Lyric Unlimited
LYRIC OPERA OF CHICAGO
2015/16

BACK-STAGE PASS!

This backstage pass belongs to:

_____

An Opera for Youth

Two kids reclaim the world.

Music and Words by Matthew Aucoin

Major support provided by the **Nancy W. Knowles Student and Family Performances** fund. *Second Nature* and *Opera in the Neighborhoods* are supported by Lead Sponsor **J. Christopher and Anne N. Reyes** and cosponsors two **Anonymous Donors**, **Joyce E. Chelberg**, **Dover Foundation**, **Brent and Katie Gledhill**, **Goldman Sachs**, **Mr. and Mrs. Eric L. Hirschfield**, **Kenneth R. Norgan**, the **Donna Van Eekeren Foundation**, **Marilyn D. Ezri, M.D.**, the **Walter Family Foundation**, and **Wintrust Community Banks**, with additional support from Norman and Virginia Bobins/The Robert Thomas Bobins Foundation, and Richard P. and Susan Kiphart.

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Welcome to the latest edition of Lyric Opera of Chicago's ***Backstage Pass!*** This is your ticket to the world of opera and an insider's guide to Lyric Unlimited's production of *Second Nature*.

op•e•ra (noun) A play in which most or all of the words are sung, and the music helps tell the story. Like a movie or a play, an opera combines acting, sets, and costumes. What makes an opera different is that the story is told with music and singing instead of just talking. The first operas were written in Italy over 400 years ago—but *Second Nature* was written in 2015!

What to Expect...

- The performance will last 45-minutes
- This opera is sung in English
- Our show requires you to be a quiet listener, but you can clap and cheer loudly at the end

Look for...

- Scenery and other items on the stage
- Musicians playing instruments
- Performers wearing costumes

Listen for...

- People singing their stories
- Different kinds of voices, from high (soprano) to low (bass)
- Different types of instruments—piano, violin, and clarinet

Enjoy the show!

Lydia, Jake, and David drawn by costume designer Sally Dolembo.

Scenic design by William Boles

Second Nature

The Story of the Opera

Matthew Aucoin, *composer and librettist*

The Characters

Lydia, a 12-year-old girl (mezzo-soprano)

Jake, a 10-year-old boy (tenor)

Elder Constance, leader of the Habitat (mezzo-soprano)

Elizabeth, Jake's mother (mezzo-soprano)

David, Lydia's father (baritone)

Bonobo, a wise old ape (baritone)

The Setting

A future where climate change has made most places on the planet unlivable, and the surviving humans have built a shelter they call the "Habitat" to protect them from the outside world. Everything in the Habitat is a virtual or synthetic copy of what was once found in nature.

The Story

Elder Constance has decided there is no hope for repairing our planet and forbids anyone to have contact with the outside world. She shares her plan with Elizabeth and David. Jake (Elizabeth's son) and Lydia (David's daughter), overhear the adults' conversation and are sad to learn they can never leave the Habitat.

While discussing the bad news, Jake and Lydia are surprised by a talking ape— a bonobo! Bonobo tells the children how wonderful the world once was before humans neglected nature.

Elder Constance catches Jake and Lydia talking to Bonobo and tells their parents. Elizabeth and David scold their children and tell them how they were forced to build the Habitat to protect their families. Jake and Lydia begin to dream of what the natural world might be like.

Later, Bonobo tells Lydia and Jake of a tree he has kept hidden. He offers a piece of fruit from the tree to them. Lydia takes a bite and is overjoyed by how great real food tastes. She convinces Jake to take a bite, too. The children wonder whether they could leave the Habitat in search of other real food. Bonobo reminds them that leaving is forbidden, but then he suggests they use the trash chute to sneak out.

Elder Constance suddenly appears, catching Lydia and Jake with the forbidden fruit. She decides to punish the children by making them stay in their homes for an entire year. But Elizabeth and David defy Elder Constance and let their kids go free. When they open the gates, Elder Constance feels the fresh air and is reminded of how wonderful nature can be, as Lydia and Jake begin their journey into the world waiting outside.

Elder Constance drawn by costume designer Sally Dolembo.

Sing it Loud!

Do you see any microphones on the set? Probably not—because opera singers don't need them! Opera singers are like Olympic athletes. They go through years of training so their voices can fill an entire auditorium WITHOUT microphones!

