

Producer's Note

It has been a year and more of pleasure and delight for me to watch the unfolding of the celebration of the College's Sesquicentennial. Though bestowal of the title "producer" blows my cover, I am happy it is bestowed in the context of the wonderful children's chamber opera *The Royal Singer*. This new work is the marvelous product of the creative collaboration of several faculty and staff members. Their months of hard work, the engagement of the talents of so many, including our students and the students from Chester's Stetser Elementary School, I find deeply stirring and a totally fitting finale to our celebrations. Here's to them all and to a future brightened by a love of music and shared creative energy.

-Maurice G. Eldridge



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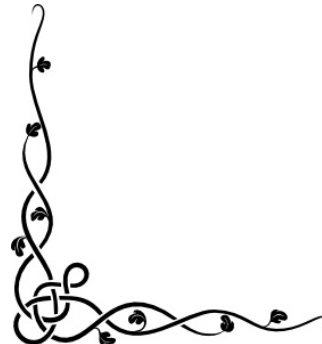
*The Swarthmore College
Sesquicentennial Committee
Presents*



The Royal Singer: A New Children's Opera

*Lang Concert Hall
Swarthmore College
May 3, 2015 at 7:00 PM*

*Stetser Elementary School
Chester, Pennsylvania
May 5, 2015 at 2:00 PM*



Where it all began

This project began some years ago when faculty and staff at Swarthmore College began planning for the College's Sesquicentennial, which we are now celebrating. Barbara Milewski, Chair of the Department of Music and Dance, proposed that we honor the College's longstanding commitments to the arts, to interdisciplinary work, and to community outreach, by creating a children's opera with the active participation of students from a local public school. We were deeply fortunate to receive strong backing from Maurice Eldridge and the Sesquicentennial Committee.

The production you will see this evening is the culmination of months of collaboration. The many participants include faculty, students, and staff from a broad range of departments within the College (Art, English Literature, Music and Dance, Theater) as well as from Stetser Elementary, a school in the Chester Upland District. When we began this project, we wanted to create a story that children could enjoy -- a funny story with some push and pull to it. And because we didn't yet know how many singers we'd have, or who they'd be, we wanted flexibility: a story unbounded by gender expectations, and a cast of characters that could grow larger or smaller if need be.

The music for *The Royal Singer* draws from many sources, including the chamber operas of Benjamin Britten, children's playground taunts, and the performing arts traditions of Bali, Indonesia. We also acknowledge the contributions by Stephen Russell, a professional playwright, actor, and director who specializes in children's theater, and who wrote the original scenario on which *The Royal Singer* is based.

-Tom and Nat

The Chester Children's Gamelan Project

Sponsored by the Lang Center for Social Responsibility and the Office of the President of Swarthmore College, the Chester Children's Gamelan Project introduces young children from Chester, Pennsylvania to the rich performing arts traditions of Bali, Indonesia. Each week, students, faculty, and community members from Swarthmore College travel to Chester to teach third through sixth graders to play Gamelan Angklung, a small percussion ensemble. The instruments were made in 2004 by I Wayan Berata, a master instrument maker in Denpasar, Bali, and were purchased with a generous grant from the Swarthmore Foundation.

During the 2014-15 school year the program was offered as an after-school activity at Stetser Elementary School in Chester. In addition to learning to play gamelan instruments, the children learned about diverse performing arts traditions from around the world including Europe (Opera, Ballet) and South Asia (Kathak Dance). They also studied Kecak (sometimes called "monkey chant") from Bali, a dance/drama/music genre in which the performers use their voices to create a gamelan-like rhythmic texture.

As the culmination of this year's program, the children themselves composed three pieces based on materials they have studied. Their goal was to create "Someplace Magical", the locale and scene in *The Royal Singer* that the creators of the opera deliberately left undefined. The name the children chose for this place is "Portal of Peace". The compositions they created are called "Peace Song", "Processional", and "Wish-Fulfilling Song".

