

By Arrangement with Alan Janes for
Buddy Worldwide Limited.

Directed by Ron Peluso
Musical Direction by Gary Rue
Choreography by Jan Puffer

October 1-30, 2022

history theatre

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history theatre

PRESENTS

in collaboration
with Ernest Briggs and
Turtle Theater Collective

A reading of a new play on missing and
murdered Indigenous women in the U.S.

Say Their Names

by Marcie Rendon

Monday, Nov 7, 7:30 pm

History Theatre

Free event. Tickets required.

Marcie Rendon

Performed by



Delinda
Pushetonequa



Adrienne
Zimiga-January

TICKETS REQUIRED.

Scan QR Code
for tickets or visit
<https://bit.ly/marcie2022>



YOU'RE INVITED



Dear Friends of History Theatre,

You might have read in the funny papers, that after 27 years as your Artistic Director, I have decided to announce my retirement which will begin on January 1, 2023! It was an incredible journey and many of you stayed with me for the entire ride. It was *and* is one of the most wonderful jobs in the American theater.

I have had the great privilege to commission over 100 new plays and musicals about the people whose lives have made a difference in our state and have made the world a better place. And, of course, we had to tell a tale or two about a few scoundrels, just to remind us that we can do better (Thank you, Alvin “Creepy” Karpis and Marjorie!).

Over the years, I’ve had the chance to sit down with the likes of Walter Mondale, Josie Johnson, Nellie Stone Johnson, the Augie Garcia Family, the Rangel Family, Ralph Rapson, and to speak with Toni Stone, Patty Andrews, Clyde Bellecourt, Mickey Rooney, Tony Oliva, Bobby Vee, The Crickets, Frank & Malachy McCourt, the McDonald Sisters, as well as family members of “orphan train

riders, “children of WWII spies and WWII vets like Dr. Harold Brown, polio survivors, “birth mothers” from the Catholic Infant Home and so many more.

It’s been a rich and rewarding quarter of a century-plus. It’s been an absolute pleasure to work with the Twin Cities’ best theater artists, and our many dedicated and long-time staff members such as In-Fin Tuan, who has done our PR for 20-some years and Chari Hall, who has been with me for the entire ride!

Certainly, we have had struggles over the years, but these last 12 seasons with my partner in crime, Managing Director Karen Mueller, have been exceptional. With your love and support of History Theatre, we have grown into one of the most important theater companies in the USA. A special THANKS to our many dedicated members of our Board of Directors who had faith in our mission to fight for and support this wonderful theater. (A special shout

out to John Apitz who was on the board when I was hired back in 1995 and is still a stalwart member of the board!)

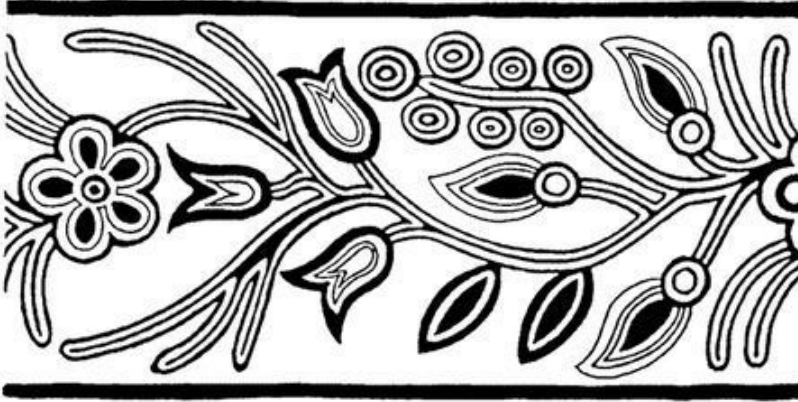
Erin Hart, a former St. Paul theater critic once wrote, “*Every city in America should have a History Theatre.*” -- she was right!

This December, I’ll close out my tenure by directing A SERVANTS’ CHRISTMAS. It was the first History Theatre play that I directed as a Visiting Artist way back in 1988. In 2003, I commissioned John Fenn and composer Drew Jansen to turn this charming play into a lovely and poignant holiday musical for our times.

Until then, stay safe and well,

A handwritten signature in black ink, appearing to read "Ron", with a stylized flourish at the end.

To read more, visit www.historytheatre.com/ron-peluso-retire



Land Acknowledgment

History Theatre sits on the ancestral, traditional and contemporary land of the Dakota people, for whom the land holds historical, spiritual, and political significance. We recognize and honor the Dakota people, ancestors, and descendants, as well as the land itself, and all the sovereign Native nations in Minnesota and beyond. We recognize that this acknowledgement itself is not enough, and only serves as a first step towards decolonization.



FROM THE ARTISTIC DIRECTOR

Thank you!

Coming out of the pandemic...and I hope that's where we're headed, the HT Staff convinced me that we needed to kick-off the season with something highly entertaining; something that will make us RAVE ON! Something that will make us smile EVERYDAY. Something that will make our HEARTBEAT rise, and MAYBE, BABY, I thought, "Why not BUDDY!?"

We first presented BUDDY in 2009, and again in 2010, 2014 and finally in 2015.

Each time Nicholas Freeman held us spellbound as Buddy. His passion for music and this charismatic musician comes through like a bright beacon of hope.

THANK YOU, Nicholas, for agreeing to return to this role for a fifth time!

Thanks also extends to our veteran BUDDY cast members Laurie Flanigan Hegge and our ever-exuberant Charles Fraser! And they are once again surrounded by a really wonderful supporting cast of newcomers that includes our young actor/dancers from the St. Paul Conservatory of Performing Artists.

THANK YOU, Jan Puffer, my choreographer/co-director for BUDDY and many, many other shows at History Theatre over my 27 years. Jan's work is stunning and really captures the spirit of 1959! THANK YOU, Gary Rue, our IVEY Award-winning Musical Director for BUDDY and partner in this rock 'n' roll journey AND to those designers and technicians who make it happen behind the scenes! A special shout-out to our longtime Technical Director Gunther Gullickson who for more than a decade has built amazing scenery from our basement shop. Thank you, Nick, Andrew, Kathy, Kirby, Chris, Justin and our many, many dedicated designers and crew members and our entire staff!

...and THANK YOU! Your support over the years has allowed us to tell the important stories that entertain and make us take a serious look at our complicated American history. Although BUDDY is a fun night out, it also allows us to witness how music can bring people together and possibly serves as a tool to heal our often-wounded souls.

Finally, THANK YOU, Buddy Holly!

*Sincerely,
Ron*



FROM THE MUSICAL DIRECTOR

It is a great privilege to have been asked to once again music direct this marvelous show! For those who are unaware of the legacy of History Theatre and The Buddy Holly Story, two members of the Crickets attended the opening night of our first run in 2009. It was a wild success and Jerry 'JI' Alison (drums) and Sonny Curtis (guitar) heartily agreed. 'Keeping it real' was artistic director Ron Peluso's choice (Sonny and JI avoided productions in LA, Chicago, London and New York because of the 'playing loose with reality' of some of those productions), and we proceeded on that track, winning hearts and souls along the way. And heck, we won an IVEY Award for the musical delivery, thanks to a little thing called 'the rub'. (An excellent topic of discussion for talk-back after the Sunday shows.)

