

***A FUNNY THING HAPPENED ON THE WAY TO THE FORUM***  
**ILLINOIS THEATRE**

Music and lyrics by Stephen Sondheim  
Book by Burt Shevelove and Larry Gelbart

J.W. Morrisette, director

Michael Tilley and Justin M. Brauer, music directors

Thursday-Saturday, October 18-20, 2018, at 7:30pm

Thursday-Saturday, October 25-27, 2018, at 7:30pm

Sunday, October 28, 2018, at 3pm

Colwell Playhouse



## **POWER + PLEASURE**

I think a lot about the enormous privilege I have as Head of Illinois Theatre. I have the very great pleasure of working with incredibly talented and committed faculty, students, and staff in the Department of Theatre, the College of Fine and Applied Arts, and Krannert Center for the Performing Arts. I have the power to shape what we show you on our stages through collaboration with those colleagues.

I've spent this past year meeting many of you. I am very grateful to those of you who've taken the time to talk to me in the lobby, to send an email or make a phone call, to connect with me at other events. We have an audience who is passionate about our productions, our students, and our role as a university theatre. Please continue to make those connections.

Those conversations are opportunities to talk about my understanding of the relationship between our production season and the world around us. I believe we serve

three overlapping audiences, and that our departmental mission of inclusion is enacted on and behind our stages.

We have to serve our own students, the people who've come to receive the education to make a career as professional theatre makers. We have an obligation to train them to become working designers, actors, technicians, playwrights, stage managers, directors, scholars, and teachers. We also serve the other 44,000+ students on the campus, many of whom take our classes and enjoy our productions.

We have to serve the University of Illinois at Urbana-Champaign. As part of a Research I university, we are obligated to create new knowledge and to pass it on. Our productions must take part in broad conversations and reflect the goals and strategic plan of the university as a whole. We must make connections across disciplines and across campus.

We have to serve the community. We are a part of this vibrant, micro-urban, Midwestern space and place. We must return the passion, time, and money you offer with a balanced season that reflects our shared values and interests. We have a responsibility to question power and authority as well as an equal responsibility to entertain and please you.

You—our audiences from the community, Theatre 101 classes, campus partners, or our own classrooms and shops—are our privilege to serve. Thank you for being here.

Dr. Kirsten Pullen

Professor and Head, Department of Theatre



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# PROGRAM

## ***A FUNNY THING HAPPENED ON THE WAY TO THE FORUM***

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### **ACT I**

*20-minute intermission*

### **ACT II**

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## DIRECTOR'S NOTE

*An ancient Roman walks into a bar, holds up two fingers, and says "I'll take five beers."*

Go ahead. Hold up two fingers. You've probably just made a "V" and a "V" shape is the Roman numeral for—wait for it—five. I'll pause here for laughter.

Unless you hold an affectionate place in your heart for jokes about Roman numerals, it is quite likely you found this joke lacking comedic effect. Maybe it made you chuckle or maybe it frustrated you or maybe it simply confused you. You may question why a director begins in such an informal and seemingly unscholarly way.

Such are the risks of comedy.

Our production of *A Funny Thing Happened on the Way to the Forum* is filled with comedic risks—the best comedy usually is. We did not embark on this production lightly or without consideration of how an American musical based on the works of an ancient Roman playwright premiering on Broadway in 1962 would resonate with an audience in 2018. We knew there were inherent risks in our exploration, and we embraced those risks as an opportunity to examine how comedy has changed over the past 2200 years.

What do we find funny? Are there jokes that are eternally funny? Are there things that were funny

at one time but are now offensive? Is offense an innate risk of comedy? How does comedy change when traditional representations of stock characters are challenged with the diversity available to modern theatre making? These questions, and a great many more, emerged as we developed our concept for this particular work. What also developed was an understanding of how we, a contemporary group of artists, might perform this work for you, a present-day audience. We, again, discovered that comedy involves risks.

This is not to say we limited ourselves to a cold, clinical investigation of this piece of comedic theatre—quite the contrary. We embraced silliness, we laughed ourselves into oblivion, we found joy in the absurdity and inconsistencies of so many parts of human existence. The work of training our professional skills disguised itself in the spirit of abandon and freedom. We learned so very, very much, and now you, the audience, has arrived to join us on our journey. We hope you'll find the joy, discovery, and celebration of *A Funny Thing Happened on the Way to the Forum* in much the same way we did by embracing risk. As Prologus is about to tell you in just a few moments, "We shall employ every device we know in our desire to divert you."