If you are interested in volunteering with the Chester Children's Gamelan Project, please email Tom Whitman at tom@whitmanmusic.net

Laila Swanson (Costume Designer) is the Assistant Professor and Resident Costume Designer in the Department of Theater at Swarthmore College. She has previously taught classes in Set and Costume Design at Arcadia University, and has been designing sets and costumes for productions in Scandinavia as well as in the US since 1994. Her most recent costume designs at Swarthmore College include the Honors directing thesis by Patrick Ross '15, *Here in my Garden*, and the Honors acting thesis *Dublin by Lamplight*, directed by Alex Torra. Other recent collaborations outside Swarthmore College include the costume designs for *Henry IV - Your Prince and Mine* for Shakespeare in Clark Park, *Big Love* for Temple University Theater, and *A Bright New Boise* for Simpatico Theatre Project. Notably, she was the Costume Designer for 1000 characters who portrayed the local history of her hometown Trondheim, Norway, when they celebrated its millennium in 1997. Laila was the Costume Shop Supervisor at Swarthmore College in 2005-2009, and is a long standing member of IATSE (International Alliance of Theatrical and Stage Employees) as both costume designer and scenic painter. Her work as scenic painter includes the movies of M. Night Shyamalan and other movies made in Philadelphia 1999-2004. She continues to work occasionally with set decorators on major movies, most recently on *Dead Man Down* (2013). She received an MFA from Temple University in 1994.

Helen Thum '16 (Timpani/Percussion) is currently a junior and a German Studies Major at Swarthmore. She participates in the Swarthmore College Orchestra and Wind Ensemble playing timpani and percussion during the school year but is otherwise a violinist in her hometown orchestra. At Swarthmore, she has played in the pit for productions of *Merrily We Roll Along* (2012), *South Pacific* (2014), and *Guys and Dolls* (2014).

Sarah Anne Tupchong '17 (Cha) is currently a sophomore at Swarthmore College, where she is an Honors Neuroscience Major. This past fall, she was thrilled to play Adelaide in the department's *Guys and Dolls* (2014). At Swarthmore, she has also appeared in Abigail Henderson's *Urinetown* (2014) and the department's *South Pacific* (2014). In addition, she has been a member of the Swarthmore College Chorus and Chamber Choir. A soprano, she makes her operatic debut with *The Royal Singer*.



Annie Tvetenstrand '16 (Flute) has participated in the Fetter Chamber Music Program since fall 2013, performing in a piano, flute, and cello trio. Additionally, Annie was in the pit band for *Sharples: The Musical* (2014). She is the Co-Editor-in-Chief of *The Daily Gazette* and a double major in English Literature and Classical Studies.

Thomas Whitman (Composer; Director of the Chester Children's Gamelan Project) is the composer of many scores for chamber ensembles, choral works, and music for dance and film. *The Royal Singer* is his fifth opera. He has taught at Swarthmore College since 1990.

Costume sketches courtesy of Laila Swanson.

Yeon Jae Shin '16 (Violin) is currently a junior in Swarthmore College, majoring in Psychology. She has only been in a production of *Guys and Dolls* (2011) at Blair Academy. She won New Jersey Music Teachers Association competition and competed at Music Teachers National Association senior division as a representative of New Jersey. In addition, she participated in the Chamber Music Program of New York Youth Symphony.

Aaron Slepoy '17 (Assistant Stage Manager) is overjoyed to be working on this production. As a Music Major, he is excited to be contributing to new music. As a theater enthusiast, he is glad to be a part of an opera, that great Gesamtkunstwerk. This is his first production with the Music Department.

K. Elizabeth Stevens (Director) is an Assistant Professor of Acting and Directing at Swarthmore College where she has directed Shakespeare's *A Midsummer Night's Dream*, Witold Gombrowicz's *Ivona Princess of Burgundia*, Jonathan Franzen's new translation of *Wedekind's Spring Awakening*, and *Through the Leaves* by Franz Xaver Kroetz. Before teaching at Swarthmore, she taught at Bryn Mawr College, where she directed *Three Sisters*, *Big Love*, and *Antigone*. Before coming to Philadelphia, Elizabeth served as the Associate Artistic Director and Literary Manager at the Dallas Theater Center, where she taught, ran workshops, served as dramaturg and directed an acclaimed production of Margaret Edson's *W;t*. Other productions include *It's High Time I Said Something* (Martha Graham Cracker Cabaret), *My Dinner with Dito* (The Bearded Ladies), *Desire* (Headlong Dance Theater), *Impressions of Pelleas* (Curtis Opera Theater), *The Medium* (Curtis Opera Theater), *Gilgamesh: a world-premiere opera* (La Mama, NYC), *Baby with the Bathwater* (Triad Stage, Greensboro), *Dick in London*, (Target Margin Theater, NYC), *Whirligig*, (Target Margin Theater), *Loot* (Actor's Express, Atlanta), *Bee-luther-hatchee*, (Actor's Express), *Doctor of Last Resort*, (Clubbed Thumb, NYC), *Prometheus Bound*, (Ontological Hysteric Theater, NYC), *Speak, Mascot* (Workshop for Potential Movement), *Life is a Dream*, *Titus Andronicus*, and *Cloud Nine*, (Yale School of Drama), *Tone Clusters* and *Turn of the Screw*, (Yale Cabaret). She has an MFA from Yale School of Drama.