When Buddy wrote songs, it was with a simplicity and clarity that, had he lived, could have invited comparison to the great Tin Pan Alley songwriters. Every note and syllable mattered. (Cole Porter, for example, was renowned for bringing home a full lyric in less than 80 words.) My hat is off to Buddy: Listen to Mary Chapin Carpenter and Kevin Montgomery sing "Wishing", a vastly underrated Holly song that sincerely squeezes every morsel of meaning and melody into 32 bars and 61 words. What a shame we lost him so early in his creative life, I can't help but wonder what kind of music he'd be turning out now, at 86 years of age.)

Thank you Jan Puffer for your terrific choreography, Ron Peluso for your getting it right, thank you to the Crickets for granting us credibility, and mostly for our Buddy BIG band, Adam Gauger (drums), Brandon Petron (guitar), Matt McIntyre (bass), and of course, "...just nineteen years of age and so much talent", OUR Buddy, Mr. Nicholas Freeman.

Gary Rue

SPECIAL THANKS

Rehearsal Audio Gear: Laura MacKenzie

Drum Set: Klash Drums

Vintage Fender amplifiers: Jerry & Cindy Gray, Gordon Oschwald, Allen Malicsi

Fender "P" Bass: Darren Hensel

Toy Piano: Michelle Kinney

Acoustic guitar: Johnny Hagen, Gary Rue



FROM THE CHOREOGRAPHER

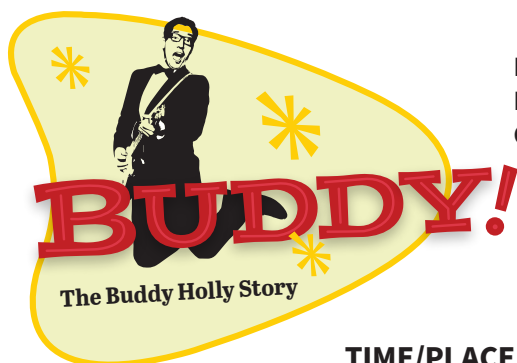
It's an extraordinary gift to be able to revisit a favorite production and *The Buddy Holly Story* is a fivefold gift! Being my final show at History Theatre under the wonderful Artistic Direction of Ron Peluso, it's an especially poignant experience. Ron has been a mentor, collaborator, "partner in crime", and treasured friend throughout the 23 years that we've worked together and I am forever grateful to him for the opportunities he's given me to grow as an artist and choreographer.

Dance in 1959 reflected the revolutionary spirit of the times and was innovative, exuberant, and fun. Much of it was still swing-based, but the birth of rock n' roll, inspired by the music of Black artists, ushered in the new steps and styles of "fast dancing." Like the music, the dances have their origin in Black culture and were appropriated and popularized by white teens. Television shows like *American Bandstand* helped spread the latest dance trends throughout America. Dances like the Madison, Hully Gully, Stroll, Hand Jive, and the Twist became the rage. It's been a joy to revive these dances and to see our fantastically talented cast bring these favorite dances back to life!

Heartfelt thanks to Gary Rue and Jake Endres for their expert musical and vocal direction, Chris Johnson for making us all look good with her amazing lighting design, C Andrew Mayer for his masterful sound magic, Justin Hooper for his fantastic set design, Kathy Kohl for her beautiful, on point, costumes, Kirby Moore for his excellent props, Beth Desotelle for assisting in countless ways during the rehearsal period, and our Stage Manager, Lee Johnson, for his superhuman talents that kept us on track and focused.

It's an honor to once again help tell the story of Buddy Holly's indelible impact on popular music, the music industry, dance, and American culture. With what he accomplished in his too short career of just 18 months, we are left only imagining what he might have accomplished if not for his tragic end.

Jan Puffer



Directed by Ron Peluso
Musical Direction by Gary Rue
Choreography by Jan Puffer

TIME/PLACE

The action takes place in Lubbock, Texas; Clovis, New Mexico; New York City; and Clear Lake, Iowa, between January 1956 and February 1959.

THE CAST

Buddy Holly Nicholas Freeman*
Joe Mauldin, Bassist for The Crickets Matt McIntyre
Jerry Allison, Drummer for The Crickets Adam Gauger
The 4th Cricket Brandon Petron
Hipockets Duncan, Norman Petty, Emcee at Clear Lake Charles Fraser*
Vi Petty, Hayrider, Ensemble Laurie Flanigan Hegge*
Apollo Emcee, Jack Daw T. Mychael Rambo*
Apollo Singer, Ensemble Monica E. Scott*
J.P. Richardson (The Big Bopper), Hayrider, Ensemble Brendan Nelson Finn
Ritchie Valens, Hayrider, Ensemble Fernando Collado*
Maria Elena and Ensemble Fernanda Badeo*
Mary Lou Sokoloff, Ensemble Emily Rose Skinner*
British DJ, Ensemble Peyton Dixon*
Hayrider, Keyboards Jake Endres*
NYC DJ, Ensemble Andrew Newman
Teen Dancers/Ensemble Junie Edwards, Junia Morrow, Connor Moss, Lucy Ross,
..... Princess Ann Nelson, Kendall Olson, Dakarai Opoka, Frida Ross, Adeline Winesett
Understudies Mitchell Benson, Steve Grisdale, Jack Lambert*, Eric Morris*,
..... Rodolfo Nieto*, Antonia Perez, Gary Rue, Emily Rose Skinner*

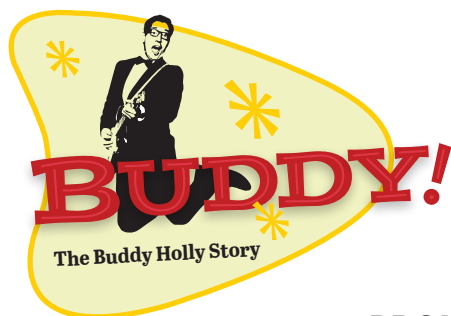


National
New Play
Network



The Director is a member of the
STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a national theatrical labor union.

