

The Whole Backstage Theatre

AND THE FAMILY OF SONNY LEWIS *present*



Rodgers & Hammerstein's

OKLAHOMA!

Directed by Johnny Brewer

Choreographed by Will Casey and Natalie Harber

June 19 through June 28, 2026

The Whole Backstage Community Theatre is an equal opportunity provider.

Season Partner

THE FAMILY OF

Sonny
Lewis

Rodgers & Hammerstein's

Oklahoma!

Based on the book

"Green Grow the Lilacs" by Lynn Riggs

Cast of Characters

Curly McLain.....	Marc Muñoz
Laurey Williams.....	Ashleigh Harris
Ado Annie Carnes.....	Christina Williams
Will Parker.....	Josh Watts
Ali Hakim.....	Brandon Kelley
Jud Fry.....	Thomas Breland
Aunt Eller.....	Jenna Carpenter
Gertie Cummings.....	Elliana Rhoden
Andrew Carnes.....	Jake Williams
Cord Elam.....	Dore Hagstrom
Ike Skidmore.....	Avery Sprinkle
Slim.....	Daniel Rhoden
Kate.....	Hannah Grace Yost
Ellen.....	Sophia Zeien
Virginia.....	Morgan Lyons
Vivian.....	Amanda Feres
Dream Laurey.....	Natalie Harber
Dream Curly.....	Isaiah Rhoden

Oklahoma! is presented by arrangement with Concord Theatricals on
behalf of The Rodgers & Hammerstein Organization.
concordtheatricals.com.



Oklahoma! Youth

Emmaline Rhoden, Arabella Rhoden, Harper Muñoz
Neely Richards, Riley Richards, Fox Johnson

The Women of Oklahoma!

Josie Duquette, Olivia Holmes, Oralia Rhoden, Selah Rhoden, Ami Scott, Natalie Laabs, Sarah Williams, Jan Price, Addison Mitchell
Rosie Spaulding, Patti Collins, Gail Daniel, Audrey Laabs, Eva Stone
Patty Spicuzza, Jenni Morgan, April Duquette, Lila Jane Bonds
Mendy Johnson, Katherine Brewer, Dana Edmonds

The Cowboys and Farmers of Oklahoma!

Aidan Rhoden, Ben Harber, Oberon Harber, Casey Harris, Joshua Hobson, Wyatt Hobson, Jude McDonald, Jacob Green, Cole Leon Kelso, Cal Parker, Korbin Putlovis, Stephen-Dale Schmidt, Brayden Frederick, Noah Campbell, Evan Scott, Jackson Scott, Dick Ruhlman, Patrick Fogarty



The Oklahoma! Orchestra

Conductor	Johnny Brewer
Pianist.....	Karen Fancher
Violins.....	Diane Chong, Carmine Di Biase
Viola.....	Ben Davis
Cello	Keith LaBenne
Bass	Emily Hengeveld
Oboe.....	Megan Hipp
Flute/Piccolo	Patti Hancock
Clarinets	Josh Davis, Trey Beason
Trumpets	Drew Gardner, Jerald Bailey
Horns.....	Alex Lang, Brandon Terrell
Trombones	Robert Howard, Keith Mayo
Guitar	Keith Sullivan
Drums.....	Josh Anderson
Auxiliary Percussionist.....	Zachary Langner

Production Staff

Director	Johnny Brewer
Assistant Director/Script Supervisor.....	Missy Erin
Music Supervisor/Accompanist	Karen Fancher
Assistant to the Director/Publicist	Katherine Brewer
Choreographers.....	Will Casey and Natalie Harber
Dance Captain.....	Hannah Grace Yost
Costume Coordinator/Historian/Seamstress	Jan Price
Build Team Coordinator	Dore Hagstrom
Stage Manager	Brad Watts
Assistant Stage Manager.....	Leslie Scott
Vocal Coaches	Miriam Richey, Don Blakeney
.....	and Sarah Quinn Richey
Rehearsal Accompanists	April Duquette, Jenni Morgan
.....	and Linda Stover
Props Mistress.....	Cyd Watts
Prompter	Halea Carr
Scenic Artist	Bethany Kerr
Lighting Designer and Programmer.....	Nick McClendon
Sound Designer and Programmer	Mark Zeien
Light Board/QLab Operator.....	Taylor Hyatt
Sound Board Operator	John Everett Brewer
Special Effects Coordinator	Nick Carpenter
Costumers/Seamstresses	Susan Ruhlman, Mary Ruth McCord
.....	Denise Resler, Jan Price, Kim March-Force, Linda Stover
.....	Martha McClendon, April Duquette and Sue Bilke
Additional Costumes Provided by AMT (Arab Musical Theatre)	
Build Crew Team Leaders	Brandon Kelley and Brad Watts
Build Team Project Manager	Dawn Hagstrom
Build Crew	Byron Waldrop, Deon Smith, Lee Yarberry
.....	Don Kevwitch, Charles Ayers, Marc Muñoz, Daniel Rhoden
.....	Wyatt Hobson, Ben Harber, Josh Hicks, Jesse Yost, Eric Feres
....	Josh Hobson, Jake Williams, Nick Carpenter and Wes Trammell