Jasmine Sun '18 (Violin) is a freshman at Swarthmore College and plans on majoring in Biochemistry. She is the principal second violinist of the Swarthmore College Orchestra and participates in the Fetter Chamber Music Program as a member of a trio and quartet. She has been playing the violin for fourteen years since she was four.

Special Thanks

Janet Baldwin	Nancy Peltier
Marcia Brown	Mira Rabin
Maurice Eldridge	Rosalie Rabin
Barbara Milewski	Patrick Ross
Andrew Hauze	Tara Webb
Bernadette Dunning	LPAC Production Office

-and-

The staff and teachers of Stetser Elementary School in Chester

Where We Are Now

It has been an honor and a pleasure to participate in this process. Because the story is about a kingdom in which animals can dance and sing, compete and travel by magic to distant lands, and because the dances which Sharon Friedler and her dancers have created are exuberant and gleeful, because Tom Whitman's score and Nat Anderson's libretto are rich and playful, and finally, because the Stetser children fly around their school with purpose and glee, enthusiastically moving from one game to another, I knew that the final production had to reflect all of this vital energy. I also knew that all of these elements had to be contained within one larger world, a world in which the singers are challenged with insecurities and selfish ambitions and are finally helped by the performative intervention of actual children to remember the delight of singing for its own sake and especially the joy of singing with friends. I noticed a pattern of circles and spheres, and that that the balls the children use to play kickball, basketball and four-square during their recess at school, the physioballs used by the dancers, and the thematic notion of singing in a chorus can all be more satisfying than singing for one's own personal glory.

I started to talk about these ideas with the design team, Logan Grider, Laila Swanson, and James Murphy, and together we came up with this world of colorful polka-dotted and be-ruffed dolls who live in a land with a huge shining sun. It has been a privilege to frolic in this place with the students, faculty, staff, and our friends at Stetser Elementary School. Hopefully we have all caught some of each other's glow here and are able to offer it to you and to future audiences.

-Elizabeth

Choreographer's Note

One of the happiest aspects of my life at Swarthmore over the years has involved the chance to collaborate with colleagues and students on performance works. I cherish them in part because they create diverse communities in the making and offer diversity in the doing. Therefore, as I move toward retirement and the end of my time on the faculty, I was very happy to be invited to choreograph for *The Royal Singer*.

Efforts regarding the dances in the opera were twofold. The first dance helps set the scene near the beginning of the opera as we enter this magical realm. It suggests that while no one of us has "the" solution to a problem, together we can find one. The second dance, known to our team as the "fight" dance, recognizes that disagreements are normal and that finding our ways through them can be both productive and fun.

Imagining the dancers as animals offered another way to value diversity. We included species from the land, water, and air. They were chosen for their variety of physical qualities and for how these qualities could help build a narrative. Movement is also emphasized and evoked in the costuming, the cat's very long tail, the frog's swim fin flipper feet, the owl's large diaphanous cape, and the zebra's stilts. Each costume and the instrumental music of the score offered rich opportunities for the dancers and me to develop movement vocabulary. You may recognize references to a number of children's games in the dances. We also hope that there may be some actions that surprise you and encourage you to watch more attentively some of the animals in your world. Perhaps you will even make some dances of your own about them after the performance.