* denotes a Member of Actors' Equity Association
‡ denotes a Member of the Stage Directors and
Choreographers Society, Inc.
• denotes a Member of American Federation of
Musicians Local #3073



Song List

PROLOGUE

American PieApollo DJ/Jack Daw

ACT I

Rose of Texas The Hayriders
 Flower of My Heart Buddy & The Crickets
 Ready Teddy Buddy & The Crickets
 Frigo Jingle Nashville Singers
 That'll Be the Day Buddy & The Crickets
 Rock Around with Ollie Vee Buddy & The Crickets
 Medley: Peggy Sue, Mailman Bring Me More Blues, Maybe Baby
 Buddy & The Crickets
 Every DayBuddy & The Crickets and Vi Petty
 Good Time Tyrone and Marlena
 Shout Tyrone and Marlena
 True Love Marlena
 Not Fade Away Buddy & The Crickets
 Peggy Sue Buddy & The Crickets
 Words of Love Buddy & The Crickets
 Oh, Boy Buddy & The Crickets

THERE WILL BE ONE 15-MINUTE INTERMISSION

ACT II

Think it Over Buddy & The Crickets
 True Love WaysBuddy
 The Star-Spangled Banner Mary Lou Sokoloff
 Why Do Fools Fall in LoveJack Daw & The Snowbirds
 Chantilly Lace J. P. Richardson "The Big Bopper"
 Maybe Baby Buddy & Company
 HeartbeatBuddy
 La Bamba..... Ritchie Valens & Company
 Raining In My HeartBuddy
 Rave On! Buddy & Company
 Johnny B. Goode Buddy & Company
 Oh, Boy (Encore) Buddy & Company

ARTISTIC/PRODUCTION TEAM

Director	Ron Peluso*+
Musical Director	Gary Rue
Assistant Musical Director	Jake Endres*
Choreographer	Jan Puffer*
Stage Manager	Lee Johnson*
Assistant Stage Manager	Elizabeth M. Desotelle*
Intimacy Coach	Eva Gemlo
COVID Safety Manager	Peter Simmons
Scenic Designer	Justin Hooper
Lighting Designer	Chris Johnson
Sound Designer/Video Designer	C Andrew Mayer
Costume Designer	Kathy Kohl
Properties Designer	Kirby Moore
Costume Assistant	Meghan Kent
Artistic Director	Ron Peluso*†
Producing and Directing Associate	Richard D. Thompson
New Works Associate	Laura Leffler
Production Manager	Lee Johnson*
Technical Director	Gunther Gullickson
Master Electrician/ Sound Engineer	Nick Walberg
Assistant Master Electrician/Programmer	Nick Fetting
Spotlight Operater	Andrew DeCollo
Stage Electricians	Kurt Jung, Parker Love, Sasha Blinnikoa, Mike Lee
Master Carpenter	Zachary Morgan
Carpenter	Brian Hesser
Scenic Painter	Erika Soukup
Open Captioner	Laura Wiebers
ASL Interpreter	Paul Deeming, Linda Gill
Audio Describer	Laura Wiebers



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Choreographers Society, Inc.

• denotes a Member of American Federation of
Musicians Local #3073

SPECIAL THANKS

Norcostco: Emily Heaney, Mandi Johnson

The Costume Collective: Val Larche

Wendy Knox: Frank Theatre

Barb Portinga



FROM THE EDUCATION MANAGER

With autumn in the air, it feels good to come back inside to the theater. As the days grow shorter, we gather in the audience and let ourselves be transported as actors tell us stories and sing us songs. There's a deep comfort in coming back to this ritual again, and we are so glad you're here with us to take part.

Another way to feel that comfort is to share your own story with others, to be seen and heard and appreciated. That is at the core of what we do in the Education Department, and this fall brings us back to some of our favorite partners in the community.

We'll be back for our fifth year at Minnesota Independence College and Community (MICC) working with young adults who are neurodiverse. Our teaching artists will discover and record pieces of their personal history that will be shared both at their school and on our stage in December.

Our work continues with Episcopal Homes for another round of our wonderful Cabaret for Seniors class. Older adults are invited to recall songs that were important in their lives and then rehearse them with our teaching artists. The combination of storytelling and music brings personal history to life in a completely unique and entrancing way.

Finally, we are so proud of our longstanding partnership with Vail Place. Since 2014, we have embarked on the journey of personal storytelling with their members who live with a mental health diagnosis. Perhaps nowhere else do we see such vulnerability, courage, and humor as we do here. As ever, it is a privilege to work at their side.

But now, sit back and enjoy the show, a celebration and a remembrance of one of the early icons of rock 'n' roll.

Paul de Cordova



BUDDY HOLLY

Charles Hardin Holley
(September 7, 1936–
February 3, 1959), better
known as **Buddy Holly**,
was an American singer,
songwriter, and a pioneer
of Rock and Roll.

The change of spelling of Holley to Holly came about because of an error in a contract he was asked to sign, listing him as Buddy Holly. That spelling was then adopted for his professional career.

Holley was born in Lubbock, Texas. The Holleys were a musical family and as a young boy Holley learned to play the violin, piano and guitar. In the fall of 1949 he met Bob Montgomery at Hutchison Jr. High School. They shared a common interest in music, and soon teamed up to perform as the duo "Buddy and Bob." Initially influenced by bluegrass music, they sang harmony duets at local clubs and high school talent shows. Holley's big break came when they opened for Bill Haley and his Comets at a local rock show organized by Eddie Crandall who was also the manager for Marty Robbins. As a result of this performance, Holley was offered a contract with Decca Records to work alone. However, early success as a solo artist eluded him.

Back in Lubbock, Holley formed his own band, "The Crickets",

and began making records at Norman Petty's studios in Clovis, New Mexico. Among the songs they recorded was "That'll Be The Day", which takes its title from a phrase which John Wayne's character says repeatedly in the movie, *The Searchers*. Norman had music industry contacts, and believing that "That'll Be The Day" would be a hit single, he contacted publishers and labels. Coral Records, a subsidiary of Decca, signed Buddy Holly and The Crickets. This put Buddy in the unusual position of having two record contracts at the same time. Before "That'll Be The Day" had its nationwide release and became a smash hit, Holley played lead guitar on the hit-single "Starlight", recorded in April 1957, featuring Jack Huddle.

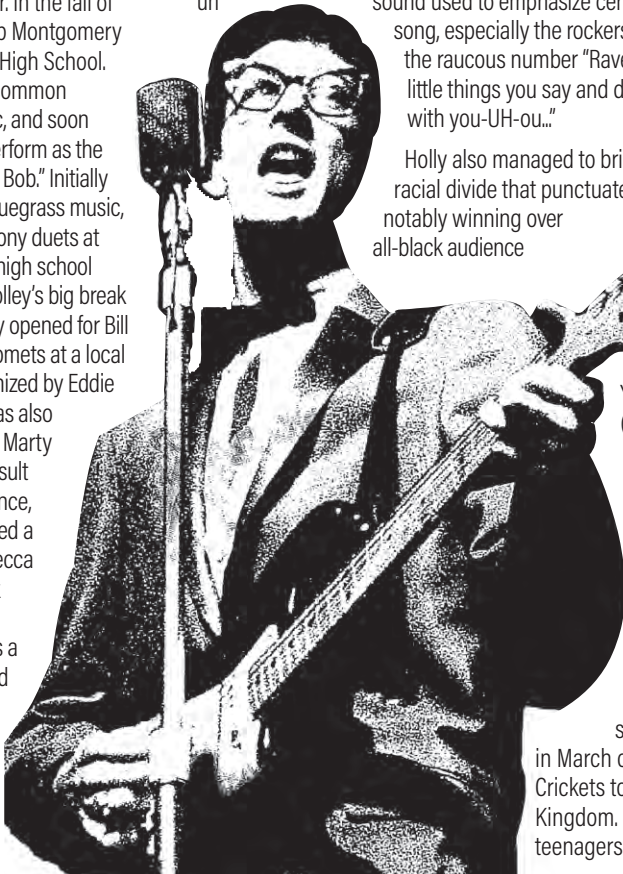
Holly's music was sophisticated for its day, including the use of instruments considered novel for rock and roll, such as the celesta (heard on "Everyday"). Holly was an influential lead and rhythm guitarist, notably on songs such as "Peggy Sue" and "Not Fade Away". While Holly could pump out boy-loves-girl songs with the best of his contemporaries, other songs featured more sophisticated lyrics and more complex harmonies and melodies than had been previously shown in the genre.