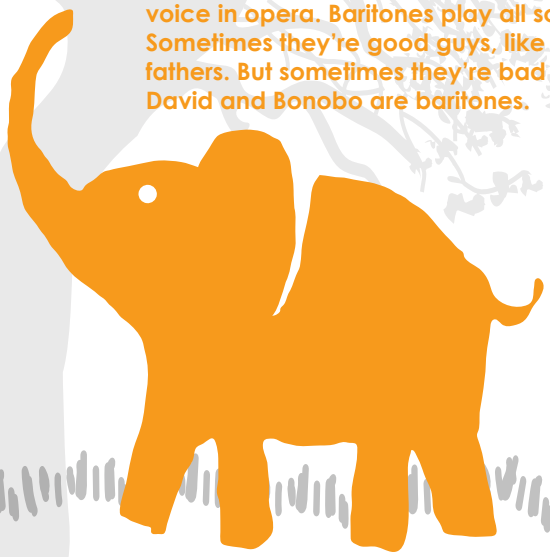
Here are voice types usually found in opera:

Soprano (soh-PRAH-no) - the highest female voice in opera. They usually sing roles like daughters, girlfriends, wives, or princesses.

Mezzo-soprano (MET-soh soh-PRAH-no) - the middle range of the female singing voice. They might play good or bad characters—everything from sisters to daughters to mothers to evil queens. Lydia, Elizabeth, and Elder Constance are mezzo-sopranos.

Tenor (TEH-ner) - usually the highest male voice in opera. Tenors often sing roles like heroes or princes. Jake is a tenor.

Baritone (BEAR-ih-tone) - the middle male voice in opera. Baritones play all sorts of roles. Sometimes they're good guys, like brothers or fathers. But sometimes they're bad guys, too. David and Bonobo are baritones.



Bass (BASE) - the lowest, deepest male voice of all. Basses often play characters who are old and wise, but they can also be evil villains.

What kind of voices do you think these animals would have if they sang an opera?

Think of your favorite story, movie, or television show. If that story was to be turned into an opera, what kind of voice types would be best for each character?

You can hear different kinds of voice types in popular music too. Do your favorite singers have high voices or low voices? Can you guess what voice type they might be?

How an Opera

Story
Someone, usually a librettist or composer, finds a story that they think would make a good opera. The story can be from literature, like myths or fairy tales, or from historical or present day events. It can even be made up from scratch.

Librettist
A writer called the librettist takes the story and turns it into a script, like a play. An opera script is called a libretto and includes characters, scenes, and stage directions.

Composer
The composer writes the music in a way that best tells the story. Together, the music and libretto make up the score.

Matthew Aucoin, composer and librettist

Stage Director
The stage director studies the score and decides how the opera should look and be acted out on stage. The singers, set designer, and costume designer help bring the director's ideas to life.

Matthew Ozawa, stage director

Designers
The designers work with the director on how the production will look. With the help of builders, the designers create costumes, props, and a set.

William Boles, set designer

Sally Dolembo, costume designer

Stage Manager
The stage manager helps the stage director manage the rehearsals and the performers. The stage manager writes down where people and sets move in the opera and manages all performances once the stage director is finished with the rehearsal.

Is Created

Julie Miller (Elizabeth)

David Govertsen
(David and Bonobo)

Leah Dexter
(Elder Constance)

Sylvia Szadovszki
(Lydia, Lincoln Park Zoo
performances)

Cast

The cast is a group of singers (and sometimes actors and dancers, too!) who act out the opera with the help of the stage director and the stage manager. The cast are the people you see on stage.

Brett Potts
(Jake, Opera in the
Neighborhood performances)

Louise Rogan
(Lydia, Opera in the
Neighborhoods performances)

James Onstad
(Jake, Lincoln Park Zoo performances)

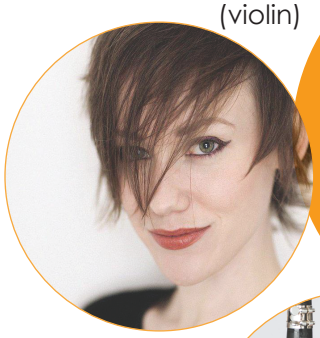
Instrumentalists

The instrumentalists play the music! There are three players in *Second Nature*.

Audience

The audience is YOU! What would a show be without an audience? That's when everybody's hard work pays off.