-Sharon

The Royal Singer: A New Children's Opera

Composer	Tom Whitman
Librettist	Nathalie Anderson
Scenario	Stephen Russell
Director	K. Elizabeth Stevens
Choreographer	Sharon Friedler
Production Manager/Stage Manager	Allison Emmerich
Set Designer	Logan Grider
Costume Designer	Laila Swanson
Lighting Designer	Jim Murphy
Musical Director	Audrey Edelstein
Vocal Coach	Debra Scurto-Davis
Dramaturg	Madeline Charne
Master Carpenter/Technical Director	Shane Dreher
Assistant Director	Daniel Feist-Alexandrov
Properties Master	Madeleine Feldman
Assistant Stage Manager	Aaron Sleppoi
Production Assistants	Madeline Charne Michelle Johnson

Behind the Scenes

Master Electrician
Ryan Edwards

Costumes
Lorraine Anderson, First Hand
Rufus Cottman, Milliner
Jeannie Pietrzak, Make Up

Front of House Staff

Asma Noray, House Manager
Ryan Kennedy, Usher
Paroma Nandwani, Usher
Jacob Oet, Usher

James P. Murphy (Lighting Designer) received a BA in Technical/Design Theater from SUNY Albany in 1981 and has since worked as a Technical Director, Production Manager, and Lighting and Sound designer throughout the Northeast. Murph is the resident Lighting Designer for the Dance Program at Swarthmore and the Theater Department's Lighting Design Instructor. He regularly designs Production Ensemble (*Mad Forest; A Midsummer Night's Dream; Three Sisters; Ivona, Princess of Burgundia; Hayavadana; The Other Shore*) and occasionally Senior Company (*The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*), as well as assorted thesis productions (*Pop Out*) and Directing Workshop showings. Murph received a Barrymore Nomination for sound design of The Arden Theater's production of *A Midsummer's Night Dream*. He also designed the lights for *Midsummer* for Mum Puppettheatre's 2005 production and in 2013 for the Swarthmore Department of Theater's outdoor production in the Crum Woods. Murph's Philadelphia credits include 2004 Fringe Live Arts Festival for Sasha Welsh and Aryani Manring and with Mum Puppettheatre as Lighting Designer for the critically acclaimed *Puppetmaster of Lodz, Madwoman of Chaillot* and *Seance*. Original dance lighting design include *Last Train to Philly* for Doug Elkins and *Dance of our Ancestors* for Kariamuwelsh & Co.

Natasha Nogueira '18 (Woo) is currently a freshman at Swarthmore College. She is a potential Engineering Major with a Minor in Music or Astronomy. This is her first college production. She has been taking voice lessons for seven years, and is now singing in the chorus and a newly established women's vocal quartet at Swarthmore.



Angela Oh '15 (Flute) is currently a senior at Swarthmore College. She is an Educational Studies and Political Science major, planning to teach for a few years before becoming involved in educational policy. At Swarthmore, Angela has played in various chamber groups and the Swarthmore Orchestra from 2011 to the present.

Barrett Powell '18 (Zebra) is currently a freshman at Swarthmore college. He is a prospective Chemistry Major with an Engineering Minor, though he also avidly enjoys dancing ballet and modern. This is his first performance with Swarthmore. Outside of the college, he has performed with the Brandywine Ballet Company in the classical and contemporary ballets *The Nutcracker, Dracula, Beauty and the Beast, The Wizard of Oz, Colour Brillianté*, and he is currently performing the classical *Sleeping Beauty*.

Stephen Russell (Scenario) is the author of eighteen plays for young audiences, many of which have premiered at WHAT for Kids!, the Wellfleet Harbor Actors' Theatre's family theater division, where he has been the producing director since 2002.

Debra Scurto-Davis (Pianist and Vocal Coach) has coached at Swarthmore College for the past decade. She is currently on the faculty of Westminster Choir College, where she coaches and teaches diction; and The Shipley School, where she has a studio of 30 pianists. She is also on the coaching faculties of the CoOPERATIVE Program and the Florence Voice Program. Ms. Scurto-Davis has collaborated on vocal recitals at New York's Merkin Hall as well as in Florence, Italy. *The New York Times* has confirmed that in this role she is a "supremely alert, sensitive partner."

Professor Sharon Friedler (Choreographer) was Director of Dance at Swarthmore from 1985-2014, and has choreographed over eighty works for concert stage, opera, and musical theatre for professional and college productions in Canada, Italy, Poland, and various venues in the United States. At Swarthmore, she teaches courses on the arts as social change, composition, dance and film, and others in the dance history and theory sequence. Her research interests include dance and gender as well as the traditional and contemporary dances of Ghana. Sharon is the co-editor of the book *Dancing Female: Lives and Issues of Women in Contemporary Dance* and also continues to practice and write about traditional and contemporary dances of Ghana. Her dance training began with tap when she was five years old; she has studied and performed a wide variety of dance styles from various cultural contexts in companies in Canada and the United States and has taught at colleges, universities, and festivals in Canada, Ghana, Italy, Poland, the United States, and Wales. Sharon has also served as the chief examiner for Dance for the International Baccalaureate Organization since 2000.