Many of his songs feature a unique vocal "hiccup" technique, a clipped "uh" sound used to emphasize certain words in any given song, especially the rockers. Example, the start of the raucous number "Rave On": "We-UH-ell, the little things you say and do, make me want to be with you-UH-ou..."

Holly also managed to bridge some of the racial divide that punctuated rock, notably winning over an all-black audience when

accidentally booked for New York's Apollo Theater (though, unlike the fictional portrayal in his movie biography, it took several performances for audiences to be convinced of his talents).

After the release of several highly successful songs, in March of 1958, he and the Crickets toured the United Kingdom. In the audience were teenagers named John Lennon



THE APOLLO THEATRE

HARLEM, NEW YORK

Coming from Texas before the advent of civil rights, at a time when racial segregation was still a reality, a singer like Buddy, who was white but 'sounded black', was bound to cause confusion.

The racial tensions of the time are humorously explored in the show when Buddy and the Crickets are accidentally booked into the Apollo Theater, Harlem, as a black act.

The performers at the Apollo, who are at first resentful of the white boys' arrogance (in thinking they can perform at what was a purely black theatre), are soon won over when they discover that these young 'honky' boys from Texas can rock with the best of them. This culminates in an uninhibited joyful 'all for one and one for all' rave up of Rock 'n' Roll, which crosses the boundaries and unifies both cultures.

Harlem's Apollo Theater is a world-renowned theatre which at the time, was run by two white Jewish impresarios, but had a policy of booking only black acts. It was a hotbed of talent, where the popular black acts of the day would take their new material and try it out on the home crowd before taking it on the road. The audience at the Apollo was notoriously honest - if they didn't think you could cut the mustard you'd get booed off stage. It was a hard house to play with very much a community feel, and is famous to this day for its 'Amateur Nights', where fresh talent from all over the U.S. can get up in front of the audience to perform.



Buddy Holly and the Crickets at the Apollo

Should the audience at the Apollo not like the act a famous 'hook' was employed to drag those who overstayed their welcome off the stage. The flip side of this was that if the audience liked the act it could make them a star overnight. The adage applied - 'if you could play the Apollo, you could play anywhere!' Billie Holiday, James Brown, Stevie Wonder, the Jackson 5, and many other famous black artists owe their breakthrough into the music business to these amateur nights.

The mistake of booking Buddy Holly and the Crickets for the Apollo as a black act was made because their music had a black feel in terms of rhythm. Radio was the main communicator of the day and listeners automatically assumed that this 'black' R&B sound was being created by a black group. Also, they were called 'The Crickets' when it was custom for most black acts to name themselves after animals - e.g. the Ravens, Orioles, etc.

Although the show touches on the issues of the day through this real incident, the racial tensions in the U.S. at the time were very serious. African-American culture that we know today was only just finding its voice. Martin Luther King and Malcolm X were yet to emerge on the national stage.

This was a time when the tour bus would be stopped by authorities at the borders of some states, and the black musicians segregated from the white musicians and made to travel on separate buses and stay in different hotels. Buddy was one of the few performers who would not accept this and insisted they all stayed together, resulting in Buddy often staying in a 'black' hotel.



BIG BOPPER

Jiles Perry Richardson, Jr. (October 24, 1930 - February 3, 1959), better known as The Big Bopper (but called Jape by friends) was a disc jockey who parlayed a big voice and exuberant personality into a career as an early rock and roll star. He is best known for his hit song "Chantilly Lace".

With the success of "Chantilly Lace," Richardson took some time off from KTRM radio and joined Buddy Holly and The Crickets, Ritchie Valens, and Dion & the Belmonts for a "Winter Dance Party" tour. On February 2, 1959, Buddy Holly chartered a Beechcraft Bonanza to take him and his new Crickets band (Tommy Allsup and Waylon Jennings) to Fargo, North Dakota. Richardson came down with the flu and didn't feel comfortable on the bus, so Waylon gave his plane seat to him. Valens had never flown on a small plane and requested Allsup's seat. They flipped a coin, and Valens called heads and won the toss.

In the early morning of February 3, following a February 2 performance at the Surf Ballroom in Clear Lake, Iowa, the small four-passenger Beechcraft Bonanza took off into a blinding snow storm and crashed into Albert Juhl's corn field several miles after takeoff.

BUDDY TRIVIA

1) In which year was Buddy Holly killed?

4) What was Buddy Holly & Crickets' manager's name?

2) Name the two other rock stars who were killed in the plane crash with Buddy.

5) Buddy Holly was his parents third, fourth, fifth or sixth child?

3) What percussion sounds featured on the Buddy Holly recording of "Everyday"?

6) How old was Buddy when he started to play the piano?

7) What was the song "Peggy Sue" originally called?

Ritchie Valens

Richard Steven Valenzuela (May 13, 1941–February 3, 1959), better known as Ritchie Valens, was a pioneer of rock and roll and, as a Mexican-American born in Los Angeles, California, became the first Hispanic rock and roll star.

Valens' hits included "Come On, Let's Go", "Donna", and "La Bamba"; the latter became the title of a 1987 movie about his life, which introduced Lou Diamond Phillips as Ritchie.

Valens was a pioneer of Hispanic rock and influenced



the likes of Chris Montez and Carlos Santana. In early 1959, Valens was traveling the Midwest on a multi-act rock and roll tour. In the early morning following a February 2nd performance at the Surf Ballroom in Clear Lake, Iowa, a small four-passenger Beechcraft Bonanza aircraft departed into a blinding snowstorm and crashed into a cornfield several miles after takeoff at 1:05 a.m. The crash killed Valens, along with co-performers Buddy

Holly, J.P. "The Big Bopper" Richardson, and the pilot Roger Peterson.

HOLLY, from page 13

and Paul McCartney, who later cited Holly as a primary influence (the band's name, The Beatles, was later chosen partly in homage to Holly's Crickets). The Beatles did a cover version of "Words Of Love" that was an almost perfect reproduction of Holly's version. The Rolling Stones did a cover of "Not Fade Away." The group, The Hollies were named in homage.

