Love* opposite Robert Sella (York Theatre Company). Regional: Lord Evelyn Oakleigh in *Anything Goes* (The Muny); Richard Nixon in *The Untitled Unauthorized Hunter S. Thompson Musical* directed by Christopher Ashley (Craig Noel Award for Outstanding Featured Performance in a Musical), and Filippo Marinetti in *Lempicka* directed by Rachel Chavkin (Craig Noel nom., both at La Jolla Playhouse); Lewis Chapman in *August Rush* directed by John Doyle (Paramount Theatre); Charlie Davenport in *Annie Get Your Gun* directed by Sarna Lapine (Bay Street Theater); Puck in *A Midsummer Night's Dream* (Geva Theatre Center). International: *The New Prince* alongside Barbara Walsh, Marc Kudisch, and Paulo Szot (Dutch National Opera) in Amsterdam. georgeabud.com



Klea Blackhurst (Carrie Nation, Mrs. Gumstock, River Boy, Woman Reporter) has performed in legendary halls from the London Palladium to Carnegie Hall, the Royal Albert Hall to Jazz at Lincoln Center, and with symphony orchestras from Atlanta to Philly, Ravinia to Tanglewood. She starred in Goodspeed Musicals' 50th anniversary production of *Hello, Dolly!* She originated the role of Miss Lemon in the Marvin Hamlisch/Rupert Holmes musical *The Nutty Professor*, directed by Jerry Lewis, and the title role in *Hazel* at Drury Lane Theatre in Chicago, where she also headed a critically lauded production of *Gypsy*. She is a member of Mendez Boxing Harlem, where she is known as The Belter. Blackhurst is a distinguished alumna of the University of Utah.



Erin Davie (Jane, The Blonde) Broadway: Camilla Parker Bowles in *Diana* (Netflix), Yvonne/Naomi in *Sunday in the Park with George*, Violet Hilton in *Side Show*, Rosa Bud in *The Mystery of Edwin Drood*, Countess Charlotte Malcolm in *A Little Night Music*, Young Little Edie in *Grey Gardens* (Theatre World Award for Outstanding Broadway Debut), Niki Harris in *Curtains*. Off-Broadway: *The Glorious Ones* (Lincoln Center Theater), *Applause* (Eve Harrington; Encores). Tours: *Swing!*, *The Music of Andrew Lloyd Webber*, *Bridges of Madison County* at Signature Theatre (Helen Hayes nom.), *Sideshow* at La Jolla Playhouse/Kennedy Center, (Helen Hayes nom.),

A Time to Kill at Arena Stage, *Sunday in the Park with George* at the St. Louis Rep (Kevin Kline award nom.), *Carousel* at Goodspeed, *Leading Ladies*, *Ragtime*, *South Pacific*, *90 Years of MUNY Magic*, *Camelot*, *The Apple Tree*, *Jekyll & Hyde*, *The Student Prince*. She can be heard on cast albums: *Diana*, *Sunday in the Park with George* 2017 revival, *Side Show* revival, *Grey Gardens*, *A Little Night Music* revival, *The Glorious Ones*. TV: *New Amsterdam*, *The Hunters*, *The First Lady*, *Tales of the City*, *Orange Is the New Black*, *Law & Order*, *The Good Wife*. Film: *Angelfish*, *King Jack*, *Easter Mysteries*.



Kelvin Moon Loh (Officer Darling, Panhandler, Man w/Handkerchief) Broadway: *Beetlejuice The Musical*, *SpongeBob SquarePants* (dir. Tina Landau), *The King and I* (Lincoln Center, dir. Bartlett Sher), *Side Show* (dir. Bill Condon). Select theater: *See What I Wanna See* (OOTB, dir. Emilio Ramos), *Here Lies Love* (Public Theater, dir. Alex Timbers), *Pacific Overtures* (Classic Stage Co., dir. John Doyle), *American Idiot* (1st National, dir. Michael Mayer). Television: *Only Murders in the Building*. Moon Loh can be heard as a vocalist in movies *Spirited*, *Lyle Lyle Crocodile*, *The Greatest Showman*, and the upcoming *Kiss of the Spiderwoman* starring Jennifer Lopez. He appears as Perch Perkins in the movie version of *SpongeBob SquarePants The Musical*. Follow @kelvinmoonloh



Anthony Norman (Mike Taylor, Panhandler, Barker) PEAK Performances debut! Norman is swimming with excitement to be performing alongside these legends. Recent theater credits include Jimmy in *Reefer Madness* (25th anniversary revival), Evan in *Dear Evan Hansen* (1st National Tour), *The Prom* (OBC), *Newsies* (1st National), *Murder for Two* (The Rev). TV/Film credits include *Happy's Place* (NBC), *Mare of Easttown* (HBO), *Chicago Med* (the vampire episode; yes it's real), and *Love Reconsidered* (Amazon). Shout out Colette, Nate, Steve, Matt, Richard, Mom, and fam. For Finley.