Logan Grider (Scenic Designer) received an MFA in painting from Yale University in 2007; studied at the Skowhegan School of Painting and Sculpture in 2006; received a BFA from the School of the Art Institute of Chicago in 2003; and studied at the International School of Art in Umbria, Italy, in 2001. His work has been exhibited nationally in solo and group shows. Currently, Logan is represented by David Findlay Jr. Gallery in New York, New York. Selected awards and honors include a Pollock Krasner Foundation Grant, a Skowhegan Fellowship, the Yale University; The Robert Schoelkopf Fellowship, Yale University, the Harry Harris Prize in Painting from the 72nd Woodmere Juried Exhibition, and a Louis Comfort Tiffany Foundation nomination. Logan's work has been reviewed in *Artforum*, *ArtNews*, *The Brooklyn Rail*, *The Boston Globe*, and the *The New York Times*. Logan has been an Assistant Professor of Studio Art at Swarthmore since Fall 2009. Previously he was Critic of Painting and Printmaking at Yale University and an Assistant Professor of Painting at the University of Kentucky.



Wesley Han '18 (Ray) is currently a freshman at Swarthmore College. He hopes to pursue a double major in both English Literature and Theater. At Swarthmore, he has appeared as Song Liling in Eileen Hou's *M. Butterfly* and as Nathan Detroit in the Music Department's production of *Guys and Dolls*.

Erica Janko (Cat) is a sophomore at Swarthmore College. She is pursuing a major in Sociology/Anthropology and a minor in Dance in the Honors Program. At Swarthmore she has performed in the Fall 2013, Spring 2014, Fall 2014, and Spring 2015 Student Dance Concerts. She is the current president of the student dance group Terpsichore.

Michelle Johnson '16 (Production Assistant) is a junior at Swarthmore College, double-majoring in Theater and Neuroscience. She works with the LPAC Production staff as an Assistant Stage Manager and Production Assistant. Additionally, she has worked in the LPAC office for two years as an Office Assistant.

Performers

Singers

Bradley J. Carter	The King's Messenger
Kyle Leigh Carney	Kai
Wesley Han	Ray
Aurora Martinez Del Rio	Mi
Natasha Nogueira	Woo
Sarah Tupchong	Cha
Kimaya Diggs	Professor Song
Kelly Langhans	Bo

Dancers

ShaKea Alston	Frog
Sarah Branch	Owl
Erica Janko	Cat
Barrett Powell	Zebra

Orchestra

Angela Oh	Flute
Annie Tvetenstrand	Flute
Zac Tanner	Viola
Jasmine Sun	Violin
Yeon Jae Shin	Violin
Olivia Edwards	Cello
Helen Thum	Timpani/Percussion
Debra Scurto-Davis	Piano

Chester Children's Gamelan Project

2014-15 Participants

Kamyiah Atkinson	Jashana Henson	Nancy Peltier*
KyShawn Atkinson	Dizari Hunter	Syni Reese
Faith Clark-Grant	Dion Hunter	Nathan Roberts
Olivia Edwards*	Tamia Johnson	Peggy Thompson*
Molly Feldman*	Jaimi Kim*	Tom Whitman*
	Alicia Naylor	

**indicates adult volunteer*

Who's Who



ShaKea Alston '17 (Frog) is a sophomore at Swarthmore College. She is a Special Major in Peace and Conflict Studies/Dance with a minor in Philosophy. ShaKea performed in the Gaga Repertory Piece in *Spring 2015 Dance Concert*. She also appeared as a Hot Box Girl in a high school production of *Guys and Dolls* (2012). ShaKea is a member of student dance groups Rhythm n Motion and Terpsichore.

Nathalie Anderson (Librettist) is the author of three books of poetry, and a frequent collaborator with Thomas Whitman on operatic projects. *The Royal Singer* is the fourth opera they've produced together. Anderson has taught in the Department of English Literature at Swarthmore College since 1982.