Holly's personal style, more controlled and cerebral than Elvis's and more youthful and innovative than the country and western stars of his day, would have an influence on youth culture on both sides of the Atlantic for decades to come, reflected particularly in the New Wave movement in artists such as Elvis Costello and Marshall Crenshaw, and earlier in folk rock bands like The Byrds and The Turtles.

He married Maria Elena Santiago on August 15, 1958. In 1959, Holly split with the Crickets and began a solo tour with other notable

FEBRUARY 3, 1959 THE DAY THE MUSIC DIED



performers including Ritchie Valens and J.P. Richardson, "The Big Bopper". One audience member at the tour stop in Duluth, Minnesota, was a young Bobby Zimmerman who would later be known as Bob Dylan.

Following the February 2nd performance at the Surf Ballroom in Clear Lake, Iowa, the performers and their road crew drew straws to decide who would fly in the airplane, and who would ride in the unheated tour bus. The winners were Holly, Valens and Richardson. The four-passenger Beechcraft Bonanza took off into a blinding snow storm and crashed into Albert Juhl's corn field several miles after takeoff at 1:05 a.m. The crash killed Holly, Valens, Richardson, and pilot Roger Peterson, leaving Holly's pregnant bride, Maria Elena Holly, a widow. (She would miscarry soon after.) Funeral services were held at the Tabernacle Baptist Church in Lubbock, Texas, and Buddy Holly was interred in the City of Lubbock Cemetery.

Holly's headstone carries the correct spelling of his name, Buddy Holley. It also features a carving of his favorite guitar. Downtown Lubbock has a "walk of fame" with plaques to various area artists such as Mac Davis and Waylon Jennings, with a life-size statue of a guitar playing Buddy as its centerpiece.

The tragic plane crash inspired singer Don McLean's popular 1971 ballad "American Pie", and immortalized February 3rd as "The Day The Music Died". Contrary to popular myth, "American Pie" was not the name of the ill-fated airplane.

The Surf Ballroom, a popular and old-fashioned dance hall that dates to the height of Big Band Era, continues to put on shows, notably an annual Buddy Holly tribute on the anniversary of his last performances.

The Cast



FERNANDA BADEO* (she/her)

Maria Elena, Ensemble

History Theatre debut. Fernanda studied theatre and film in Brazil as a child and came to the Minnesota State University Moorhead. She's had the privilege to work at the Guthrie Theatre, Playwright's Center, Commonweal Theatre and other venues and independent movies. She hasn't stopped feeling cold far too early in the fall and is excited about the prospect of more Peruvian food in her life, at any point of the day.



FERNANDO COLLADO* (he/him)

Ritchie Valens, Hayrider, Ensemble

History Theatre Debut. Guthrie Theatre: *Sweat, Guys and Dolls, Cyrano de Bergerac, West Side Story, A Christmas Carol* (2016); Ordway CPA: *In the Heights*; Chanhassen Dinner Theatres: *Sister Act*; Theater Latté

Da: *12 Angry Men, Chicago*; Mixed Blood Theatre: *Safe at Home*; Pantages Theatre: *Bees*; Fulton Theatre: *Lend Me a Tenor*; Dix Hills Performing Arts Center: *Spring is Here, Cabaret, Stolen, Art, La Cage aux Folles, The Full Monty*; John Cranford Adams Playhouse: *Oklahoma!* Awards: Ivey (*Safe at Home*); MN Theater Award for Exceptional Overall Production (*In the Heights*). Training: B.Mus., Five Towns College. @FreddyCollectiv (IG)



PEYTON DIXON* (he/him)

British DJ, Ensemble

Peyton is excited to return to History Theatre! Credits: Ten Thousand Things: *Thunder Knocking on the Door*. History Theatre: *Runestone!*, *Teen Idol*: Bobby Vee Story, *Christmas of Swing*. TransAtlantic Love Affair: *Promise Land*. Artistry:

Hairspray. Paul Bunyan Playhouse: *Smokey Joe's Café*. MPP: *Shrek*. Actors Theatre of Minnesota: *A Miracle on Christmas Lake*. Rochester Civic Theatre: *Jesus Christ Superstar*, *Elf*. CCP: *25th Putnum.. Spelling Bee* and many more! Theatre is his home from home! Proud new AEA member.



JUNIE EDWARDS (they/them)

Teen Dancers, Ensemble

A Detroit native, Junie is an actor and emerging playwright. Credits: Minnesota Children's Theatre Company (*Something Happened in Our Town*), Emerging Professional Ensemble (*Marie Antoinette*), and upcoming *Locomotion* at CTC. Look for

Junie's published work with Drama Notebook "AFROYO" a play about 10-year-old experiencing hair discrimination at his private school. They are currently enrolled at the Saint Paul Conservatory for Performing Artists.



JAKE ENDRES* (he/him)

Assistant Music Director, Hayrider, Ensemble

Jake is delighted as always to work with History Theatre. Other HT credits as an actor and/or music director: *Glensheen, Coco's Diary, Sisters of Swing, Dirty Business, Baby Case*, and *Capital Crimes*. He lives in St. Paul and freelances

as a singer, actor, music director, and composer. He has appeared with many regional groups including Minnesota Orchestra, St. Paul Chamber Orchestra, Flying Foot Forum/Guthrie Theater, Children's Theatre Company, Metropolitan Symphony Orchestra, Border Crossings, Park Square Theatre, Frank Theatre, Skylark Opera, Nautilus Music Theater, Ten Thousand Things, Mu Performing Arts, Northern Sky Theatre, Paul Bunyan Playhouse, and Minnesota Dance Theatre.



BRENDAN NELSON FINN (he/they)

J. P. Richardson, Hayrider, Ensemble

Brendan is a performer currently based in Minneapolis. Recent credits: *Glensheen* and *Christmas of Swing* (History Theatre), Lyric Arts, and Company at Lakeshore Players Theatre. BFA in Musical Theatre from

the University of Minnesota-Duluth in 2020. Brendan thanks his Mom and Dad for their never-ending support.



LAURIE FLANIGAN HEGGE* (she/her)

Vi Petty, Hayrider, Ensemble

Laurie is a playwright, lyricist, and actor who has been seen onstage at History Theatre in *Radio Man*, *Lutefisk Champ*, *Baby Case* and previous productions of *Buddy - The Buddy Holly Story*. As playwright and lyricist,

she's had several new musicals premieres: *Hormel Girls*, *20 Days to Find a Wife*, *Tales Along the Minnesota Trail* (in collaboration with the MN Zoo), *Sweet Land*, *the Musical*, and 2019's spy story, *Dirty Business*. Other original musicals include *Loose Lips Sink Ships*, *See Jane Vote*, and *Boxcar* for Northern Sky Theater in Door County, WI. She can sometimes be found lurking backstage and most recently she served as Ron Peluso's Artistic Associate where she assisted in the new work development process at History Theatre, which is near and dear to her heart.



