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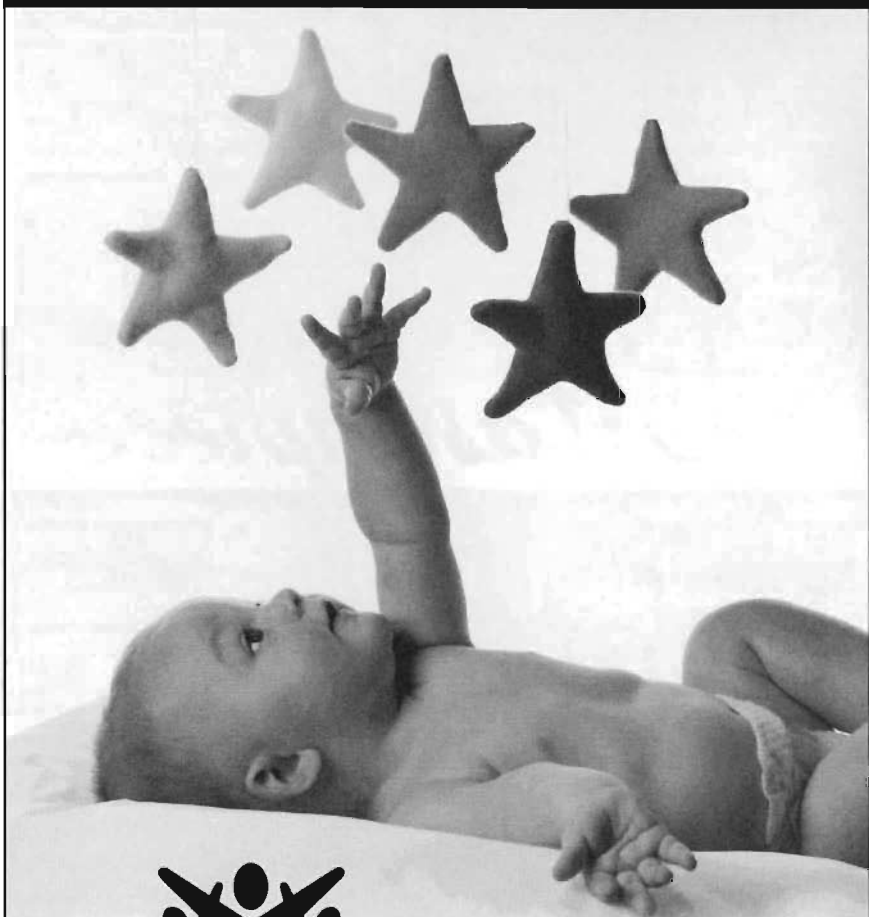
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just get wet."*

- Roger Miller



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present**

Big River: ***The Adventures of Huckleberry Finn***

**Music and Lyrics by Roger Miller
Book by William Hauptman
Adapted from the Novel by Mark Twain**

**Directed by Scott Shattuck
Musical Direction by David Howard**

**Choreography and Musical Staging by Juanita Finkenberg
Scenery by Tomy Matthys
Costumes by Angela Bacarisse
Lighting and Projections by Weston G. Wetzel
Sound by CC Conn
Vocal Coach: Deborah Dalton
Accompanist: James Faucett
Hair and Makeup by Elizabeth M. Lopez
Stage Manager: Ashley Zednick
Assistant Director: Zach Russell
Dramaturg: Emma Palizza**

**November 18-22, 2008
W.M. Turner Auditorium**

Big River is presented through special arrangement with R & H Theatricals:
rnhtheatricals.com

About the Cast

Waldron A. Archer (Jim) is a sophomore from Hutto and an Austin Community College transfer student. At SFA, he has appeared in *Cornbury* and *The Gas Heart*; he is also a two-year member of the Original Cast.

Matt Boehm (Simon/Andy/Ensemble) is a junior music education major from Round Rock. He has appeared in *Sour Grapes* at the Austin Summer Musical for Children and *Annie Warbucks* at the Nacogdoches Lamplite Theatre.

Peter Alan Borke (Young Fool/Ensemble) is a freshman from Quitman High School, where his credits included *Fiddler on the Roof*, *Into the Woods*, and *Gyps and Dolls*. At SFA, he has been in the Studio Hour *Emotional Baggage*.

Austin Chason (The Duke) is a junior from Spring. He has acted in *As You Like It* and *The Servant of Two Masters* on the Mainstage. He has also directed *Shakespeare and Mushrooms* and assistant directed *Side Man*.

Eddie Edge (Ensemble/ Assistant Choreographer) is a sophomore from La Porte. He has appeared in the SFA Opera *The Bartered Bride*, is a member of the Original Cast, and was in *Summer at the Lake*, *Catastrophe*, *The Sandbox*, and *Time Flies*.

Jason Grigsby (First Man/Sheriff Bell) is a sophomore from Crandall High School. He has appeared as Mr. Perry in *The Prime of Miss Jean Brodie* and as Justin in *The Labyrinth*. Jason also served on the fly rail crew for *As You Like It*.

Natalia Gutierrez-Borja (Ensemble), a junior from Brownsville, has acted in *Crimes of the Heart* in Summer Rep and has served as lighting designer for the SFA Downstages *The Rising of the Moon* and *27 Wagons Full of Cotton*.

Sarah Hale (Susan Wilkes/Ensemble), a Kilgore senior, has acted in SFA's *Crimes of the Heart*, *This Day Forward*, *The Prime of Miss Jean Brodie*, and *Penguin Blues*. At Kilgore College, she was in *Scapino*, *Bus Stop*, and *True West*.

Caroline Harrell (Ensemble) is a sophomore from Athens. She has acted in *Take Five*, *The Prime of Miss Jean Brodie*, and *The Bald Soprano* at SFA. She was also in *Buried Child* at the Athens Little Theatre and *Into the Woods* at Athens High School.

Houston Hastings (Judge Thatcher/Ensemble), a freshman, appeared in shows such as *The Shadow Box*, *Moon Over Buffalo*, *The Crucible*, and *Seven Brides for Seven Brothers* at McKinney Boyd High School.

David Hathway (Huckleberry Finn) is a junior from El Campo. He has acted in *Take Five* and *Lend Me a Tenor*. David is also a two-year member of the Original Cast and served as dramaturg for *The Prime of Miss Jean Brodie*.

Jt Hearn (Tom Sawyer), a freshman from Rains High School in Emory, is making his Mainstage debut. He appeared in *Black Angel*, *Rhinoceros*, *Joseph and the Amazing Technicolor Dreamcoat*, and *Oklahoma!* at Rains High.

About the Cast (continued)

Jazzay Jabbar (Ensemble) is a freshman from Garland. She appeared in *Getting Out*, *South Pacific*, *The Exonerated*, *Death of a Salesman*, *The Scarlet Letter*, and *The Mousetrap* while at Naaman Forest High School.

LaDonna Jackson (Alice's Daughter/Ensemble) is a senior music education major from Friendswood. She has performed in the SFA Operas *The Bartered Bride*, *Carmen*, *Die Fledermaus*, *Elixir of Love*, and *Cinderella*.