Stage Crew Chloe Townley, Elias Ross
 Nick Carpenter, Bob Crook, Jeff McLaughlin
 Ireland Bolton, Jacob Johnson, Drew St. John
 Sarah Fondren and Mary Crawford McLaughlin
 Safety & Stage Weapons Supervisors..... Ben Harber, Casey Harris
 Set Design Johnny Brewer
 Cast Photographer Marc Muñoz
 Lobby Design and Decoration Sani Williams and Jessica Watts
 Program, Poster Design and Sound Effects Johnny Brewer
 Hair and Make-up Jeanne Wonders
 Box Office..... Sonya Batey
 Videographer..... Jacob Robertson



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Albertville

Musical Numbers

Act I

Overture Orchestra

Scene 1 – Laurey's Farmhouse

Oh, What A Beautiful Mornin' Curly
Laurey's Entrance.....Laurey
The Surrey with the Fringe on Top Curly
Kansas City Will, Aunt Eller and the Boys
The Surrey with the Fringe on Top – Reprise Curly
I Cain't Say No! Ado Annie
Oh, What A Beautiful Mornin'..... Ensemble
Many A New Day..... Laurey and the Girls
It's A Scandal! It's A Outrage! Ali Hakim and the Boys
People Will Say We're in Love Curly and Laurey

Scene 2 – The Smokehouse

Pore Jud is Daid Curly and Jud
Lonely Room Jud

Scene 3 – A Grove on Laurey's Farm

Out of My Dreams Girls
The Dream Ballet..... Ballet Ensemble and Orchestra

Act II

Entr'acte Orchestra

Scene 1 – The Skidmore Ranch

The Farmer and the Cowman Andrew Carnes and Ensemble
All Er Nothin'..... Ado Annie and Will

Scene 2 – Back of the Skidmore Ranch

People Will Say We're in Love - Reprise..... Curly and Laurey

Scene 3 – Laurey's Farmhouse

Oklahoma Aunt Eller, Curly and Ensemble
Oh, What A Beautiful Mornin' Entire Company

Advisory: This production contains theatrical stage weaponry and simulated gunfire, that may be startling to some audience members.

Synopsis of Scenes

Time: Just after the turn of the 20th century

Place: Indian Territory (Now Oklahoma)

Act One

Scene 1: Laurey's Farmhouse

Scene 2: The Smokehouse

Scene 3: A Grove on Laurey's Farm

There will be one 15-minute Intermission between Act I and Act II

Act Two

Scene 1: The Skidmore Ranch

Scene 2: The Back of the Skidmore's Ranch

Scene 3: Laurey's Farmhouse

Oklahoma!



Richard Rodgers and Oscar Hammerstein's *Oklahoma!* revolutionized American musical theatre when it premiered on Broadway in 1943. More than a hit show, it established the model for the modern integrated musical, where songs, dialogue, choreography, and story work together to

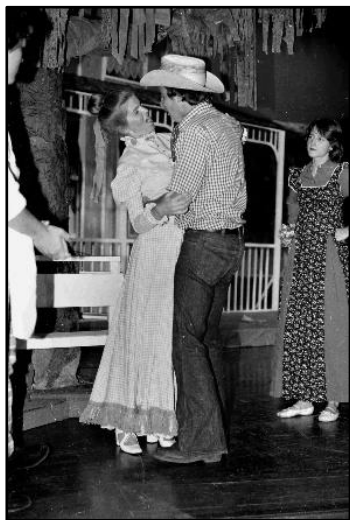
advance character and plot. Its groundbreaking Dream Ballet demonstrated how dance could reveal a character's inner thoughts and emotions. The production earned a special Pulitzer Prize in 1945 and launched one of Broadway's most celebrated partnerships. Nearly fifty years after the Whole Backstage Theatre first presented *Oklahoma!* in 1977, this new production continues that tradition, bringing to life the musical that helped define the Golden Age of American theatre.