CHARLES FRASER* (he/him)

Hipockets Duncan, Norman Petty, Emcee at Clear Lake

Charles is returning to *Buddy - The Buddy Holly Story* for the fifth time. He is a company member at Yellow Tree Theatre. Other Twin Cities credits: Guthrie Theater, Park Square Theatre,

Ordway Center for the Performing Arts, Theatre de la Jeune Lune, Penumbra Theatre, Six Points Theatre, and the Jungle Theatre. He has worked with Door Shakespeare in Wisconsin; New Stage Theatre in Mississippi; Lincoln Amphitheater in Indiana; and aboard Disney Cruise Line's flagship *Disney Magic* in the Bahamas. Up next: Zephyr Theatre's production of his play, *Lobby of Lost Souls*, in December.



NICHOLAS FREEMAN* (he/him)

Buddy Holly

Nicholas is thrilled to be back in the title role for this fifth History Theatre production of *Buddy!* History Theatre credits: *Peace Crimes*, *Baby Case* and *Raw Stages*. Other theatres include Children's Theatre Company, Theater Mu, Six Points Theatre, and The

Guthrie. He is the Director of Theatre and Film Studies at

Minnehaha Academy. Nicholas is thankful for the love and support of his amazing wife and two kids with whom this would not be possible. He would like to thank Ron Peluso for the collaborations over the years and for inspiring us all. Rave on Ron!



ADAM GAUGER (he/him)

Jerry Allison, Ensemble

Adam previously performed in *Teen Idol: The Bobby Vee Story*. Local credits: The Old Log Theatre, Theatre Unbound, Theatre In The Round, and has taught at Moose Lake Correctional Facility with The Redeeming Time Project.

Other: The Edith Wharton Salon and Shakespeare & Company in Lenox, MA. He studied at The American Academy of Dramatic Arts.



MATT MCINYTRE (he/him)

Joe Mauldin, Ensemble

Buddy - The Holly Story is Matt's first acting credit in a professional production. He works as a pit musician, most recently in *Footloose* (Chanhasen Dinner Theatres), *Escape to Margaritaville* (Old Log Theatre), and *The Music Man* (Chanhasen Dinner Theatres). Matt is the bass instructor at North Central University and doubles on bass guitar, mandolin, ukulele, and hybrid guitar - a combination electric guitar and bass guitar.



JUNIA MORROW* (she/her)

Teen Dancer, Ensemble

Junia is thrilled to make her History Theatre debut. A sophomore at Saint Paul Conservatory for Performing Arts, she has been dancing for 12 years, mostly with the Midwest Youth Dance Theater. Credits: *Urinetown (U/S)*, *Alice*

In Wonderland. She thanks her teachers who have helped her along the way. She hopes that you enjoy the show and dance along!



CONNOR MOSS (he/him)

Teen Dancer, Ensemble

Connor Moss is delighted to be making his History Theatre debut. He has trained in NYC and currently at the Saint Paul Conservatory for Performing Artists. He has performed all over the Dallas, Texas and currently

in the Twin Cities, credits include Disney's Newsies, School of Rock, A Midsummer Night's Dream and You're a Good Man Charlie Brown. He would like to thank all his friends, his parents, and the production crew at History Theatre.



PRINCESS ANN NELSON (she/her)

Teen Dancer, Ensemble

Princess Ann is a singer, dancer and activist with experience in theater, playwriting and community organizing. Credits: The Saint Paul Conservatory For Performing Artist: *Chicago The Musical*, *Murder Crime*; member / creator of "The Beautiful Ugly" at North

High School; "Trap Or Grow" and "Grow Food" videos with Appetite For Change; Capri Theatre: *The Four Little Girls*, *Lion King Jr.*



ANDREW NEWMAN (he/him)

NYC DJ, Ensemble

Andrew is overjoyed to make his debut at History Theatre! Twin Cities credits: Zephyr Theatre, Lyric Arts, Park Square Theatre, Artistry, Theatre in the Round and others. Favorite roles: Christopher Wren (*The Mousetrap*), The Governor (*The Best Little Whorehouse in Texas*), Patsy (*Spamalot*), Leaf Coneybear (*Spelling Bee*), and the title role in *The Government Inspector*. Outside of the Twin Cities, he has appeared at the Rochester Civic Theatre, Paul Bunyan Playhouse in Bemidji, and Theatre L'Homme Dieu in Alexandria.



KENDALL OLSON (she/her)

Teen Dancer, Ensemble

Kendall is thrilled to take the History Theatre stage for the second time this year! She was previously in *Not for Sale*. A passionate student of the arts, Kendall has trained for 13+ years in acting, dance, musical theater, and vocal arts at Lundstrum Performing Arts in Minneapolis and has had the opportunity to perform all over the Twin Cities. She is a senior at Saint Paul Conservatory for Performing Artists and is eager to continue her craft at college next fall.



DAKARAI OPOKA (he/him)

Teen Dancer, Ensemble

Dakarai is a senior at The Saint Paul Conservatory for Performing Artists and has also been in multiple productions around the Twin Cities including productions at the Southern Theatre, The Crane Theatre, and Lowry

Theatre. He is excited to be part of the ensemble for the History Theatre's run of *Buddy - The Buddy Holly Story*, and hopes to do more productions with them in the future.



BRANDON PETRON (he/him)

The 4th Cricket

Brandon is excited to return for his third run of *Buddy*! He holds a Master's degree from McNally Smith College of Music. He has toured nationally and internationally, sharing stages with a variety of rock and roll pioneers

including Chubby Checker, Eric Burdon and the Animals, Gary Busey, Los Lobos, and many others. For the past decade he has been performing with legendary rocker Bobby Vee's son, Robby Vee.



T. MYCHAEAL RAMBO* (he/him)

Apollo Emcee, Jack Daw

T. Mychael is a two-time Regional Emmy Award winning actor, and vocalist.

Whether acting with theaters like the Guthrie, Penumbra, Illusion, Ten Thousand Things, Minnesota Opera, the Ordway, and numerous others; T.

Mychael has made an indelible mark on the Twin Cities' arts community. He has shared his performance talents nationally and internationally. Adding to his credits, he has done local and national television commercials, feature films, HBO mini-series, and other television programming. T. Mychael is also an accomplished arts educator, affiliate professor at the University of Minnesota and a highly sought-after public speaker.

**FRIDA ROSS (she/her)***Teen Dancer, Ensemble*

History Theatre debut. Frida is a junior at Central High School. Recent credits: The Audacious Artists/Pillsbury Theatre - *Inside Out* where she wrote and performed an original song to honor Lorraine Hainsberry. She is so

excited to be part of the Buddy Holly story and wants to thank the cast and crew for making it such a fun experience!