Kara E. Killough (Miss Watson/Ensemble) is a senior journalism major from Baytown. Kara is making her debut on the SFA Mainstage. A theatre minor, she worked on the props crew for *Blithe Spirit* and the run crew for *The Labyrinth*.

Peter Kyriacou (Harvey Wilkes) is an American Theatre Arts student from Bristol. While there, he was in *Fiddler on the Roof*, *The Secret Garden*, and *A Streetcar Named Desire*. Peter also assistant directed *Look Back in Anger*.

Cynthia Law (Ben/Ensemble) is a freshman from Hamshire-Fannett High School, where she performed in *Antigone*, *She Stoops to Conquer*, and *Egad, What a Cad*. She appeared in *Shakespeare and Mushrooms* at SFA this fall.

Chad McElveen (Silas Phelps), a senior from Lufkin, has performed in *Androcles and the Lion*, *Crimes of the Heart*, *Six Degrees of Separation*, *The Servant of Two Masters*, and *The Night of the Iguana*. He also directed *Perchance* in the Upstage this semester.

Mark McManus (Mark Twain/Doctor) is a senior from Houston. His SFA acting credits include *Brighton Beach Memoirs*, *Take Five*, *Lend Me a Tenor*, *Six Degrees of Separation*, *Grease*, *The Death of Bessie Smith* and *Picnic on the Battlefield*.

Robert Meza (Counselor Robinson/Ensemble), a sophomore from Cypress, has appeared in *Cornbury*, *As You Like It*, *The Gas Heart* and *The Bald Soprano*. Robert is also a two-year member of the Original Cast.

Nicholas Mills (Jo Harper), a senior from Houston, has been in *Brighton Beach Memoirs*, *Six Degrees of Separation*, *Grease*, *China Dolls*, and *Hair*, as well as being a member of the Original Cast. He recently returned from an internship at Rose Bruford College in England.

Alan Nielsen (The King) has acted and directed on Mainstage and written/directed for The Original Cast since 1991. Dr. Nielsen was twice awarded the Teaching Excellence Award for the College of Fine Arts. A PhD graduate of the City University of New York, he is a member of the Dramatists Guild.

Allison Ostrander (Strange Woman/Sally Phelps) is a junior from Plano. While at SFA she has acted as Amber in the Studio Hour *Emotional Baggage* and designed hair and makeup for *The Rising of the Moon* in the Downstage.

Michael Perez (Second Man/Hank/Ensemble), a freshman from Memorial High in Houston, appeared there in such plays as *The Taming of the Shrew*, and *Annie Get Your Gun*. He also participated in the improv group Comedy Sportz Houston.

About the Cast (continued)

Matt Phillips (Dick, Lafe, Ensemble), a freshman, appeared this semester in *Emotional Baggage*. Credits at Hardin-Jefferson High in Sour Lake include *A View from the Bridge*, *Inherit the Wind* and *A Company of Wayward Saints*.

Kory Pullam (Ensemble), a freshman from Corpus Christi, appeared in *Catfish Moon*, *De Donde?*, *The Mystery Comedy Murders of 1940*, and *Boys Next Door* while at Foy H. Moody High School. He also stage managed *The Nerd*.

Sharayah Reed (Alice/Ensemble), a freshman from Red Oak, studied music and theatre at the Pebble Brook Performing Arts High School in Georgia. She also appeared in the 2006 Nativity Play with the TECO Theatre Company.

Nate Reid (Pap Finn/Ensemble), a senior from Austin, has acted in *This Day Forward*, *The Prime of Miss Jean Brodie*, *As You Like It*, *Lend Me a Tenor*, *Tintypes*, *The Servant of Two Masters*, and *States of Grace*. Nate has also directed *The Rising of the Moon* and *Ballerinas*.

Ashton J. Ross (Ensemble), a freshman, was active for four years at Westfield High in Houston, receiving Best Actor at UIL One Act Play three times, and Best Actor for the International Thespian Society twice.

Brittnee L. Stout (Mary Jane Wilkes/Ensemble) is a senior vocal performance major. She has appeared in the SFA Operas *The Bartered Bride* and *The Marriage of Figaro*, and in the Palestine Little Theatre's production of *Man of La Mancha*.

Brenda Truett (Joanna Wilkes/Ensemble), a senior from San Angelo, has been in the Original Cast. She has also appeared in *South Pacific* and *Footloose* at the Angelo Civic Center and in *Smile* with the Big Country Dinner Theater.

Vikki Wilson (Ensemble) is an ATA student from Fife, Scotland. At SFA, she has appeared in *Shakespeare and Mushrooms* and is a member of the Original Cast. At Rose Bruford College, she acted in *Tongues* and *The Threepenny Opera*.

Sarah Zabinski (Widow Douglas/Ensemble), a senior from League City, has acted in *Crimes of the Heart*, *The Prime of Miss Jean Brodie*, and *Grease*. She is also a three-year Original Cast member and has acted in several SFA Films.

About the Director

Scott Shattuck is Director of the SFA School of Theatre. He was formerly head of the Theatre & Media program at Marymount College of Fordham University, director of the London Dramatic Academy, and chairman of the Theatre & Dance Department at Dickinson College. He was producing and artistic director of Jean Cocteau Repertory in New York and has directed in regional theatres across the country. He holds an MFA in Drama from the University of Texas in Austin. He has directed *Crimes of the Heart*, *This Day Forward* and *Cornbury* at SFA.

About the Artistic Staff

Angela Bacarisse (Costume Designer) has designed over 200 productions in academic and professional theatres across the country. Her most recent SFA costume designs include *Brighton Beach Memoirs*, *Driving Miss Daisy*, and *Androcles and the Lion*. She also designed lights for *Crimes of the Heart*.

Steve Bacarisse (Assistant Technical Director), who joined the SFA staff this fall, has worked extensively backstage and in the scene shop at the Texas Shakespeare Festival. He also has a background in professional carpentry.

Arianna Bermudez (Assistant Choreographer), a senior from Houston, is a Radio/TV major who has appeared in *This Day Forward*, *As You Like It*, and *Grease*, and is a member of the Original Cast. She has helped choreograph for *The Bartered Bride* and *The Marriage of Figaro*.

Barbara Blackwell (Costume Shop Supervisor) is in her ninth year as Costume Shop Supervisor. She has also designed or co-designed *Tribute*, *The Member of the Wedding*, and *Trudi and the Minstrel*, and she was Costume Illustrator for *The Land of the Dragon*.

Tabitha Cahanim (Assistant Projections Designer) is a junior from Lumberton. After transferring to SFA last year, she was the sound board operator for *The Death of Bessie Smith*. While at Sam Houston State, she worked in the scene shop for *The Night of the Iguana* and *South Pacific*.

CC Conn (Sound Designer) holds an MFA from Indiana University. Her most recent SFA credits include lights and sound for *Brighton Beach Memoirs* and *Driving Miss Daisy*, lights for *Androcles and the Lion*, and sound for *Crimes of the Heart*.

