GREAT BASIN COLLEGE

THEATRE 2016



Produced in an arrangement with
Tams Whitmark Music Library, New York, New York

A Johnny Powder Production

The Acting Company

Arthur	Ron Skidmore
Merlyn	Jason Harris
Guenevere	Rosalynn Eardley
Lancelot	Michael Bail
Pellinore	Ben Jensen
Mordred	Gordon Harris
Morgan Le Fay	Kodi Goddard
Sir Dinidan	Dawn Dolberg
Sir Lionel	Matthew Montgomery
Sir Sagamore	Brennen Skidmore
Nimue	Kristin Gaul
Lady Anne	Heidi DuSoleil
Lady Catherine	Meghan Campbell
Lady Sybil	Lane Dolberg

ENSEMBLE Tyler Brown, Tim Burns, Dan DuSoleil, Emily Elkins, Kassidy Goddard, Rebecca Hanington, Tan Li, Nikolas Mierins, A.J. Savignac, Kimberly Shillington, Thomas Stafford, Nikki Steninger, Christy Theriault, Garrett Tomera, Jacob Wood

The Orchestra

Patricia Zander	Flute
Amanda Zohar	Flute
Theodore Kern	Oboe & English Horn
Chris Hansen	Clarinet
Maren Hansen	Clarinet
Bill Crane	Trumpet 1
Lesley Ruiz	Trumpet 2
Stewart Nielson	Trumpet 3
Patty Fisk	Horn 1
Zoie Leaman	Horn 2
Marianne Eardley	Trombone
Julie Eardley	Trombone
Valerie Gleeson	Violin 1
Kate Garrison	Violin 1
Jim Hill	Violin 2
Rod Royce	Viola
Jody Hansen	Cello
Toril Hansen	Cello
Ann Louise Alger	Piano
Kaiti Gentry	Keyboards
Jared Garrison	Percussion
Sara Stahl	Percussion
Kelsey Rogers	Timpani

The Artistic Staff

Director	John Patrick Rice
Vocal Direction	Gail Mierins
Music Director	Dr. Walt Lovell
Choreographer	Rebecca Holt Kufeld
Lighting and Sound Design	Bryan Smith
Associate Director and Additional Staging	Jo Brown
Costumes Designers	Jo Brown, Kodi Goddard and Nikki Steninger
Hair and Makeup	Kodi Goddard
Rehearsal Accompanist	Anne Louise Alger
Gaelic Medallion designed and executed by	Matthew Montgomery
Lead Carpenters	Andrew Dolberg and Ron Skidmore
Lead Seamstresses	Jo Brown, Kodi Goddard and Nikki Steninger
Armorers	Timothy Burns and Dawn Dolberg
Producer	John Patrick Rice

Scenic Concepts by Johnny Powder Productions and Bueggar Hammar Scenic Studio.
Follow Spot Operators: Michael Dutton and Clair Steninger
Lightboard Operator: Chris McCann

The Action takes place in and around the Kingdom of Camelot, long, long ago.

There will be a ten minute intermission

Musical Numbers

Act I

Overture

Scene 1: A hilltop near the castle in Camelot
I Wonder What the King is Doing Tonight. . . . . Arthur

The Simple Joys of Maidenhood. . . . . Guenevere

Camelot . . . . . Arthur & Guenevere

Camelot (reprise) . . . . . Guenevere

Scene 2: The same as scene 1
Follow Me . . . . . Nimue

Scene 3: The King's study — 5 years later
Camelot (reprise) . . . . . Arthur & Guenevere

Scene 4: The countryside not far from Camelot, the First of May, a few months later
C'est Moi . . . . . Lancelot

Scene 5: A park near the castle
The Lusty Month of May . . . . . Guenevere and Ensemble

Scene 6: A terrace of the castle
How to Handle a Woman . . . . . Arthur

Scenes 7 & 8: The jousting field
The Jousts Arthur, ... Guenevere and Ensemble

Scene 9: A terrace of the castle
Before I Can Gaze at You Again . . . . . Guenevere

Scene 10: The Great Hall of the castle
Finale, Act I . . . . . Orchestra

Act II

Scene 1: The terrace of the castle, a few years later
Madrigal and If Ever I Would Leave You . . . . . Lancelot

The Seven Deadly Virtues . . Mordred

Scene 2: The same as scene 1, a month later
What Do the Simple Folk Do? . . . . . Arthur & Guenevere

Scenes 3 & 4: A forest near Camelot
The Persuasion . . . . . Mordred & Morgan Le Fey

Scenes 5 & 6: The Queen's chamber
I Loved You Once in Silence . . . . . Guenevere

Scene 7: The Court
Guenevere . . . . . Ensemble

Scene 8: The Battlefield outside Joyous Gard
Camelot (reprise) . . . . . Arthur

Finale Ultimo . . . . . Orchestra

Book and Lyrics by Alan Jay Lerner

Music by Frederick Loewe

Original Production Directed and Staged by Moss Hart

Based on "The Once and Future King", by T. H. White

A Note from the Director

Once upon a time, in an enchanted kingdom, long, long ago and far, far away... so goes the phrase swimming in my brain when Walt Lovell, Gail Mierins and I sat down late last summer to discuss our options for a musical this spring. At that time, the contemporary relevance of CAMELOT had not yet occurred to me. It wasn't until a rehearsal about two weeks ago when our company finally discovered what we think is the truth of this story: the world is not ready for King Arthur.

His vision of Camelot is an inquiry into the entire possibility of being human. He does not intend a perfect world, but one that is fair and just. And quite often, society isn't prepared for such a thing, or hasn't the patience. Justice and fairness are often inconvenient. They take time, responsibility and accountability.

Somewhere in act two, Pellinor says to Arthur, "You think and think and THINK! And now you must think of SOMETHING!", suggesting Arthur can never take action. But Arthur is engaged in an inquiry, more interested in a process leading to a fair and just solution than action leading to instant gratification.

So, can we live in Camelot? Many people thought we may have been approaching it in the early 1960's with John F. Kennedy. But the world was not ready. What about today? A lot of what we hear today rejects inquiry and welcomes witlessness; celebrates arrogance and mocks humility.

However, we have an opportunity. It isn't only that the world wasn't ready for King Arthur: he ran out of time. We still have time, and his ideal can live on in all of us. CAMELOT is there, in front of us, for us to seek and to celebrate: the wonderful possibility of being human.

Special Thanks

Sandy Beeler
Elko Broadcasting Company, KELK/KLKO
Elko County School District
Elko Daily Free Press
Elko High School Band
Fallon Goodwin-Butler
Lori Gilert
High Desert Dance Company
Kevin Hodur
KENV News 10
Ruby Mountain Broadcasting
Silver Stage Players

Upcoming Events

April 20-22 — 7 p.m.
April 23 — 2 p.m.
Elko and Spring Creek High Schools present
Annie Get Your Gun

May 3-7
GBC Theatre
Elko Theatre Coalition, Directors One Act Festival