From Director Johnny Brewer:

Oklahoma! 1977: A Legacy Begins

In the summer of 1977, the Whole Backstage Theatre presented Rodgers and Hammerstein's *Oklahoma!* at the Guntersville High School Auditorium and the Von Braun Center. Directed by Candy Rhea, the production became a defining moment in the organization's early history and showcased a talented company of performers whose contributions helped establish the theatre's reputation for excellence.

Nearly fifty years later, that cast remains an important part of the Whole Backstage story.



The principal cast included:

Curly – Phillip Anderson

Laurey – Jane Adams Cornelius

Will Parker – John McClendon

Ado Annie – Karen Bevel Bagley

Ali Hakim – Johnny Brewer

Aunt Eller – Mary Lynn Brentlinger

Jud Fry – Greg Leach

Gertie – Martha McClendon

Ike Skidmore – Porter Elder

Fred – Will Smith

Slim – Tommy Haymon

Ellen – Jan Price

Together, these performers brought to life one of the most beloved musicals ever written. Audiences laughed at the antics of Ado Annie and Will Parker, enjoyed the charm and salesmanship of Ali Hakim, were swept up in the romance of Curly and Laurey, and felt the tension created by the brooding Jud Fry. Guiding them all was Aunt Eller, whose wisdom and compassion anchored the story.

For many cast members, *Oklahoma!* was more than a production. It was a summer of friendships, creativity, and shared purpose.



Rehearsals were demanding, but those involved were helping build a young community theatre that would grow into one of Alabama's most respected arts organizations.

The production also reflected the dedication of countless volunteers behind the scenes. Costumes, scenery, lighting, music, and stagecraft came together through the efforts of people who believed quality theatre belonged in Marshall County. Their work helped lay the

foundation for the Whole Backstage Theatre's future success.

For one young cast member, sixteen-year-old Johnny Brewer, the production marked the beginning of a lifelong relationship with the theatre. Cast as Ali Hakim, he could not have imagined that nearly five decades later he would return to direct *Oklahoma!* for the Whole Backstage Theatre. The experience helped shape a career as an educator, musician, conductor, actor, designer, and director.

The influence of the 1977 cast extends far beyond a single production. They represent a generation of performers and volunteers whose passion and commitment established traditions that continue today. Their efforts helped create a theatre that has enriched the lives of thousands throughout North Alabama.

As the curtain rises once again on *Oklahoma!* in 2026, it is fitting to remember and honor those who stood on that stage in 1977. Their talent, dedication, and love for the arts helped create a lasting legacy.



The songs may have faded, the sets disappeared, and the costumes long since been packed away, but the impact of that cast remains woven into the history of the Whole Backstage Theatre.

Their performance was more than a production.

It was the beginning of a legacy.

“Oklahoma-isms”

A glossary of terms used in our production of *Oklahoma!*.

The name **Oklahoma** comes from two Choctaw words: **okla**, meaning “people,” and **humma**, meaning “red.” Together, the name is commonly translated as “red people.” It was suggested in 1866 by Choctaw Chief Allen Wright and later became the name of the state when Oklahoma entered the Union as the **46th state** in 1907.

Oscar Hammerstein’s book and lyrics for **Oklahoma!** reflect the language and dialect of early 1900s Indian Territory and Oklahoma Territory. Some of these words and phrases may sound unfamiliar today, but they help create the world of the musical you see tonight.

Box Social

A fundraising event at which boxed lunches are auctioned to the highest bidder.

Took up with

To become friendly with someone or begin a relationship.

Hoedown

An informal country gathering or party with dancing.

Indian Territory

A former territory of the United States, located in what is now eastern Oklahoma.

Peddler

Someone who sells goods in small amounts, often by traveling from place to place.

Payin’ heed to

Paying attention to.

Smokehouse

A building where meat or fish is flavored and preserved by smoke.

Surrey

An old-fashioned, horse-drawn carriage with four wheels and two wide seats.

Shivaree

A noisy celebration for a newly married couple, often involving pans, kettles, and other loud objects.

Hamper

A large basket, usually with a cover, often used for picnics.

Fascinator

A decorative headpiece

Territory

Land belonging to the United States before it became a state. In Oklahoma!, the story takes place shortly before Oklahoma statehood.

Cowman

A cattleman or rancher. In the musical, cowmen represent the ranching way of life.

Farmer

A person who works the land and grows crops. The tension between farmers and cowmen is a central community conflict in the show.