Deborah Dalton (Vocal Coach) has taught voice at SFA since 1991. Dr. Dalton has been the vocal coach for *As You Like It*, *Lend Me a Tenor*, *Grease*, and *Follies*. She has also directed the SFA Operas *The Bartered Bride*, *The Marriage of Figaro*, *La Périchole*, and *Die Fledermaus*.

Alicia Earls (Assistant Hair and Makeup Designer), a senior from Bay City, has assisted with hair and makeup design for *The Prime of Miss Jean Brodie* and *Dimly Perceived Threats to the System*. She has also appeared in *The Servant of Two Masters* and *China Dolls*.

James Faucett (Accompanist) holds both his Bachelor's and Master of Music degrees from SFA. He currently teaches class piano and private lessons and has performed regionally as a soloist, accompanist, and chamber pianist.

Juanita Finkenberg (Choreographer) earned her MA from California State University in Los Angeles. A dancer and certified fight choreographer, she has contributed to New Plays Festivals, *The Bartered Bride*, *As You Like It*, *The Marriage of Figaro*, *Grease*, *La Périchole*, *The Tempest*, and *Hair*.

About the Artistic Staff (continued)

Adam Hill (Assistant Stage Manager) is a freshman from Allen High School, where he served as stage manager for *Trouble at the Talent Show*. In his first semester at SFA, he served on the properties run crew for *Brighton Beach Memoirs*.

Randy Hill (Assistant Stage Manager) is a junior from Canyon Lake. Recently, Randy has stage managed *Driving Miss Daisy*, *Take Five*, and *Gray Matter*. He also served as the assistant production manager for the ACOFA Dance Festival.

David Howard (Musical Director) is Associate Director of Choral Activities and Assistant Professor of Music. He conducts the Choral Union, Women's Choir, and the Opera Chorus. In addition to choral conducting, Dr. Howard maintains an active solo performance schedule.

Jay Innerarity (Assistant Scene Designer) is a senior from Lindale. He has done scenic design for *The Rising of the Moon* and *The Labyrinth*, and served as the Summer Rep scenic carpenter. Jay also designed makeup for *The Gas Heart* and is the Student Production Technical Director.

Elizabeth M. Lopez (Hair and Makeup Designer), a senior from San Antonio, has designed for *Dimly Perceived Threats to the System*, *Purgatorio*, *The Red Key*, *Labyrinth*, and *Penguin Blues*. Upon graduation, Liz will be working with MAC cosmetics.

Tomy Matthys (Scenic Designer) has taught for over 40 years at SFA, where he has designed over 200 productions. His most recent scenic designs include *Brighton Beach Memoirs*, *The Bartered Bride*, *The Prime of Miss Jean Brodie*, *As You Like It*, *Dimly Perceived Threats to the System*, *Tribute*, *Six Degrees of Separation*, *Grease*, and *The Servant of Two Masters*.

Brittany Nelson (Assistant Stage Manager) is a sophomore from Midlothian. She was the stage manager for *Crimes of the Heart*, *The Red Key*, *Arabian Nights*, *Dice and Cards*, and was assistant stage manager for *This Day Forward* and *The Prime of Miss Jean Brodie*.

Emma Palizza (Dramaturg) is a sophomore from Houston. Emma has served on the paint crews for *The Bartered Bride* and *Lend Me a Tenor* and on the wardrobe crew for *The Prime of Miss Jean Brodie*. She is a member of the Original Cast and was in *The Salmon Tribunal*.

Bettina Cristell Palomino (Assistant Costume Designer) is a senior art history and theatre major from Houston. She was on the wardrobe crew for *Driving Miss Daisy* and the costumer for the OC Spring Show *Babes Off Broadway*.

Mark Porter (Technical Director) came to SFA from the Austin Theatre Alliance in January 2007. He was Technical Director at St. Edward's University and at the Coconut Grove Playhouse. He has worked in television and film, on Broadway, and extensively Off-Broadway.

About the Artistic Staff (continued)

Zach Russell (Assistant Director) is a senior finance major from Round Rock. He has assistant directed *The Intelligent Design of Jenny Chow* and directed *Arabian Nights*. Zach has also appeared in *States of Grace*, *The Rising of the Moon*, *The Labyrinth*, and *Oedi*.

Weston G. Wetzel (Lighting and Projections Designer) a senior from Mart, has designed lights for *Six Degrees of Separation*, *Labyrinth*, *Gas Heart*, *The Intelligent Design of Jenny Chow*, *The Bald Soprano*, *The Piano Lesson*, and *The Unwicked Witch*. He also was the lighting intern for the Hangar Theatre in Ithaca, NY.

Ashley Zednick (Stage Manager) is a senior from Jacksonville. She has stage managed *The Prime of Miss Jean Brodie*, *Lend Me a Tenor*, *The Servant of Two Masters*, *All Saints Day*, and *Labyrinth*. She was also a stage manager for the Texas Shakespeare Festival and the Dance Festival.

Dramaturg's Note

Big River is the musical adaptation of Mark Twain's novel *The Adventures of Huckleberry Finn*. The story is set some time between the years 1830 and 1860 along various locations on the Mississippi River.

Another of *Big River's* inspirations came from lyricist and composer Roger Miller, who wrote "from every corner of [his] heart." Parts of the music even came from Miller's own life experiences. He said that the role of Pap derived from his own memories of his father's groaning about life and the government. This eventually led to Miller's even replacing John Goodman as Pap Finn in the show's original Broadway run at the Eugene O'Neill Theatre.

The musical went on to win seven Tony Awards, including Best Musical and Best Original Score. However, the road for *Big River* didn't end there! In 2003 the musical was revived in a very special way, utilizing both deaf and hearing actors together on stage. The revival was also a smash hit with audiences, both hearing and deaf alike (so much so that it went on to tour the country and receive many honors and awards). When *Big River* was first performed, it was called the show that revived the American musical. Theatrical in its style, *Big River* still contains an honesty that is transferable even to today's audiences, which is why it has been loved from its first performance until now.

--Emma Palizza

From the introduction to *The Adventures of Huckleberry Finn* by Mark Twain:

"In this book a number of dialects are used...I make this explanation for the reason that without it many readers would suppose that all these characters were trying to talk alike and not succeeding. - The Author"

Cast List

(in order of appearance)

Mark Twain	Mark McManus
Huckleberry Finn	David Hathway
Jim	Waldron Archer
Widow Douglas	Sarah Zabinski*
Miss Watson	Kara E. Killough
Tom Sawyer	Jt Hearn
Ben Rogers	Cynthia Law
Joe Harper	Nicholas Mills
Simon	Matt Boehm
Dick	Matt Phillips
Pap Finn	Nate Reid*
Judge Thatcher	Houston Hastings
Strange Woman	Allison Ostrander
First Man	Jason Grigsby
Second Man	Michael Perez
The King	Alan Nielsen
The Duke	Austin Chason
Hank	Michael Perez
Lafe	Matt Phillips
Andy	Matt Boehm
Young Fool	Peter Borke
Mary Jane Wilkes	Brittnee Stout
Susan Wilkes	Sarah Hale*
Joanna Wilkes	Brenda Truett*
Counselor Robinson	Robert Meza
Alice	Sharayah Reed
Alices's Daughter	LaDonna Jackson
Sheriff Bell	Jason Grigsby
Harvey Wilkes	Peter Kyriacou
Sally Phelps	Allison Ostrander
Silas Phelps	Chad McElveen*
Doctor	Mark McManus
Ensemble	Eddie Edge, Natalia Gutierrez-Borja, Caroline Harrell, Jazzay Jabbar, Kory Pullam, Ashton J. Ross, Vikki Wilson

* Designates a member of the Beta Phi cast of
Alpha Psi Omega,
the national honorary dramatics fraternity

Synopsis of Scenes

ACT ONE

Scene 1: St. Petersburg, Missouri; "Do You Wanna Go to Heaven?"

