

MORE CRITICAL PRAISE FOR BILL FABRIS

For *DER FLIEGENDE HOLLÄNDER*

“OperaDelaware offers Wagner of distinction... as the dramatic opening began, the audience knew that they were in for a memorable evening.”

Rick Mulrooney, *THE NEWS JOURNAL* 5/9/98

For *H.M.S. PINAFORE*

“Super is a small word for this production. It is energized, it moves... Bill Fabris (his name) will certainly draw me to the theatre again.”

Bert Wechsler, *DAILY NEWS* 12/23/87

“...set a winner a sail... playing the work as straight faced as possible... There is a sunny graceful wit that captures the show's delicate balance of comedy and sentimentality.”

Michael Kimmelman, *NEW YORK TIMES* 12/26/87

For *COUNTESS MARITZA*

“Fabris's staging and choreography keep sensibly close to the score's musical impulses.”

Allan Kozinn, *NEW YORK TIMES* 4/28/92

For *HAIR*

“...this production was enhanced by a well-balanced ensemble... an experience one is bound to enjoy... as fresh as the day it opened on Broadway in New York City.”

Michel Labelle, *MIROIR de PARIS* 4/1/84

“...an exciting evening... thanks to Bill Fabris' direction... fast moving, energized... a true ensemble effort... a look at the early 1970's that will move you as it did then.”

Felix Wilbrink, *AMSTERDAM IN* 8/16/84

For *BOYS IN LOVE 2*

“The wittiest selection (in a collection of award winning short films) ...*Boot Camp*.”

Stephen Holden, *NEW YORK TIMES* 7/17/98

For *OF THEE I SING*

“...all perfect. So is the chorus line, each member a clearly defined personality and obviously having a grand time with Bill Fabris' clever period choreography.”

Peter G. Davis, *NEW YORK magazine* 4/16/90

For *THE MERRY WIDOW*

“There's much to savor in this production... sparkling staging... He reveals endless comic invention in ‘Oh, The Women! Oh, The Women!’ number in Act II...”

Robert Baxter, *COURIER-POST* 5/9/89

For *GUYS AND DOLLS*

“...Fabris' choreography (was) exuberant and frequently athletic...”

Roy Proctor, *RICHMOND TIMES-DISPATCH* 12/2/89