Dunn

Curly's horse

Two Bits

Currency equal to twenty-five cents (a quarter of a dollar)

Purty

A dialect pronunciation of "pretty."

Cain't

A dialect pronunciation of "can't."

Chaps

Leather coverings worn over trousers by cowboys to protect their legs while riding or working cattle.

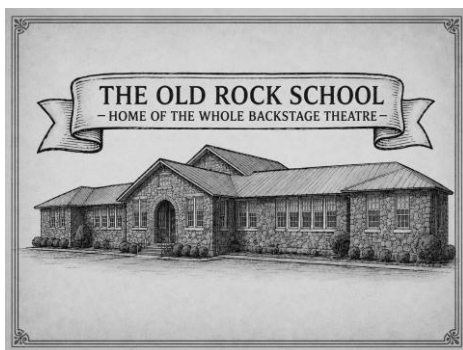
Out West

A phrase often used to describe frontier territories and the western settlements.

Happy 100th Birthday “Old Rock School”

Our home, the “Old Rock School,” formally known as Guntersville City School, began construction in 1924 and opened its doors to students in September 1926. Built as a modern Progressive Era school, it was designed to provide improved lighting, ventilation, indoor plumbing, open spaces, and a central auditorium for music, drama, and community programs.

Constructed of local stone in the Craftsman style, the school served generations of Guntersville children before being replaced in the late 1970s. Since 1979, the building has been home to The Whole Backstage, continuing the creative legacy that began on its stage nearly a century ago.



In 2002, Katherine Brewer, then Secretary of the WBS Board of Directors, began the detailed and tedious process of nominating the building as a historic site. The Old Rock School was officially listed on the National Register of Historic Places in 2003.

A Birthday Celebration Committee is being formed to honor the historic preservation of the building, its legacy, and its many stories. A date in September will be set aside for a formal recognition and celebration of our beloved home, and the public will be invited to attend.

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The Whole Backstage Theatre

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The Whole Backstage Theatre

1120 Dot Moore Way/Rayburn Avenue – P.O. Box 895

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www.wholebackstage.com

The Whole Backstage is an Equal Opportunity Provider

Content Advisory: *This production suggests themes related to emotional distress; if you or someone you know is struggling, help is available by calling or texting 988.*

In Memoriam

The Whole Backstage Theatre family lovingly remembers three special friends whose lives, talents, and dedication enriched our theatre and the people who call it home.



Tony Wildfong found a second home at The Whole Backstage. From his early days as a volunteer to his many years as an actor, stage manager, technician, and crew member, Tony became a familiar and beloved presence both onstage and behind the scenes. He brought passion, laughter, and commitment to every project. Audiences may recall

his memorable performances as Sky Masterson in *Guys and Dolls* and Charles Dickens in *A Christmas Carol: A Radio Play*. More importantly, those who worked beside him remember his generous spirit, his enthusiasm, and the joy he found in creating theatre.

Monica Martin shared her remarkable artistic gifts with The Whole Backstage through her photography. For years, she documented productions, special events, and countless memories that now live on through her lens. Her photographs captured not only performances but also the heart of our theatre family. Her work on productions such as *The Wizard of Oz* helped preserve moments that might otherwise have been lost to time. Through her artistry and generosity, Monica gave us a lasting visual history of our community theatre.



Mallory Howe brought kindness, creativity, and friendship wherever she went. A gifted singer and devoted volunteer, she shared her talents with The Whole Backstage as a member of the Black Tie Chorale in *Messiah* 2018, as an Assistant Director for *You're a Good Man, Charlie Brown*, and as a performer in *Guys and Dolls*. Mallory's warm

spirit, infectious smile, and genuine love for people made her a treasured part of our theatre family.

Though they are no longer with us, their contributions, friendships, and memories remain woven into the story of The Whole Backstage.