—J.W. Morrisette

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# ***A FUNNY THING HAPPENED ON THE WAY TO THE FORUM***

## **MUSIC AND LYRICS**

Stephen Sondheim

## **BOOK**

Burt Shevelove and Larry Gelbart

## **DIRECTOR**

J.W. Morrisette

## **CO-MUSIC DIRECTOR**

Michael Tilley

## **CO-MUSIC DIRECTOR**

Justin M. Brauer

## **CHOREOGRAPHER**

Philip Johnston

## **FIGHT CHOREOGRAPHER**

Zev Steinrock

## **CO-SCENIC DESIGNER**

Regina García

## **CO-SCENIC DESIGNER**

Villale Song

## **COSTUME DESIGNER**

Melissa Hall

## **LIGHTING DESIGNER**

Stuart Wilson

## **SOUND DESIGNER**

Brandon Reed

## **PROPERTIES MASTER**

Haley Borodine

## **HAIR/MAKEUP COORDINATOR**

Melissa Hall

## **WIG MASTER**

Lisa Lillig

## **STAGE MANAGER**

Kayla Uribe

## **TECHNICAL DIRECTOR**

Bobby Reynolds

## **DRAMATURG**

Alison Stake

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# CAST

**PSEUDOLUS**

Lisa Gaye Dixon\*

**DOMINA**

Katie Feeley

**HERO**

Brian Kim

**HYSTERIUM**

Kevin Woodrow

**ERRONIUS**

Alejandro Mata†

**MILES**

Kyle Norbut

**LYCUS**

Robert Bradley

**SENEX**

Fabian Guerrero

**TINTINABULA**

Jacklyn Ovassapian

**PANACEA**

Melody Contreras

**GEMINAE**

Dane Brandon

**VIBRATA**

Zoe Repllinger^

**GYMNASIA**

Sky Arend

**PHILIA**

Tafadzwa Diener

**PROTEAN**

Zoe Branch

**PROTEAN**

Charlee Amacher

**PROTEAN**

Emma L. Anderson

**PROTEAN**

Stasia Kasimos

**PROTEAN**

Emily Naud

**STATUE**

Brittney McHugh



*\*Appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

*^Dance Captain*

*†Fight Captain*

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# ORCHESTRA

## KEYBOARD/CONDUCTOR

Michael Tilley

## KEYBOARD

Justin M. Brauer

## REEDS

Kavi Naidu

Nate Bishop

Laura Bauer

## TRUMPETS

Donny Albrecht

Will Schmalbeck

## TROMBONE

Michael Beltran

## VIOLIN

Noah Larson

## CELLO

Kutasha Silva

## BASS

Andrey Junca Goncalves

## DRUMS

Jackson Barnett



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## DRAMATURG'S NOTE

In staging *A Funny Thing Happened on the Way to the Forum* (1962), we have challenged ourselves to take an old play, adapt it for a modern audience, remain true to the original work, and amplify its hilarity. In 1958, Burt Shevelove and Larry Gelbart faced a similar challenge: to create a musical comedy based on the works of Roman playwright Titus Maccius Plautus (c. 250-185 BCE). The show took multiple revisions and four years to write. Shevelove and Gelbart meticulously wove their comedy inspired by Plautus' 20 surviving plays, capitalizing on his time-proven farcical foundations: stock characters like "the braggart-warrior" and the "cunning slave;" disguise and mistaken identity; and broad physical comedy. These coalesced with a 1960s touch of music, vaudeville, and burlesque. While Shevelove and Gelbart didn't intend for *Forum* to be political, emerging societal freedoms in the 1950s and 1960s conceptually relate to the show, specifically in the presentation of the courtesans and Pseudolus' quest for freedom.

Stephen Sondheim joined the team, in his debut as both composer and lyricist. Although he thought the script hilarious, he wasn't initially convinced it should be a musical. He believed that the rising tension of farce is undercut by musical interruptions. Shevelove thought otherwise, believing the audience would need a break from laughing.

Oscar Hammerstein II had mentored Sondheim to believe a song should function like a scene, moving the plot forward while the character experiences an emotional change. With this perspective, Rodgers and Hammerstein rejected earlier traditions of songs "savoring the moment," mostly dwelling on action that had just happened. However, Shevelove and Gelbart's script is a true farce: the stock characters leave little room for complicated emotions and plot development through song. Songs, then, give the audience a respite from frenetic action. Importantly, Shevelove and Gelbart's view mirrors the way musical interludes functioned in Plautus' day. Ultimately, to keep things fast-paced, Sondheim placed most of the songs in the first act, before the plot really starts to tangle. To justify the use of music, he rewrote many songs to make them especially clever.