Dawn Marlowe Gingrich
(violin)



Shannon McGinnis
(piano, Lincoln Park Zoo performances)

Zachary Good
(clarinet)

Meet the Composer

Matthew Aucoin

(pronounced oh-KOYN)

Matthew Aucoin wrote the mu
and the libretto for Second Natu

Age: 25

Hometown: A small town near Boston, MA

What's your favorite kind of music other than opera?
So many kinds...indie rock, jazz, non-operatic classical music.

What was your favorite subject in school?
Literature. Much more than music, actually.

What inspired you to become a composer?
I caught the composing bug pretty early—I think I was six. I heard Beethoven's Ninth Symphony and got addicted.

Tell us about the first time a composition of yours was performed in public.
I was about nine when I first heard my own music performed. A local orchestra played a piece of mine.

Where did you get the idea for *Second Nature*?
I got the idea for *Second Nature* when I was walking around the Lincoln Park Zoo. Seeing our planet's cool, funky, beautiful creatures made me think about how much of nature is disappearing—and a big part of that is humans' fault. Some of those animals' natural habitats are in danger because of pollution, for example. So I imagined a future world in which humans have messed up the environment so terribly that now *we* have to live in a zoo, to hide from the terrible heat and storms and toxic air outside.

How do you decide which voice type each character should be?
I decide the characters' voice types based on their personality and their attitudes. For example, a bird might be a soprano, which is a really high woman's voice, and an old king might be a bass, which is the deepest kind of male voice. But sometimes there are surprises: sometimes a male character is sung by a woman, or the other way around. The human voice expresses parts of ourselves that we don't see every day. There are parts of me that I would want to express through a heroic tenor voice, and there are other parts of me that feel more like a squeaky soprano.

What's the point of having people sing a story instead of just telling it like in a movie or a play or a TV show?
Yeah, why do opera singers sing? It risks looking pretty silly, right? Well, try something out at home: imagine you're having a conversation with your friend, and you start to get into an argument. At first you're talking normally, but then you start to get mad. You can feel your cheeks getting flushed, you can feel your pulse, and you raise your voice. At the moment when you raise your voice, listen to yourself: you just sang. When we raise our voices—if we're really excited or overjoyed or angry—we push them closer to music. (Imagine yourself yelling "MOM! MOOOOOOOM!" You're basically singing.) And opera is the world of *that* music—the music of human passion, of the things that we express in music because speech doesn't say it strongly enough. It's a way of letting our passion and emotions out into the world without hurting each other.

What's your advice for someone interested in being a composer?
Listen. Just listen to and absorb as much music as you can—and not just music; listen to the music of the world around us. And if you want to make music up, find some friends that you want to make music with!

What's your favorite zoo animal?
Flying squirrel

Sally Dolembo's costume design sketch for Bonobo.

Liberate your Inner Librettist!

The word "libretto" comes from the Italian word *libro*, meaning "book."

The libretto is the words to the opera. A librettist is the person who writes the libretto. The composer writes music to fit the libretto, or sometimes the libretto is written to fit the music. For *Second Nature* the composer and the librettist are the same person!

The following words are found in the libretto of *Second Nature*. Can you use them to help complete the story below?