**LUCY ROSS (she/her)***Teen Dancer, Ensemble*

Lucy, a Junior at WBLAHS, is blessed to have her first production at History Theatre be with such an amazing cast, crew, staff and Director. Credits: *Junie B. Jones*, *Songs for a New World*, and *Cats*. She looks forward to her 15th

year dancing with Just For Kix, and singing with her choir. She hopes this show will inspire audience members of all abilities to create and enjoy art the way they feel called to.

**MONICA E. SCOTT* (she/her)***Apollo Singer, Ensemble*

Monica is thrilled to return to History Theatre to rock n' roll with such an amazing company. Recent credits, here at HT, include *Parks: Portrait of a Young Artist* and *Not For Sale*. She has also appeared onstage at other theaters in

Minneapolis and recently, completed a short film. Training: BFA, North Carolina A&T State University; MFA, University of Minnesota/Twin Cities. Monica is grateful for the continued love and support from family and friends.

**EMILY ROSE SKINNER* (she/her)***Mary Lou Sokoloff, Ensemble*

Emily is thrilled to be back at History Theatre and working with Ron in his final season! History Theatre: *Queens of Burlesque*. Regional: Guthrie Theater, Ordway Center, Chanhassen Dinner Theatres, Juncle Theater, Old Log Theatre, Park Square Theatre, Ritz

Theater, Lab Theatre, Artistry. Concerts: Featured Vocalist- North Carolina Symphony, Host- Sing-A-Long *Sound of Music* (OR and WA tour). Voice Over: Hormel "The Rock" (SAG-AFTRA) and many more. Proud member of Actors' Equity since 2009. Education: BS Theater, Vanderbilt University; studied at Carleton College and National Theatre Conservatory Summer Intensive. Love to my "Crickets," Greg and Winston!

**ADELINE WINESETT (she/they)***Teen Dancer, Ensemble*

A fan of early rock & roll, Addie is excited to be a part of *Buddy! The Buddy Holly Story* as their first professional show. A Sophomore at St. Paul Conservatory for Performing Artists, she spent her summer listening to music, playing guitar, and working

as an educational assistant and costume designer for ETC Productions.

Understudies

**JACK LAMBERT (he/him)**

Jack is excited to work with the History Theatre this season. He currently works directing Youth Programming at Ashland Productions. Favorite roles: Princeton in *Avenue Q* (Lakeside Players), Lefou in *Beauty and the Beast* (Ashland Productions), and as Buddy in another production (Fountain

Hills Theater). Jack performs in PUNX currently, and has performed in the tribute concert *Buddy Holly: Not Fade Away* with Gary Rue as Buddy. Training: BA in Musical Theater, Carthage College (2015). Jack hopes you enjoy this incredible show!

**ERIC MORRIS (he/him)**

Eric is thrilled to be returning to History Theatre! Credits: *Runestone: A Rock Musical*, *Teen Idol: The Bobby Vee Story*, *Lord Gordon Gordon*, and *Tales Along the Minnesota Trail*. Select local credits: *Guys & Dolls* (Guthrie Theater), *The Bridges of Madison County* (Artistry Theater), and *Assassins* (Theatre Latte

Da). Regional: The Barn Theatre *Seven Brides for Seven Brothers*, Dayton Opera, Beef & Boards, Gallery Players, and the Heritage Theatre Festival. Directing credits: *A Gentleman's Guide to Love and Murder*, *The Play That Goes Wrong*, *Ghost: The Musical*, *Lend Me a Tenor*, *Tenderly: The Rosemary Clooney Musical*, and *Jimmy Buffett's: Escape to Margaritaville* all at the Old Log Theatre, and *SpongeBob Squarepants: The Broadway Musical* at the Barn Theatre. Eric has a BFA in Musical Theatre from Ithaca College.

**RODOLFO NIETO* (he/him)**

Singer, actor, and composer Rodolfo Nieto is excited to be back at History Theatre for the first time since *Dirty Business* in 2019. Earlier this year he performed the role of Colline in *La bohème* with Theater Latte Da, and recently he played the role of Sarastro

in Mixed Precipitation's innovative production of Mozart's *The Magic Flute* throughout Minnesota. As a composer, Rodolfo has written songs, arias, and a short recipe-based operita, most of which reflect his Hispanic heritage. He also wrote and produced *The Minnesota Beer Song* in 2021. You can find those works on his YouTube channel.

**ANTONIA PEREZ (she/her)**

History Theatre debut. Other credits include *Little Women* and *Smokey Joe's* at Artistry, *The Hollow* at Trademark Theatre, and *Once The Musical* at Theatre Latte Da. She also enjoys bubble tea and chilling with her niece.

**GARY RUE (he/him)**

Gary has been performing nationwide since 1964 and was inducted into the Minnesota Music Hall of Fame in 2010. He has been a theatrical composer-lyricist since 1976, and was music director for Gene Pitney from 1986-2006. Gary was the songwriter for his critically acclaimed pop group Rue

Nouveau, and has written songs recorded by Nick Lowe,

Helen Reddy and several regional artists. He was honored to receive an IVEY Award for his music direction of History Theatre's "The Buddy Holly Story" in 2011. *Runestone* is Gary's first musical with History Theatre as composer.

Creative Team

RON PELUSO*+ (he/him)

Artistic Director/Director

Ron's longstanding commitment to bringing a variety of stories to the History Theatre stage have included labor activists Mary Pat Laffey (*Stewardess!*, 2019), Nellie Stone Johnson (*Nellie*, 2012), and peace activists the McDonald sisters (*Sisters of Peace*, 2019), politicians such as Hubert Humphrey (*Favorite Son*, 1995) and Paul Wellstone (*Wellstone!*, 2007), pioneers such as Susan Kimberly (*Superman Becomes Lois Lane*, 2020), and artists such as Gordon Parks (*PARKS*, 2022), Bobby Vee (*Teen Idol: The Bobby Vee Story*, 2016) and Tyrone Guthrie (*Tyrone & Ralph*, 2008). He has commissioned work that captures and shares personal and unique stories of Minnesotans, such as the first Chinese woman to immigrate to Minnesota (*100 Men's Wife*, 2006), a young Somali man's journey to find himself in America (*A Crack in the Sky*, 2017), or that of a young woman's life negotiating between her Indian Muslim heritage and her American Christian surroundings (*American as Curry Pie*, 2011). There've been stories of events that changed the course of a community, such as the destruction of Rondo by the construction of I-94 (*The Highwaymen*, 2017), a legacy of redlining (*Not for Sale*, 2022) and the raging fire of 1894 that devastated the town of Hinkley (*FireBall*, 2005), and of communities of the invisible among us (*Let Heaven and Nature Sing*, 1996, a collaboration with Interact Theatre).