Scene 2: Injun Joe's Cave, near St. Petersburg
"We Are the Boys"; "Waitin' For the Light to Shine"

Scene 3: St. Petersburg

Scene 4: The Illinois shore of the Mississippi; "Guv'ment"

Scene 5: Jackson's Island; "Hand for the Hog"; "I, Huckleberry, Me"

Scene 6: The Missouri shore; "Muddy Water"

Scene 7: On the river, south of St. Louis and near Cairo, Illinois
"The Crossing"; "River in the Rain"

Scene 8: On the riverbank in Kentucky
"When the Sun Goes Down on the South"

15-Minute Intermission

ACT TWO

Scene 1: A dock near Bricktown, Arkansas

Scene 2: Bricktown; "The Royal Nonesuch"

Scene 3: A cove near Bricktown; "Worlds Apart"

Scene 4: Hillsboro, Arkansas

"Arkansas"; "How Blest We Are"; "You Oughta Be Here With Me"

Scene 5: Hillsboro

Reprise: "How Blest We Are"; "Leavin's Not the Only Way to Go"

Scene 6: Hillsboro

Scene 7: Dock outside of Hillsboro;

Reprise: "Waitin' For the Light to Shine"

Scene 8: Farm near Hillsboro; "Free At Last"

Scene 9: The farm, Spanish Island, and Hillsboro

Scene 10: The farm

Reprise: "River in the Rain"; Reprise: "Muddy Water"

Orchestra

James Faucett	Piano
Celia Hall	Flute, Clarinet, Soprano Sax, Bass Clarinet
Sheryl Hartz	Fiddle
John Howard	Guitar, Mandolin, Banjo
Bryan Jimmerson	Guitar
Garrett A. Martin	Trumpet, Flugelhorn
Byron Reinhardt	Bass
Jason Skidmore	Percussion
Jonathan Stoby	Trombone, Euphonium
John Weigel	Harmonica

Director's Note

Since I hadn't read it in many years, I had fallen into the habit (widely shared, I suspect) of thinking of *The Adventures of Huckleberry Finn* as a rather innocuous work of fiction for young people. Revisiting Mark Twain's masterpiece reminded me of just what a sharp, forceful and grownup satire it really is.

Twain wrote *Huckleberry Finn* in the early years of the Jim Crow system that was set up to continue the oppression of African Americans after the end of slavery in the South. But he set his story in one of the last decades of slavery, perhaps in part to point up his belief that not nearly enough had changed with the Emancipation Proclamation. The book has always been controversial partly because Twain confronted the subject of race in America so directly. Today it causes consternation largely because of its frequent use of what is probably the most fraught word in the American language, a raw racial designation that has been a topic of heated and sometimes agonizing argument even in the 21st century.

One of the distinctive features of Twain's "adventure" novels at the time of their publication was his vivid and meticulous use of dialects. Twain used "the n-word" as a part of the realism of his language, because in the mid-nineteenth century in Missouri and Arkansas, people like his characters used the word in just these ways. This is true even of people that Twain writes as otherwise sympathetic, and some of those that Huck would describe as the most "civilized." In fact, I think that this is a key to Twain's racial theme: just how civilized are people that own other human beings as slaves, and refer to them in this dehumanizing way? Is Miss Watson really civilizing Huck by teaching him to think of human beings as property?

I suspect that William Hauptman, the playwright of *Big River*, retained the word not only out of respect for a great work of American literature, but to remind us that, a century or more after the publication of *Huckleberry Finn*, race is still a central issue in American culture. In one case, Hauptman pointedly retains an instance when Huck, a brave and loyal friend to his guardian's slave Jim but also a product of his society, specifically contrasts a slave with a human being; for me, that use of the word is the most stinging moment in the play. This suggests that Hauptman, like Twain, sought to look unblinkingly at the history of our society, as painful as it can sometimes be to do so.

Despite the story's strong repudiation of racism and confirmation of our shared humanity, and despite our sincere intention to offer tonight's show as a single small step toward a world in which no one will ever again be oppressed or dehumanized because of race, I know that what you will hear from our stage tonight will inevitably stir some controversy, or at least some uncomfortable feelings. I realize now that this is just as it should be because, for all its humor and adventure, human warmth and musical joy, *Big River: The Adventures of Huckleberry Finn* is a challenge not just for young people, but for all of us, to work toward a fairer, more humane, more friendly and more loving world. And that, I think, is just as Mark Twain would have wanted it.

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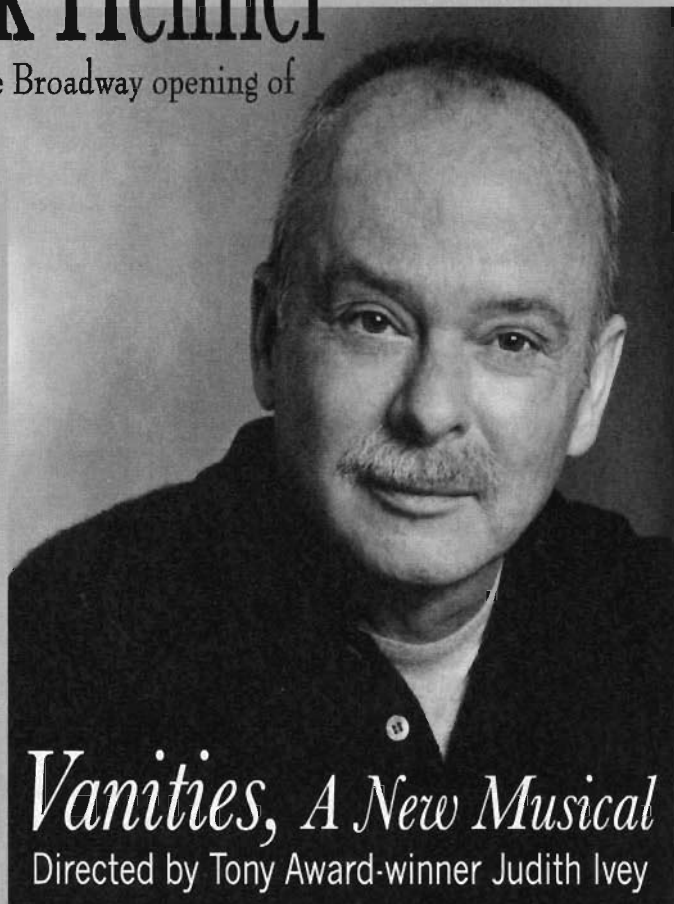
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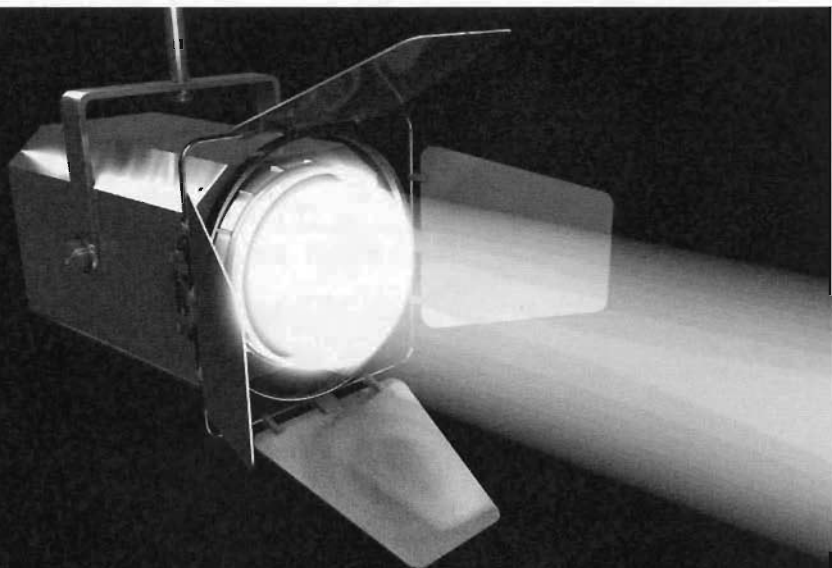