Leo Roberts (Mr. Mallardo, Panhandler, Mr. Rudetsky, River Man/New Manager), a British baritone now based in New York City, recently starred as Stuart Dunmire in the original US touring production of *Mrs. Doubtfire The Musical*. After collaborating on two workshop stages of Michael John LaChiusa's new musical *An American Eclipse*, Roberts is thrilled to join the stellar cast of *Queen of the Mist*. Known from London's West End,

Roberts's standout roles include Steve Baker in *Show Boat*, Shrek in *Shrek the Musical*, the Beast in *Beauty and the Beast*, and many more productions such as *Les Misérables*. Beyond the stage, Roberts is a competitive athlete, channeling the same discipline, energy, and passion into his training as he does into his performances. IG: @leorobertsbaritone.

Actors' Equity Association ("Equity"), founded in 1913, is the US labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving 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

Staff Credits:



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Laurel Brolly | Business Manager

Jeff Lambert Wingfield | Box Office Manager

William Collins | Interim Audience Services Manager

Reyna Cortes, Shantel Maysonett, Susanne Oyedeji,

Eliezer Ramirez | Box Office Leads



Programs in this season were made possible, in part, by the Alexander Kasser Theater Endowment Fund, PEAK Patrons, and the New Jersey State Council on the Arts.

PEAK Performances develops, presents, and produces a broad range of world-class dance, film, master classes, music, opera and music theater, talks, and theater in the Alexander Kasser Theater on the campus of Montclair State University for students, faculty, staff, and the general public. We are building community through live performance. PEAK Performances is a program of the university's Arts + Cultural Programming Department.

MONTCLAIR STATE UNIVERSITY

We respectfully acknowledge that Montclair State University occupies land in Lenapehoking, the traditional and expropriated territory of the Lenape. As a state institution, we recognize and support the sovereignty of New Jersey's three state-recognized tribes: the Ramapough Lenape, Nanticoke Lenni-Lenape, and Powhatan Renape nations. We recognize the sovereign nations of the Lenape diaspora elsewhere in North America, as well as other Indigenous individuals and communities now residing in New Jersey. By offering this land acknowledgment, we commit to addressing the historical legacies of Indigenous dispossession and dismantling practices of erasure that persist today. We recognize the resilience and persistence of contemporary Indigenous communities and their role in educating all of us about justice, equity, and the stewardship of the land throughout the generations.

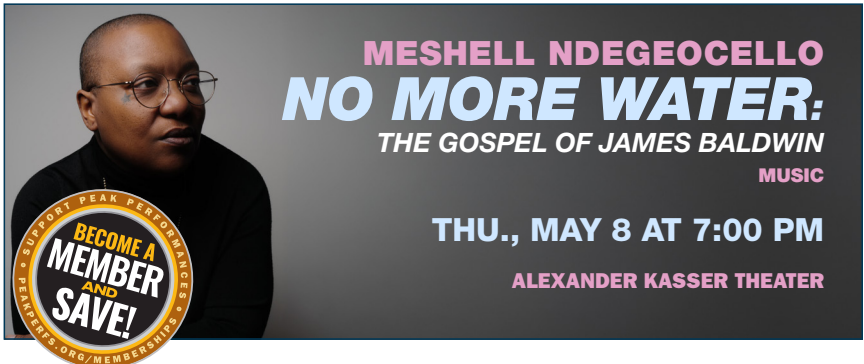
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MANUAL CINEMA
FRANKENSTEIN
MULTIMEDIA PUPPETRY, LIVE MUSIC, FILM, THEATER

SAT., MAY 3 @ 8:00 PM


ALEXANDER KASSER THEATER



MESHELL NDEGEOCELLO
NO MORE WATER:
THE GOSPEL OF JAMES BALDWIN
MUSIC

THU., MAY 8 AT 7:00 PM

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