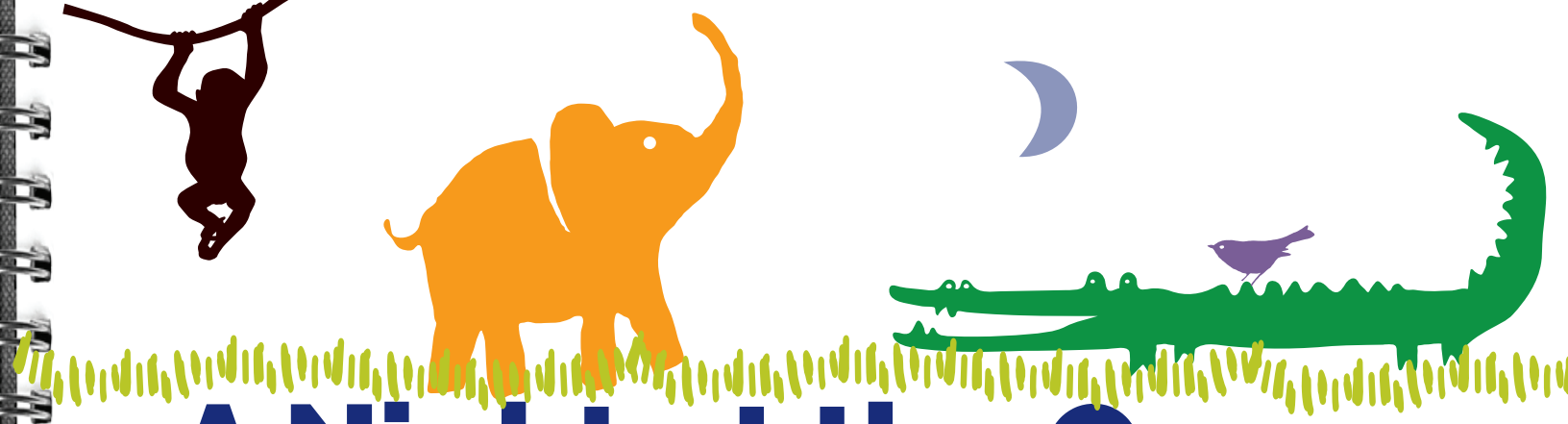
- **banished** (*verb*): being forced to leave as punishment
- **civilization** (*noun*): all the societies of the world
- **epic** (*adjective*): very great and impressive
- **extinct** (*adjective*): no longer exists
- **forbidden** (*verb*): to say that something is not allowed
- **habitat** (*noun*): the place or type of place where a plant or animal lives or grows
- **species** (*noun*): a group of living things with common traits or qualities
- **synthetic** (*adjective*): something made by chemicals to imitate something from nature
- **virtual** (*adjective*): doesn't physically exist, but computer software makes it look like it does

In the not-so-distant future, humans have damaged Earth's climate so badly that people and animals must live indoors all the time. Many __noun__ of animals have become __adjective__ and no longer roam wild like they once did. A small group of humans have built a __noun__ to protect them from the outside world. Everything inside is a __adjective__ copy of what was once found in nature. Elder Constance has __verb__ everyone from leaving, and Jake and Lydia are sad they will never see the natural world.

A talking ape—a bonobo—appears and tells Jake and Lydia how wonderful nature was before humans neglected it and ruined the planet. They begin to dream of how different the natural world must be from theirs where __adjective__ trees are made out of plastic. Bonobo shows Jake and Lydia a real tree he has kept secret from the adults. Lydia and Jake are so excited that they decide to go on an __adjective__ adventure into the unknown world outside the gates.

Elder Constance suddenly appears and says the children have endangered all of __noun__ and must be __verb__ forever! But she changes her mind and decides to punish them by making them stay in their homes for an entire year. Lydia and Jake's parents defy Elder Constance and open the gates so the children can begin their journey into the world waiting outside.

What happens next is up to you! What do you think Jake and Lydia find outside the gates?



A Night at the Opera

Word Search

The following terms are commonly used in opera and other art forms.
Do you recognize any of these words from other languages? Do any of these words have another meaning in a different setting? See if you can find these terms in the word search below.

K	W	R	G	K	V	B	J	V	J	V	S	G	J	U	G	Y	R	N	G	E	V	T	N	T	M	S	V	Y	F
Z	T	C	U	M	I	W	T	O	P	T	J	D	L	I	B	R	E	T	T	O	G	X	K	L	C	C	K	U	V
V	F	R	T	F	A	L	S	Q	E	Q	F	G	N	I	U	V	F	Q	T	O	F	Y	O	W	Q	F	K	P	V
K	C	H	I	D	F	D	B	U	U	S	F	J	P	V	I	F	T	N	O	H	D	Y	B	R	A	V	O	D	Y
K	I	P	G	O	N	R	D	S	L	Z	J	B	M	O	I	S	I	P	Z	N	Q	R	J	R	N	J	W	F	U
O	P	B	N	K	C	O	N	D	U	C	T	O	R	A	A	I	K	N	Y	Z	Q	U	A	R	T	E	T	P	T
V	A	R	I	A	G	Q	L	D	Z	Z	T	Q	W	C	V	P	T	V	A	D	V	E	M	X	G	A	A	P	O
E	W	H	B	J	Z	T	X	I	N	Q	N	J	B	W	H	L	B	A	Y	L	I	C	P	V	F	B	R	C	S
R	B	Z	A	V	J	D	X	L	W	L	R	D	C	H	O	R	U	S	C	J	E	F	Y	N	B	N	A	C	T
T	S	C	O	R	E	K	U	M	G	I	N	R	E	C	I	T	A	T	I	V	E	K	W	Z	V	L	Y	N	Y
U	P	K	I	F	G	N	L	M	K	W	Y	Q	N	L	M	Z	Q	Z	O	U	K	J	C	M	Q	F	M	T	C
R	H	K	J	F	B	Y	F	N	K	Q	D	V	S	I	F	T	H	C	C	M	C	Z	I	X	S	R	E	A	M
E	Z	V	C	M	Z	F	I	F	O	F	G	Q	U	K	O	N	X	A	H	R	B	G	O	H	Q	V	M	I	H