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**Choreography and Musical Staging by Juanita Finkenberg
Scenery by Tomy Matthys
Costumes by Angela Bacarisse
Lighting and Projections by Weston G. Wetzel
Sound by CC Conn
Vocal Coach: Deborah Dalton
Accompanist: James Faucett
Hair and Makeup by Elizabeth M. Lopez
Stage Manager: Ashley Zednick
Assistant Director: Zach Russell
Dramaturg: Emma Palizza**

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About the Cast

Waldron A. Archer (Jim) is a sophomore from Hutto and an Austin Community College transfer student. At SFA, he has appeared in *Cornbury* and *The Gas Heart*; he is also a two-year member of the Original Cast.

Matt Boehm (Simon/Andy/Ensemble) is a junior music education major from Round Rock. He has appeared in *Sour Grapes* at the Austin Summer Musical for Children and *Annie Warbucks* at the Nacogdoches Lamplite Theatre.

Peter Alan Borke (Young Fool/Ensemble) is a freshman from Quitman High School, where his credits included *Fiddler on the Roof*, *Into the Woods*, and *Guys and Dolls*. At SFA, he has been in the Studio Hour *Emotional Baggage*.

Austin Chason (The Duke) is a junior from Spring. He has acted in *As You Like It* and *The Servant of Two Masters* on the Mainstage. He has also directed *Shakespeare and Mushrooms* and assistant directed *Side Man*.

Eddie Edge (Ensemble/ Assistant Choreographer) is a sophomore from La Porte. He has appeared in the SFA Opera *The Bartered Bride*, is a member of the Original Cast, and was in *Summer at the Lake*, *Catastrophe*, *The Sandbox*, and *Time Flies*.

Jason Grigsby (First Man/Sheriff Bell) is a sophomore from Crandall High School. He has appeared as Mr. Perry in *The Prime of Miss Jean Brodie* and as Justin in *The Labyrinth*. Jason also served on the fly rail crew for *As You Like It*.

Natalia Gutierrez-Borja (Ensemble), a junior from Brownsville, has acted in *Crimes of the Heart* in Summer Rep and has served as lighting designer for the SFA Downstages *The Rising of the Moon* and *27 Wagons Full of Cotton*.

Sarah Hale (Susan Wilkes/Ensemble), a Kilgore senior, has acted in SFA's *Crimes of the Heart*, *This Day Forward*, *The Prime of Miss Jean Brodie*, and *Penguin Blues*. At Kilgore College, she was in *Scapino*, *Bus Stop*, and *True West*.

Caroline Harrell (Ensemble) is a sophomore from Athens. She has acted in *Take Five*, *The Prime of Miss Jean Brodie*, and *The Bald Soprano* at SFA. She was also in *Buried Child* at the Athens Little Theatre and *Into the Woods* at Athens High School.

Houston Hastings (Judge Thatcher/Ensemble), a freshman, appeared in shows such as *The Shadow Box*, *Moon Over Buffalo*, *The Crucible*, and *Seven Brides for Seven Brothers* at McKinney Boyd High School.

David Hathway (Huckleberry Finn) is a junior from El Campo. He has acted in *Take Five* and *Lend Me a Tenor*. David is also a two-year member of the Original Cast and served as dramaturg for *The Prime of Miss Jean Brodie*.

Jt Hearn (Tom Sawyer), a freshman from Rains High School in Emory, is making his Mainstage debut. He appeared in *Black Angel*, *Rhinoceros*, *Joseph and the Amazing Technicolor Dreamcoat*, and *Oklahoma!* at Rains High.

About the Cast (continued)

Jazzay Jabbar (Ensemble) is a freshman from Garland. She appeared in *Getting Out*, *South Pacific*, *The Exonerated*, *Death of a Salesman*, *The Scarlet Letter*, and *The Mousetrap* while at Naaman Forest High School.

LaDonna Jackson (Alice's Daughter/Ensemble) is a senior music education major from Friendswood. She has performed in the SFA Operas *The Bartered Bride*, *Carmen*, *Die Fledermaus*, *Elixir of Love*, and *Cinderella*.

Kara E. Killough (Miss Watson/Ensemble) is a senior journalism major from Baytown. Kara is making her debut on the SFA Mainstage. A theatre minor, she worked on the props crew for *Blithe Spirit* and the run crew for *The Labyrinth*.

Peter Kyriacou (Harvey Wilkes) is an American Theatre Arts student from Bristol. While there, he was in *Fiddler on the Roof*, *The Secret Garden*, and *A Streetcar Named Desire*. Peter also assistant directed *Look Back in Anger*.

Cynthia Law (Ben/Ensemble) is a freshman from Hamshire-Fannett High School, where she performed in *Antigone*, *She Stoops to Conquer*, and *Egad, What a Cad*. She appeared in *Shakespeare and Mushrooms* at SFA this fall.

Chad McElveen (Silas Phelps), a senior from Lufkin, has performed in *Androcles and the Lion*, *Crimes of the Heart*, *Six Degrees of Separation*, *The Servant of Two Masters*, and *The Night of the Iguana*. He also directed *Perchance* in the Upstage this semester.

Mark McManus (Mark Twain/Doctor) is a senior from Houston. His SFA acting credits include *Brighton Beach Memoirs*, *Take Five*, *Lend Me a Tenor*, *Six Degrees of Separation*, *Grease*, *The Death of Bessie Smith* and *Picnic on the Battlefield*.