BLACK TIE AMERICA

A Semiquincentennial Celebration

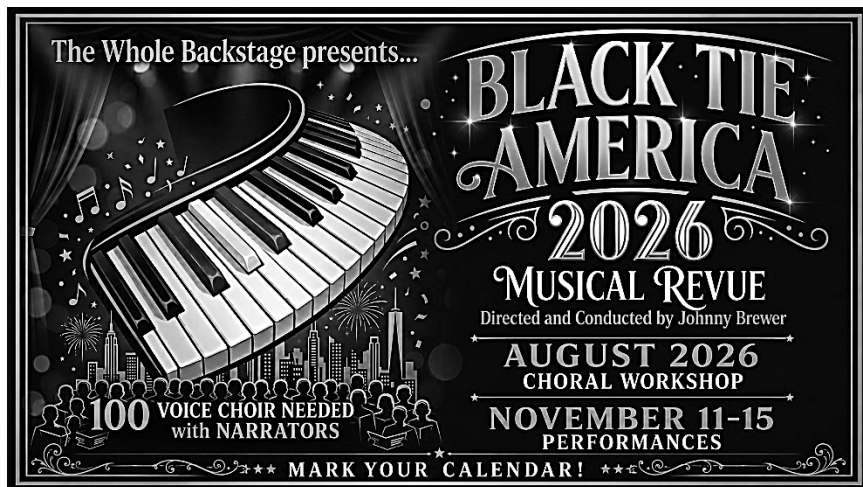
As America marks its 250th anniversary, The Whole Backstage Theatre invites you to be part of a special patriotic musical revue written, directed, and conducted by Johnny Brewer.

Featuring a 100-voice ensemble, powerful music, inspiring narration, and a stirring tribute to the American spirit, **Black Tie America: A Semiquincentennial Celebration** will be presented November 11 through 15, 2026, at The Whole Backstage Theatre.

Those interested in learning more are invited to attend a **Preview Workshop and Sing Through** on **August 2 at 2:00 PM** or **August 3 and 4 at 6:30 PM** in **Reception Room #1 at the Whole Backstage Playhouse**.

This is **not an audition**. It is an opportunity to hear the music, sing along, learn about the production, and explore the different levels of participation available. No choreography is involved, and black folders of printed music will be used for the large ensemble selections. Opportunities will also be available for soloists and narrators.

Whether you consider singing with us or simply enjoy patriotic music, we invite you to come experience this exciting preview event and learn how you can be part of this memorable celebration.





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visit wholebackstage.com to view our patron listing throughout the year!



The WBS Board of Directors would like to thank

Dr. John & Beth Ann Ziebarth

for the donation of wine for the opening night patron
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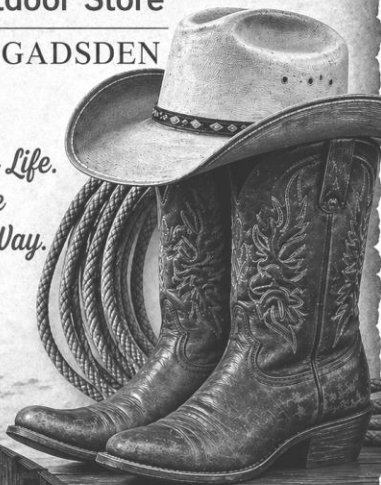
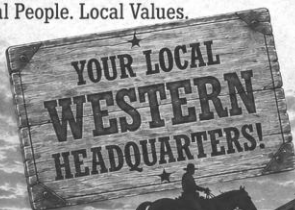
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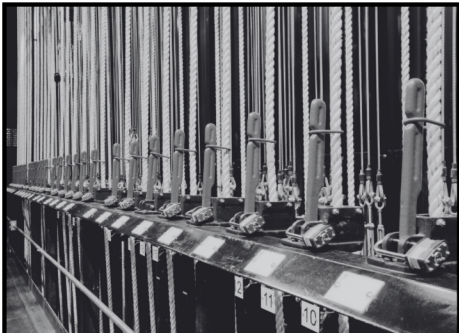
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Dedication



I first met Jan Price in December 1975 during rehearsals for *1776*, directed by the Founding Mother of The Whole Backstage, Dot Moore. Jan was beautiful and talented then, and she remains so today, still the same spirited force whenever there is a task to be done. As one of the earliest true Whole Backstagers, beginning in 1968, and one of the leading ladies of her era, Jan captivated audiences in roles ranging from Guinevere in *Camelot* to Maria in *The Sound of Music*.

Over the decades, our roles have changed from the cute comedic young man and the beautiful leading lady to administrators and dedicated behind-the-scenes volunteers. The beautiful costumes you see on stage tonight are a testament to Jan's talent, determination, and attention to detail. She and her team worked tirelessly to ensure every performer looked their best.

Jan's commitment extends far beyond the theatre. She is fiercely devoted to her



friends and family, often serving as a caregiver for those she loves. Since being diagnosed with a brain tumor in 2019, she has continued to put others before herself with remarkable grace and strength.

Jan is one of my longest and dearest friends at The Whole Backstage. Her dedication to *Oklahoma!* has never wavered. It is my honor to dedicate this production to the beautiful heart, enduring spirit, and extraordinary legacy of Jan Price.

— Johnny Brewer, Director



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