libretto: The words or script of an opera.
score: The book containing all the music for every voice and instrument in an opera.
act: A group of scenes with a common theme, such as a specific time or place. Most operas are divided into two, three, or even more acts; some have only one act.
cast: All the singers and actors who appear on stage.
conductor: The person who leads the orchestra and the singers during the performance.
aria: A musical piece sung by one person. The words in arias are usually all about the emotions a character is feeling.
recitative: A musical conversation. The words in recitatives are usually more about telling the story than about emotions.
duet: A musical piece sung by two people.
trio: A musical piece sung by three people.
quartet: A musical piece sung by four people.
chorus: A musical piece sung by a group of people.
overture: A musical introduction to an opera played by the orchestra.
finale: The final musical number in an opera (or an act), often involving multiple people.
bravo: Italian for "nicely done." If they really like an opera performance, audience members shout "bravo!" along with applauding.

Why Do Scientists Study Animal Behavior?

by Lincoln Park Zoo

In zoos and aquariums, scientists may study behavior to make sure all animals are healthy. They also may want to know how an animal uses the space in its habitat to make sure that the habitat fills all the needs for that particular animal. Behavior studies are a great way to learn about animals since scientists can observe animals from a distance.

In the opera *Second Nature*, animals and humans both live within these habitats. In reality, zoos spend a lot of time researching each animal species to be sure that the habitat fills that animal's needs, including food, water, shelter, enrichment, and any social groupings, to keep the animal active both mentally and physically. In the wild, many of the reasons to study animal behavior are the same. Scientists want to be sure that animals in the wild are healthy and can use their habitats in a natural way. In many places around the world, humans change the environment and may take away important habitats from animals. This happens in *Second Nature*—humans have hurt the environment and can no longer live outdoors.

Lincoln Park Zoo is dedicated to connecting people with nature by providing a free, family-oriented wildlife experience in the heart of Chicago and by advancing the highest quality of animal care, education, science, and conservation. Over the last 20 years, the zoo has added over 40 researchers to conserve habitats and animals and make sure they are safe and healthy!

Observing Ape Behavior

Imagine you are a Lincoln Park Zoo researcher in the Republic of Congo in Africa, where you study how gorillas and chimpanzees live near one another in one of the most protected natural landscapes on earth. The Goualougo Triangle is home to forest elephants, chimpanzees, and western lowland gorillas, many of which have never seen humans. By studying ape behavior, tool-use, and how logging affects these endangered animals, scientists David Morgan and Crickette Sanz collect data that will help ape conservation throughout Africa.

Morgan and Sanz collaborate with a field team of Congolese researchers and assistants to track the apes as they move through the forest, recording how the animals interact with one another, use tools, and find food. Motion-sensitive "camera traps" provide images and video of animals that are hard to see in parts of the park that are hard for people to reach.

As researchers monitor the apes of the Goualougo Triangle to learn more about their behavior, they also learn about how logging affects chimpanzees and gorillas. The Goualougo Triangle is part of a protected National Park, but the forests around the Triangle are used for logging. By monitoring the movement of chimpanzee and gorilla populations before, during, and after logging, the researchers get information to improve sustainable logging practices, helping conservation efforts across Africa for these endangered apes. Research like this will ensure that a situation like that of *Second Nature* will never happen, that there will always be safe spaces for these great apes to roam.

For more information on the Goualougo Triangle Ape Project, please visit http://www.lpzoo.org/conservation-science/projects/goualougo-triangle-ape-project.

Animal Behavior Study

The study of animal behavior is called ***ethology***. Scientists who study animal behavior use ethograms. Ethograms are checklists of the types of behaviors a scientist might see an animal doing. Now, you will conduct your own animal behavior research!

You will need the ethogram on the following page, a pencil, and a stopwatch.
Pick one individual animal at the zoo or in your school yard to watch for 5 minutes.
Record your animal's behavior every 15 seconds.