Robert Meza (Counselor Robinson/Ensemble), a sophomore from Cypress, has appeared in *Combury*, *As You Like It*, *The Gas Heart* and *The Bald Soprano*. Robert is also a two-year member of the Original Cast.

Nicholas Mills (Jo Harper), a senior from Houston, has been in *Brighton Beach Memoirs*, *Six Degrees of Separation*, *Grease*, *China Dolls*, and *Hair*, as well as being a member of the Original Cast. He recently returned from an internship at Rose Bruford College in England.

Alan Nielsen (The King) has acted and directed on Mainstage and written/directed for The Original Cast since 1991. Dr. Nielsen was twice awarded the Teaching Excellence Award for the College of Fine Arts. A PhD graduate of the City University of New York, he is a member of the Dramatists Guild.

Allison Ostrander (Strange Woman/Sally Phelps) is a junior from Plano. While at SFA she has acted as Amber in the Studio Hour *Emotional Baggage* and designed hair and makeup for *The Rising of the Moon* in the Downstage.

Michael Perez (Second Man/Hank/Ensemble), a freshman from Memorial High in Houston, appeared there in such plays as *The Taming of the Shrew*, and *Annie Get Your Gun*. He also participated in the improv group Comedy Sportz Houston.

About the Cast (continued)

Matt Phillips (Dick, Lafe, Ensemble), a freshman, appeared this semester in *Emotional Baggage*. Credits at Hardin-Jefferson High in Sour Lake include *A View from the Bridge*, *Inherit the Wind* and *A Company of Wayward Saints*.

Kory Pullam (Ensemble), a freshman from Corpus Christi, appeared in *Catfish Moon*, *De Donde?*, *The Mystery Comedy Murders of 1940*, and *Boys Next Door* while at Foy H. Moody High School. He also stage managed *The Nerd*.

Sharayah Reed (Alice/Ensemble), a freshman from Red Oak, studied music and theatre at the Pebble Brook Performing Arts High School in Georgia. She also appeared in the 2006 Nativity Play with the TECO Theatre Company.

Nate Reid (Pap Finn/Ensemble), a senior from Austin, has acted in *This Day Forward*, *The Prime of Miss Jean Brodie*, *As You Like It*, *Lend Me a Tenor*, *Tintypes*, *The Servant of Two Masters*, and *States of Grace*. Nate has also directed *The Rising of the Moon* and *Ballerinas*.

Ashton J. Ross (Ensemble), a freshman, was active for four years at Westfield High in Houston, receiving Best Actor at UIL One Act Play three times, and Best Actor for the International Thespian Society twice.

Brittnee L. Stout (Mary Jane Wilkes/Ensemble) is a senior vocal performance major. She has appeared in the SFA Operas *The Bartered Bride* and *The Marriage of Figaro*, and in the Palestine Little Theatre's production of *Man of La Mancha*.

Brenda Truett (Joanna Wilkes/Ensemble), a senior from San Angelo, has been in the Original Cast. She has also appeared in *South Pacific* and *Footloose* at the Angelo Civic Center and in *Smile* with the Big Country Dinner Theater.

Vikki Wilson (Ensemble) is an ATA student from Fife, Scotland. At SFA, she has appeared in *Shakespeare and Mushrooms* and is a member of the Original Cast. At Rose Bruford College, she acted in *Tongues* and *The Threepenny Opera*.

Sarah Zabinski (Widow Douglas/Ensemble), a senior from League City, has acted in *Crimes of the Heart*, *The Prime of Miss Jean Brodie*, and *Grease*. She is also a three-year Original Cast member and has acted in several SFA Films.

About the Director

Scott Shattuck is Director of the SFA School of Theatre. He was formerly head of the Theatre & Media program at Marymount College of Fordham University, director of the London Dramatic Academy, and chairman of the Theatre & Dance Department at Dickinson College. He was producing and artistic director of Jean Cocteau Repertory in New York and has directed in regional theatres across the country. He holds an MFA in Drama from the University of Texas in Austin. He has directed *Crimes of the Heart*, *This Day Forward* and *Cornbury* at SFA.

About the Artistic Staff

Angela Bacarisse (Costume Designer) has designed over 200 productions in academic and professional theatres across the country. Her most recent SFA costume designs include *Brighton Beach Memoirs*, *Driving Miss Daisy*, and *Androcles and the Lion*. She also designed lights for *Crimes of the Heart*.

Steve Bacarisse (Assistant Technical Director), who joined the SFA staff this fall, has worked extensively backstage and in the scene shop at the Texas Shakespeare Festival. He also has a background in professional carpentry.

Arianna Bermudez (Assistant Choreographer), a senior from Houston, is a Radio/TV major who has appeared in *This Day Forward*, *As You Like It*, and *Grease*, and is a member of the Original Cast. She has helped choreograph for *The Bartered Bride* and *The Marriage of Figaro*.

Barbara Blackwell (Costume Shop Supervisor) is in her ninth year as Costume Shop Supervisor. She has also designed or co-designed *Tribute*, *The Member of the Wedding*, and *Trudi and the Minstrel*, and she was Costume Illustrator for *The Land of the Dragon*.

Tabitha Cahanim (Assistant Projections Designer) is a junior from Lumberton. After transferring to SFA last year, she was the sound board operator for *The Death of Bessie Smith*. While at Sam Houston State, she worked in the scene shop for *The Night of the Iguana* and *South Pacific*.

CC Conn (Sound Designer) holds an MFA from Indiana University. Her most recent SFA credits include lights and sound for *Brighton Beach Memoirs* and *Driving Miss Daisy*, lights for *Androcles and the Lion*, and sound for *Crimes of the Heart*.

Deborah Dalton (Vocal Coach) has taught voice at SFA since 1991. Dr. Dalton has been the vocal coach for *As You Like It*, *Lend Me a Tenor*, *Grease*, and *Follies*. She has also directed the SFA Operas *The Bartered Bride*, *The Marriage of Figaro*, *La Périchole*, and *Die Fledermaus*.

Alicia Earls (Assistant Hair and Makeup Designer), a senior from Bay City, has assisted with hair and makeup design for *The Prime of Miss Jean Brodie* and *Dimly Perceived Threats to the System*. She has also appeared in *The Servant of Two Masters* and *China Dolls*.

James Faucett (Accompanist) holds both his Bachelor's and Master of Music degrees from SFA. He currently teaches class piano and private lessons and has performed regionally as a soloist, accompanist, and chamber pianist.

Juanita Finkenberg (Choreographer) earned her MA from California State University in Los Angeles. A dancer and certified fight choreographer, she has contributed to New Plays Festivals, *The Bartered Bride*, *As You Like It*, *The Marriage of Figaro*, *Grease*, *La Périchole*, *The Tempest*, and *Hair*.

About the Artistic Staff (continued)

Adam Hill (Assistant Stage Manager) is a freshman from Allen High School, where he served as stage manager for *Trouble at the Talent Show*. In his first semester at SFA, he served on the properties run crew for *Brighton Beach Memoirs*.