JAN PUFFER (she/her)

Choreographer

Jan happily returns to History Theatre where she has choreographed *Teen Idol: The Bobby Vee Story*, *The Buddy Holly Story*, *Sisters of Swing*, *Christmas of Swing*, *Baby Case*, *A Piece of the Rope*, *The Gangster Musical*, *Meet Me at the Fair*, *Snapshots: Life in the City*, *A Servants' Christmas*, *Main Street*, *Orphan Train*, and *The Christmas Schooner*. She's also choreographed for Park Square Theatre, Old Log Theater, Paul Bunyan Playhouse, Theatre L'Homme Dieu, Totem Pole Playhouse, Meadow Brook Theatre, and Riverside Theatre, as well as the national tour of *Little Shop of Horrors*. Jan is a Professor of Dance at Concordia University, St. Paul.

ELIZABETH M. DESOTELLE* (she/her)

Assistant Stage Manager

Having been in the performing arts for most of her life, Beth has become more than a triple threat! From cruise ships and operas, to national tours and dinner theatres, she has experienced many forms of the performing arts world. Currently she is studying the art of Consent and Boundaries and Intimacy Direction helping to improve and make safer spaces in our world of diversity. Whether on the stage or back stage, Beth continues to explore all possibilities in the performing arts. And today, Beth is thrilled to be back participating as ASM in "Buddy," her 4th show at History Theatre! She is forever grateful to be part of this crazy journey telling powerful stories on the stage. Special shout-out to her amazing family who has always been cheering her on wherever she goes!

EVA GEMLO (she/her)

Intimacy Coach

Eva Gemlo has been coaching and choreographing intimacy since 2016. Previous work with History Theatre includes *Dirty Business & Beyond the Rainbow*. Eva can also be seen on stage around the Twin Cities, where her next project is with Wayward Theatre Company.

LEE JOHNSON* (he/him)

Stage Manager/Production Manager

History Theatre: *Parks*. The Duluth Playhouse: *Annie*. Artistry Theater: Over 20 productions including *The Bridges of Madison County*, *A New Brain*, *Victor/Victoria*, *She Loves Me*, *Legally Blonde*, *Joseph and the Amazing Technicolor Dreamcoat*. Lyric Opera of the North: *Hansel & Gretel*. Other Twin Cities credits: Theater Latté Da, Park Square Theater, Mu Performing Arts, Flying Foot Forum, EMK, Twin Cities Horror Festival, MN Fringe Festival, and others. He was the Production Stage Manager with Artistry Theater from 2017-20. B.A. in Theatre Arts, University of Minnesota, Twin Cities.

JUSTIN HOOPER (he/him)

Scenic Designer

Justin has been kickin' it with the Twin Cities Theater community for over 15 years. He identifies, first and foremost, as a scenic designer but his experience also includes light design, sound design, prop design, performing, directing, producing, and stage management. He serves as Technical Director for History Theatre, Production Manager for Pioneer Place Theater in St. Cloud, and Technical Director for Concordia University; and as a Scenic Artist for The Guthrie. He currently works with Yellow Tree Theatre's Technical Production Coordinator and the majority of his personal time playing with his amazing son Magnus.

KIRBY MOORE (she/her)

Properties Designer

Kirby's professional career spans 40 years of stage, film, and commercial production in Minneapolis, Chicago, and Los Angeles. Prior design work at History Theatre includes *Teen Idol*, *Buddy Holly Story*, *Coco's Diary*, *Courting Harry*, *Lombardi* and *Christmas of Swing*. He's grateful to Circa 21's Dinner Playhouse, in Rock Island Ill., and to The Children's Theatre Company for their design internship programs which gave him his start in the professional arts.

CHRIS JOHNSON (she/her)

Lighting Designer

Chris has worked as a professional scenery and lighting designer for over 40 years in both Europe and the United States. She started her collaboration with History Theatre with *Down to Earth* in 1983. She has designed numerous shows since then including *Beyond the Rainbow*, *Mesabi Red*, *Buddy - The Buddy Holly Story*, and *Lombardi*. As always, she is honored to be working here at History Theatre and wishes to thank the entire staff for their support.

C ANDREW MAYER (he/him)

Sound Designer

C Andrew has designed sound and/or projections for over 75 shows at History Theatre. Previously he designed *Not For Sale*, *Not In Our Neighborhood*, *Beyond the Rainbow*, *Gloria: A Life*, *Dirty Business*, *Teen Idol: The Bobby Vee Story*, *All the Way*, *Watermelon Hill*, *Glensheen*, *Hiding in the Open*, *Tyrone and Ralph*, *A Piece of the Rope*, and *Hmong!* among

* denotes a Member of Actors' Equity Association

The Creative Team

others. He has worked with many fine theatres in the Twin Cities including the Minnesota Opera, the Guthrie, the Jungle, Pillsbury House, Park Square, and Mixed Blood, and elsewhere, including Opera Philadelphia, Arkansas Rep, Everyman Theatre in Baltimore and ACT in San Francisco. He won an Audelco Award for his design for *Pure Confidence* at 59E59 in NYC, and was a 2008-09 McKnight Theatre Artist Fellow. In the summer he serves as Producing Director of the Acadia Repertory Theatre on Mount Desert Island, Maine.

KATHY KOHL (she/her)

Costume Designer

Kathy has provided costumes for History Theatre productions over the past three decades, most recently for *Christmas of Swing*. She has designed costumes for most of the Twin Cities theaters, several academic theaters and a number of theaters in her home state of Vermont in her nearly 50 years of experience. She has won notice for her work in local newspapers' and magazines' "Best of" shout-outs. Retired from Norcostco in 2018 after 20 years as Head Costumer, Kathy has now turned her focus to Northeast Minneapolis, where she is a founding member of The Costume Collective, the area's newest costume rental business.

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TRIVIA ANSWERS from page 15

- 1) 1959
- 2) The Big Bopper, Ritchie Valens
- 3) Their jeans. They lightly slapped their legs as the drums were considered too loud.
- 4) Joe B. Maudlin, Jerry Allison
- 5) 4th
- 6) 12
- 7) Cindy Lou

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FROM THE MANAGING DIRECTOR

Welcome back to History Theatre!

Welcome back to our 44th season at History Theatre! We are excited to start the season with a look at the short, but highly influential career of early rock and roll musician, Buddy Holly. Buddy Holly's music and spirit live on in this show, and we are glad that audiences are returning to the theatre to be together to enjoy these classic songs, performed by some of the state's most talented performers.

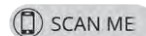
Season tickets are still available, too. Check out our website at www.historytheatre.com for the full season line-up and the great value that a subscription offers everyone.

This is a season of transition for History Theatre, as we welcome back audiences post-pandemic (hopefully!) and as we take time over the next few months to honor the 27-year tenure of Artistic Director Ron Peluso as he nears his retirement at the end of the year. Ron's dedication to new theatre works that tell the stories of well-known and lesser-known citizens is hard to measure, yet we know that his legacy will live on in years to come. Stay tuned for more opportunities to celebrate Ron.

Karen Mueller

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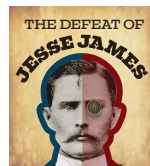
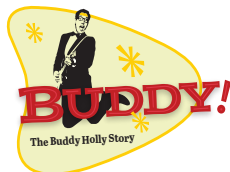
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