Discussion Questions

- **Which behavior did you see most often?**
- **Do you think you would have different results if you watched your animal at a different time of day? Why or why not?**
- **Do you think that studying animal behavior can help people protect animals and conserve their habitats? How? Do you think that if more people in *Second Nature* studied apes like the bonobo and their habitats, they would have been more likely to protect these animals and conserve their habitats? Why or why not?**
- **If you could design a habitat for the bonobo, what would it look like? What kinds of things do you think apes, like bonobos, chimpanzees, and gorillas, need to stay mentally and physically healthy?**

To learn more about how Lincoln Park Zoo protects wildlife and natural habitats, please visit www.lpzoo.org/conservation-science.

Project ChimpCARE

In addition to research in the wild, Lincoln Park Zoo also works to improve the wellbeing of chimpanzees in the United States through Project ChimpCARE. To learn more about ChimpCARE visit www.chimpcare.org.

Animal Ethogram

Observer's Name: _____ Date: _____

Time: _____ Animal Species: _____

Feed – The animal is eating food or drinking water. This includes chewing the food.

Social – The animal is interacting with another animal.

Active – The animal is moving, such as running, flying, walking, or climbing.

Self-Groom – The animal is alone doing something that involves her or his self. This behavior is different than active because the animal is not going anywhere. For example, scratching or cleaning oneself.

Inactive – The animal is sleeping, relaxing, or just sitting still and not doing any other behavior.

Not Visible – You cannot see the animal you were observing.

Other – The animal is doing a behavior other than the ones described above.

Time	Feed	Social	Active	Self-Groom	Inactive	Not Visible	Other
:15							
:30							
:45							
1:00							
1:15							
1:30							
1:45							
2:00							
2:15							
2:30							
2;45							
3:00							
3:15							
3:30							
3:45							
4:00							
4:15							
4:30							
4:45							
5:00							
Total							

Notes

Meet the *Second Nature*
Cast, Players, and Production Team

Name: Sylvia Szadovszki (Lydia in the Lincoln Park Zoo performances)
Hometown: Calgary, Alberta, Canada
Favorite kind of music other than opera: Pop
Favorite subject in school: Languages: French, Spanish, Latin
First public performance: I was five years old. I was chosen to sing a solo at our Christmas concert about a scrawny Christmas tree that nobody wanted. Now I feel like I should get a scrawny tree for Christmas this year.
Favorite zoo animal: Red panda

Name: Louise Rogan (Lydia in the Opera in the Neighborhoods performances)
Hometown: Manchester, England
Favorite kind of music other than opera: Folk
Favorite subject in school: Music
Advice for anyone who wants to be a singer: Hard work is key. Find music that excites you and that you love, and work hard to make it the best that it can be.
Favorite zoo animal: Penguin

Name: James Onstad (Jake in the Lincoln Park Zoo performances)
Hometown: Santa Fe, NM
Favorite kind of music other than opera: Jazz, hip hop, rock, blues
Favorite subject in school: Physics and biology
First public performance: When I was in the 6th grade, I sang Amahl in an opera called *Amahl and the Night Visitors*. The opera is very moving, and I loved how much people were affected by the show.
Favorite zoo animal: Giraffe

Name: Brett Potts (Jake in the Opera in the Neighborhoods performances)
Hometown: Orwell, NY
Favorite kind of music other than opera: Progressive rock and metal most recently, but I have long liked other genres such as jazz, and classic rock.
Favorite subject in school: Science—especially chemistry.
First inspiration to become a singer: In middle and high school I sang a lot of musical theater, and some pop and gospel. But in college I was exposed to a lot of opera and I was just fascinated by the incredible sound that a human voice could make without any amplification or technology to aid it. I decided I had to explore that and I became hooked.
Favorite zoo animal: Ocelot

Name: Leah Dexter (Elder Constance)
Hometown: Detroit, MI
Favorite kind of music other than opera: Rhythm & blues and soul
Favorite subject in school: Science
First public performance: I was in kindergarten and it was the spring concert. I got to sing a solo, "Love Makes the World Go 'Round" and also got to dance a little ballet routine. It was awesome.
Favorite zoo animal: Spider monkey