Sarah Branch '17 (Owl) is currently a Sophomore at Swarthmore College. Sarah is a course major in Theater as well as an Education-Sociology/Anthropology Special Major. Most recently, Sarah played the role of Noor Inayat Khan in Patrick Ross's directing thesis, *Here in My Garden* (2015) in Swarthmore's Department of Theater. Additionally, Sarah has appeared as Wendy Darling in the department's production of *Peter Pan* (2014) by J.M. Barrie, and Lucia/Translator in the department's production of *Mad Forest* (2014) by Caryl Churchill. Outside of Swarthmore, Sarah has performed in various community and regional theater productions; some of these credits include Lina Lamont in *Singin' in the Rain* (2013) and Chris Gorman in *Rumors* (2012) by Neil Simon. Sarah also participates in the tri-college student dance group, Rhythm n Motion and Swarthmore's all female a cappella group, Grapevine.



Bradley J. Carter '15 (The King's Messenger) is finishing his senior spring at Swarthmore College, where he has double-majored in Music and Computer Science. He appeared last fall in *Guys and Dolls* (2014) as Nicely-Nicely Johnson and is a member of the Wind Ensemble, Chorus, and Chamber Choir. In addition to performing, Bradley enjoys and studies musical composition.

Madeline Charne '14 (Dramaturg and Production Assistant) graduated from Swarthmore College with double honors majors in Theater and English, and a focus on the dramaturgy of Shakespeare's canon. She is an early-career dramaturg, stage manager, and theater artist working in Philadelphia. She is a member of the women centric theater company ReVamp Collective, and has worked with Luna Theater, George and Co., Redacted Theater Company, Unstuck Theater, the Wilma, and the Walnut, among others. Currently she is a grant-writing apprentice at Walnut Street Theatre and in her spare time she tries to make theater that transcends reality and questions social expectations. She also really enjoys making pies.

Kimaya Diggs '15 (Professor Song) is a senior at Swarthmore College, graduating in May with a major in Creative Writing before moving to Boston to pursue a career in music. At Swarthmore, Kimaya has appeared in a number of musical and theatrical productions, including *South Pacific* (2014) as Bloody Mary and the new play *Here in My Garden* (2015) as The Gardener. Outside of Swarthmore, her focus is in music, touring with international folk music group Northern Harmony as a performer and teacher.



Shane Dreher (Technical Director) is currently a freelance theater technician in the Philadelphia area. Recently he was the charge painter for Interact Theater Company's *Uncanny Valley*. He's also worked for the Philadelphia Opera and the Walnut Street Theatre, and looks forward to meeting and working with other people in the coming months!

Audrey Edelstein '15 (Musical Director) is currently a senior at Swarthmore College. She is a Music Major and hopes to use conducting and music education to promote social change through music, specifically to empower communities traditionally underrepresented by classical music. At Swarthmore she has conducted Music Department staged performances of *Guys and Dolls* (2014) and *South Pacific* (2013) as well as Drama Board productions of *I Love You Because* (2013) and *The 25th Annual Putnam County Spelling Bee* (2012). Audrey is the Assistant Conductor and principal bassoonist of the Swarthmore College Orchestra.

Olivia Edwards '16 (Cello) is a junior at Swarthmore College, and is a double-major in Music and Math. She plays in the Swarthmore College Orchestra and Gamelan Semara Santi and works with the Chester Children's Gamelan Program. This is her first time playing in an opera.

Allison Emmerich (Production Manager/Stage Manager) is delighted to work on this unique production at Swarthmore College. Since 2010, Allie has been a member of the Production Office of the Lang Performing Arts Center as its resident Stage Manager, where she also mentors student stage managers and crew members. Outside of Swarthmore, Allie works as a stage manager, production manager, and event coordinator. She has worked with Headlong Dance Theatre, Ballet Inc., Youth America Grand Prix, Pig Iron Theater, The Philadelphia Shakespeare Theatre, Pennsylvania Shakespeare Theatre, and several others. She also does much event coordination, most notably to benefit the Adult Congenital Heart Association, an organization for which she is also a committee member. Thank you to this team of wonderful collaborators!

Madeleine Feldman '17 (Properties Master) is a sophomore at Swarthmore College, majoring in Educational Studies and Sociology. At Swarthmore, she works as the Props Coordinator for the Lang Performing Arts Center. She also enjoys on-stage work, most recently appearing as Linda Blalock in Patrick Ross's *Here in My Garden*, and as Pheobe and *Hamlet* in *Yellow Stockings' Roving Night of Scenes*.