Randy Hill (Assistant Stage Manager) is a junior from Canyon Lake. Recently, Randy has stage managed *Driving Miss Daisy*, *Take Five*, and *Gray Matter*. He also served as the assistant production manager for the ACOFA Dance Festival.

David Howard (Musical Director) is Associate Director of Choral Activities and Assistant Professor of Music. He conducts the Choral Union, Women's Choir, and the Opera Chorus. In addition to choral conducting, Dr. Howard maintains an active solo performance schedule.

Jay Innerarity (Assistant Scene Designer) is a senior from Lindale. He has done scenic design for *The Rising of the Moon* and *The Labyrinth*, and served as the Summer Rep scenic carpenter. Jay also designed makeup for *The Gas Heart* and is the Student Production Technical Director.

Elizabeth M. Lopez (Hair and Makeup Designer), a senior from San Antonio, has designed for *Dimly Perceived Threats to the System*, *Purgatorio*, *The Red Key*, *Labyrinth*, and *Penguin Blues*. Upon graduation, Liz will be working with MAC cosmetics.

Tomy Matthys (Scenic Designer) has taught for over 40 years at SFA, where he has designed over 200 productions. His most recent scenic designs include *Brighton Beach Memoirs*, *The Bartered Bride*, *The Prime of Miss Jean Brodie*, *As You Like It*, *Dimly Perceived Threats to the System*, *Tribute*, *Six Degrees of Separation*, *Grease*, and *The Servant of Two Masters*.

Brittany Nelson (Assistant Stage Manager) is a sophomore from Midlothian. She was the stage manager for *Crimes of the Heart*, *The Red Key*, *Arabian Nights*, *Dice and Cards*, and was assistant stage manager for *This Day Forward* and *The Prime of Miss Jean Brodie*.

Emma Palizza (Dramaturg) is a sophomore from Houston. Emma has served on the paint crews for *The Bartered Bride* and *Lend Me a Tenor* and on the wardrobe crew for *The Prime of Miss Jean Brodie*. She is a member of the Original Cast and was in *The Salmon Tribunal*.

Bettina Cristell Palomino (Assistant Costume Designer) is a senior art history and theatre major from Houston. She was on the wardrobe crew for *Driving Miss Daisy* and the costumer for the OC Spring Show *Babes Off Broadway*.

Mark Porter (Technical Director) came to SFA from the Austin Theatre Alliance in January 2007. He was Technical Director at St. Edward's University and at the Coconut Grove Playhouse. He has worked in television and film, on Broadway, and extensively Off-Broadway.

About the Artistic Staff (continued)

Zach Russell (Assistant Director) is a senior finance major from Round Rock. He has assistant directed *The Intelligent Design of Jenny Chow* and directed *Arabian Nights*. Zach has also appeared in *States of Grace*, *The Rising of the Moon*, *The Labyrinth*, and *Oedi*.

Weston G. Wetzel (Lighting and Projections Designer) a senior from Mart, has designed lights for *Six Degrees of Separation*, *Labyrinth*, *Gas Heart*, *The Intelligent Design of Jenny Chow*, *The Bald Soprano*, *The Piano Lesson*, and *The Unwicked Witch*. He also was the lighting intern for the Hangar Theatre in Ithaca, NY.

Ashley Zednick (Stage Manager) is a senior from Jacksonville. She has stage managed *The Prime of Miss Jean Brodie*, *Lend Me a Tenor*, *The Servant of Two Masters*, *All Saints Day*, and *Labyrinth*. She was also a stage manager for the Texas Shakespeare Festival and the Dance Festival.

Dramaturg's Note

Big River is the musical adaptation of Mark Twain's novel *The Adventures of Huckleberry Finn*. The story is set some time between the years 1830 and 1860 along various locations on the Mississippi River.

Another of *Big River*'s inspirations came from lyricist and composer Roger Miller, who wrote "from every corner of [his] heart." Parts of the music even came from Miller's own life experiences. He said that the role of Pap derived from his own memories of his father's groaning about life and the government. This eventually led to Miller's even replacing John Goodman as Pap Finn in the show's original Broadway run at the Eugene O'Neill Theatre.

The musical went on to win seven Tony Awards, including Best Musical and Best Original Score. However, the road for *Big River* didn't end there! In 2003 the musical was revived in a very special way, utilizing both deaf and hearing actors together on stage. The revival was also a smash hit with audiences, both hearing and deaf alike (so much so that it went on to tour the country and receive many honors and awards). When *Big River* was first performed, it was called the show that revived the American musical. Theatrical in its style, *Big River* still contains an honesty that is transferable even to today's audiences, which is why it has been loved from its first performance until now.

--Emma Palizza

From the introduction to *The Adventures of Huckleberry Finn* by Mark Twain:

"In this book a number of dialects are used...I make this explanation for the reason that without it many readers would suppose that all these characters were trying to talk alike and not succeeding. – The Author"

Cast List

(in order of appearance)

Mark Twain	Mark McManus
Huckleberry Finn	David Hathway
Jim	Waldron Archer
Widow Douglas	Sarah Zabinski*
Miss Watson	Kara E. Killough
Tom Sawyer	Jt Hearn
Ben Rogers	Cynthia Law
Joe Harper	Nicholas Mills
Simon	Matt Boehm
Dick	Matt Phillips
Pap Finn	Nate Reid*
Judge Thatcher	Houston Hastings
Strange Woman	Allison Ostrander
First Man	Jason Grigsby
Second Man	Michael Perez
The King	Alan Nielsen
The Duke	Austin Chason
Hank	Michael Perez
Lafe	Matt Phillips
Andy	Matt Boehm
Young Fool	Peter Borke
Mary Jane Wilkes	Brittnee Stout
Susan Wilkes	Sarah Hale*
Joanna Wilkes	Brenda Truett*
Counselor Robinson	Robert Meza
Alice	Sharayah Reed
Alices's Daughter	LaDonna Jackson
Sheriff Bell	Jason Grigsby
Harvey Wilkes	Peter Kyriacou
Sally Phelps	Allison Ostrander
Silas Phelps	Chad McElveen*
Doctor	Mark McManus
Ensemble	Eddie Edge, Natalia Gutierrez-Borja, Caroline Harrell, Jazzay Jabbar, Kory Pullam, Ashton J. Ross, Vikki Wilson

* Designates a member of the Beta Phi cast of
Alpha Psi Omega,
the national honorary dramatics fraternity

Synopsis of Scenes

ACT ONE

Scene 1: St. Petersburg, Missouri; "Do You Wanna Go to Heaven?"