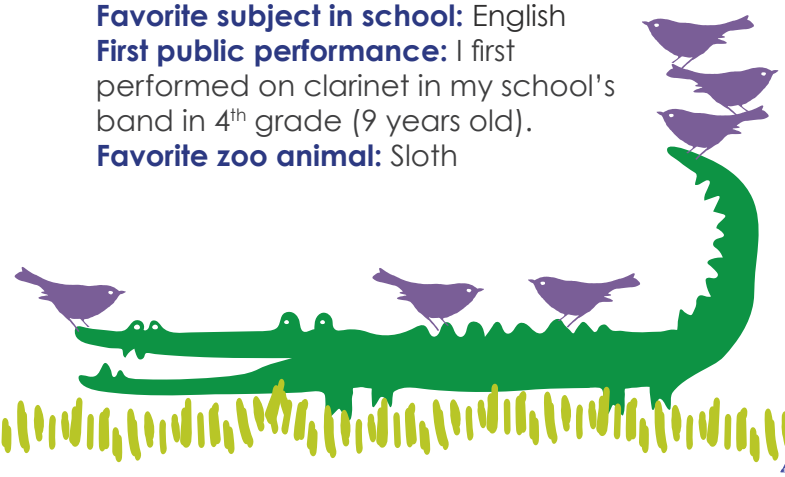
Name: Julie Miller (Elizabeth)
Hometown: Sacramento, CA
Favorite kind of music other than opera: The Beatles and Queen
Favorite subject in school: English
First public performance: I was around 8 years old. I sang "Oh Holy Night" as part of my school choir's Christmas concert.
Favorite zoo animal: Monkey

Name: David Govertsen (David and Bonobo)
Hometown: Wheaton, IL
Favorite kind of music other than opera: '80s pop/rock
Favorite subject in school: Math—until I got to calculus
Advice for anyone who wants to be a singer: Go to as many performances as you can to watch how singers do their thing.
Favorite zoo animal: Giraffe

Name: Shannon McGinnis (Pianist for the Lincoln Park Zoo performances)
Hometown: Holly Ridge, NC
Favorite kind of music other than opera: Art song, classic rock, bluegrass
Favorite subject in school: English
First inspiration to become a pianist: I began playing piano at the age of six and somehow always knew that I would be involved in music.
Favorite zoo animal: Baby elephant

Name: Dawn Marlowe Gingrich (Violinist)
Hometown: Wilmette, IL
Favorite kind of music other than opera: Indie rock, pop, The Beatles, Marvin Gaye, James Brown
Favorite subject in school: English. I couldn't believe they gave us credit for reading at school.
Advice for anyone who wants to be a musician: Practice! Also: listen to great music, look at great art, and read as much as you can.
Favorite zoo animal: Big cats and penguins

Name: Zachary Good (Clarinetist)
Hometown: Pittsburgh, PA
Favorite kind of music other than opera: Jazz, French baroque, hip hop
Favorite subject in school: English
First public performance: I first performed on clarinet in my school's band in 4th grade (9 years old).
Favorite zoo animal: Sloth



Name: Matthew Ozawa (Stage Director)
Hometown: Los Angeles, CA
Favorite kind of music other than opera: Classical orchestral music
Favorite subject in school: Music. Theater. Dance. Go figure.
First public performance: I started the craft of "directing" at an early age, for example, directing my cousins in made-up shows for family gatherings. But I think my first professional directing job for a paying public audience (outside college) was an off-off-Broadway interdisciplinary play that I conceived, produced, wrote, and directed when I was 24.
Favorite zoo animal: Penguin

Name: William Boles (Set Designer)
Hometown: Lakeland, FL
Favorite kind of music other than opera: Pop and indie
Favorite subject in school: Art
First inspiration to become a designer: Seeing the sets at my community theater when I was in middle school. I was probably 14.
Favorite zoo animal: Giraffe

Name: Sally Dolembo (Costume Designer)
Hometown: Michigan City, IN
Favorite kind of music other than opera: Bluegrass and "bluegrass fusion"
Favorite subject in school: History
First design for a public performance: The first time I designed a "costume" was my First Communion dress when I was seven years old. My mother let me design it and pick out all the fabrics, and she made it for me.
Favorite zoo animal: Cheetah

Name: Donald Claxon (Stage Manager)
Hometown: Louisville, KY
Favorite kind of music other than opera: Jazz and modern classical
Favorite subject in school: Psychology and physics
First inspiration to become a stage manager: I was inspired by my high school theater teacher who let me work on a play.
Favorite zoo animal: Otter