Scene 2: Injun Joe's Cave, near St. Petersburg
"We Are the Boys"; "Waitin' For the Light to Shine"

Scene 3: St. Petersburg

Scene 4: The Illinois shore of the Mississippi; "Guv'ment"

Scene 5: Jackson's Island; "Hand for the Hog"; "I, Huckleberry, Me"

Scene 6: The Missouri shore; "Muddy Water"

Scene 7: On the river, south of St. Louis and near Cairo, Illinois
"The Crossing"; "River in the Rain"

Scene 8: On the riverbank in Kentucky
"When the Sun Goes Down on the South"

15-Minute Intermission

ACT TWO

Scene 1: A dock near Bricktown, Arkansas

Scene 2: Bricktown; "The Royal Nonesuch"

Scene 3: A cove near Bricktown; "Worlds Apart"

Scene 4: Hillsboro, Arkansas

"Arkansas"; "How Blest We Are"; "You Oughta Be Here With Me"

Scene 5: Hillsboro

Reprise: "How Blest We Are"; "Leavin's Not the Only Way to Go"

Scene 6: Hillsboro

Scene 7: Dock outside of Hillsboro;

Reprise: "Waitin' For the Light to Shine"

Scene 8: Farm near Hillsboro; "Free At Last"

Scene 9: The farm, Spanish Island, and Hillsboro

Scene 10: The farm

Reprise: "River in the Rain"; Reprise: "Muddy Water"

Orchestra

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Celia Hall	Flute, Clarinet, Soprano Sax, Bass Clarinet
Sheryl Hartz	Fiddle
John Howard	Guitar, Mandolin, Banjo
Bryan Jimmerson	Guitar
Garrett A. Martin	Trumpet, Flugelhorn
Byron Reinhardt	Bass
Jason Skidmore	Percussion
Jonathan Stoby	Trombone, Euphonium
John Weigel	Harmonica

Director's Note

Since I hadn't read it in many years, I had fallen into the habit (widely shared, I suspect) of thinking of *The Adventures of Huckleberry Finn* as a rather innocuous work of fiction for young people. Revisiting Mark Twain's masterpiece reminded me of just what a sharp, forceful and grownup satire it really is.

Twain wrote *Huckleberry Finn* in the early years of the Jim Crow system that was set up to continue the oppression of African Americans after the end of slavery in the South. But he set his story in one of the last decades of slavery, perhaps in part to point up his belief that not nearly enough had changed with the Emancipation Proclamation. The book has always been controversial partly because Twain confronted the subject of race in America so directly. Today it causes consternation largely because of its frequent use of what is probably the most fraught word in the American language, a raw racial designation that has been a topic of heated and sometimes agonizing argument even in the 21st century.

One of the distinctive features of Twain's "adventure" novels at the time of their publication was his vivid and meticulous use of dialects. Twain used "the n-word" as a part of the realism of his language, because in the mid-nineteenth century in Missouri and Arkansas, people like his characters used the word in just these ways. This is true even of people that Twain writes as otherwise sympathetic, and some of those that Huck would describe as the most "civilized." In fact, I think that this is a key to Twain's racial theme: just how civilized are people that own other human beings as slaves, and refer to them in this dehumanizing way? Is Miss Watson really civilizing Huck by teaching him to think of human beings as property?

I suspect that William Hauptman, the playwright of *Big River*, retained the word not only out of respect for a great work of American literature, but to remind us that, a century or more after the publication of *Huckleberry Finn*, race is still a central issue in American culture. In one case, Hauptman pointedly retains an instance when Huck, a brave and loyal friend to his guardian's slave Jim but also a product of his society, specifically contrasts a slave with a human being; for me, that use of the word is the most stinging moment in the play. This suggests that Hauptman, like Twain, sought to look unblinkingly at the history of our society, as painful as it can sometimes be to do so.

Despite the story's strong repudiation of racism and confirmation of our shared humanity, and despite our sincere intention to offer tonight's show as a single small step toward a world in which no one will ever again be oppressed or dehumanized because of race, I know that what you will hear from our stage tonight will inevitably stir some controversy, or at least some uncomfortable feelings. I realize now that this is just as it should be because, for all its humor and adventure, human warmth and musical joy, *Big River: The Adventures of Huckleberry Finn* is a challenge not just for young people, but for all of us, to work toward a fairer, more humane, more friendly and more loving world. And that, I think, is just as Mark Twain would have wanted it.

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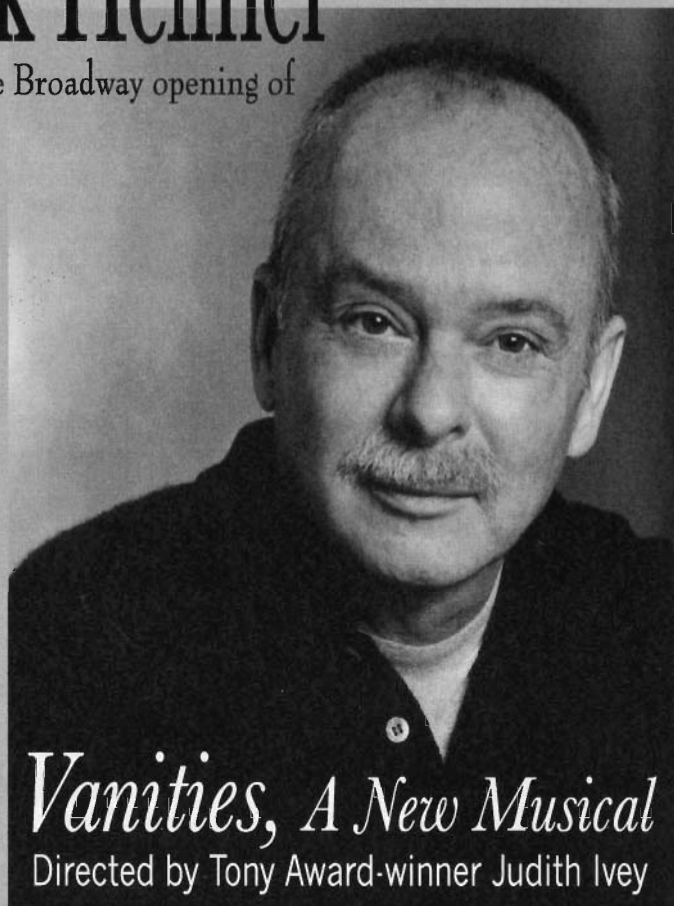
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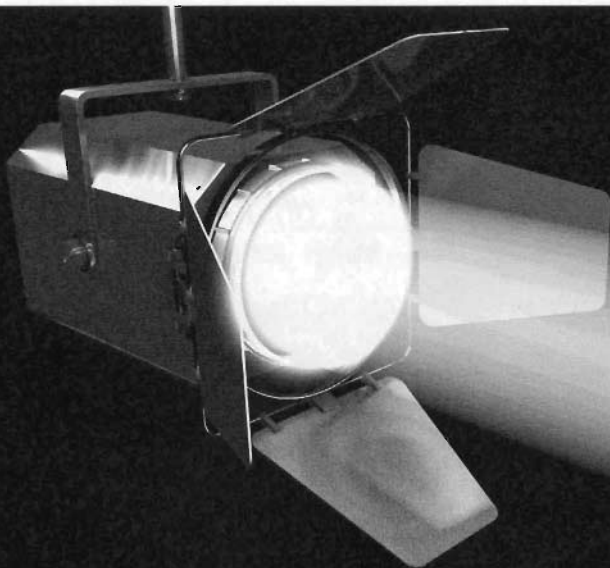


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