*Forum's* tryout in New Haven opened to mixed reviews and reserved audiences. The artistic team thought the show was utterly comical, so how did it miss the mark? They consulted Jerome Robbins, celebrated director and choreographer, who suggested rethinking the original opening number, "Love is in the Air," which implied a charming romance rather than a farce. Robbins convinced Sondheim to write instead a "baggy-pants" number—"Comedy Tonight"—and staged it himself. The new number aptly set the stage for something more outlandish, and invited the audience to laugh. *Forum* opened on Broadway on May 8, 1962, and earned a Tony Award for Best Musical.

Our production aims to adjust 1962 material to 2018 sensibilities. In the midst of #MeToo, *Forum's* sexist representations of female characters present a challenge. There are only two main roles written for women, Philia and Domina, and, remaining accurate to Plautine representations of women, neither character is particularly sympathetic. Even so, from a historical (1960s) perspective, the female characters are presented *somewhat* progressively. Though Philia is presented as only “lovely” and dim-witted, she is more significantly a parody of ingénues of traditional musical theatre—preposterous representations of women and standards of beauty. The courtesans are objectified throughout, and only one courtesan speaks a single line, yet they are liberated characters who are not judged or punished for their sexuality (a concept unheard of in Golden Age musicals of the 1950s). In fact, they hold some power over the men in their lives.

While 2018 audiences may be too far removed from the 1950s to readily accept *Forum* as parody, our production magnifies parody and emphasizes absurdity with exaggeration and fun. Through humor, we critique harmful presentations of marginalized groups. This production makes choices to adapt to a modern sensibility, to reflect awareness and a sense of responsibility to those groups—moving the plot forward, savoring a moment past, and still inviting an audience to laugh. Our adjustments, like Shevelove’s, Gelbart’s, and Sondheim’s, are meant to make this ancient story more relevant and resonant, and above all, to present an opportunity for uproarious laughter—a “Comedy Tonight.”

—Alison Stake

# PROFILES



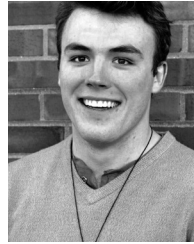
**Charlee Amacher** (Protean) is a sophomore BFA acting student, making her Illinois Theatre debut in *A Funny Thing Happened on the Way to the Forum*. She has previously performed in *Metamorphoses* (Ensemble) and *The Princess Play*

(Cinderella) at the Armory Free Theatre, and has worked on an episode of *Chicago P.D.* (Housekeeper). Charlee attended Interlochen Arts Camp and graduated high school from Interlochen Arts Academy; her credits there include *A Little Princess* (Becky), *Henry V* (Canterbury/Fluellen), *Failure: A Love Story* (Grandfather Clock/Ensemble), *Barefoot in Nightgown by Candlelight* (Alicia), *The Light in the Piazza* (Signora Naccarelli), and *Cardenio* (The Widow Camilla).



**Emma L. Anderson** (Protean) is a junior in the BFA acting program. She has been in many productions in the Champaign-Urbana area, including *Silent Sky* (Margaret) at the Station Theatre, *Metamorphoses* and *St. Lucy's Home for Girls Raised by*

*Wolves* at the Armory Free Theatre, and staged readings of *Dusty and the Big Bad World* and *The Wolves*. Emma spent this past summer creating new works as a member of the Theatermakers ensemble at the Eugene O'Neill Theater Center. She is a member of Odd Request Improv on campus.



**Sky Arend** (Gymnasia) is a sophomore in the BFA acting program, making his debut with Illinois Theatre. He attended Downers Grove North High School. Past credits include Mal Beineke in North High's production of *The Addams Family* and

Duane Wilson in *Harvey*. Sky has also been active in student theatre at the University of Illinois, performing in *Songs for a New World* with Allen Hall's Theatre Bums.



**Robert Bradley** (Marcus Lycus) is a junior pursuing his BFA in acting at the University of Illinois. This is his second production with Illinois Theatre. His most recent work includes roles in *The Aliens* directed by Jace Jamison at Station Theatre, *Twelfth Night* directed

by Matthew Arbour with Illinois Theatre, *Trifles* directed by Sofia Fey, and *Metamorphoses* directed by Luke Worland at the Armory Free Theatre. He was also involved with a workshoping of *He Follows* by Sofia Fey at Station Theatre.



**Zoe Branch** (Protean), a second-year political science major, is making her Krannert Center debut and also remains involved in local theatre in the Champaign Urbana area. Most recently, she appeared as Felicia Farrell in Parkland Theatre's *Memphis*, and as a

Showgirl in Illini Student Musicals' *Pippin*.



**Dane Brandon** (Geminae) is a junior acting major from Morton, Illinois. This is his second production with Illinois Theatre; he previously appeared in *Twelfth Night* (Second Officer/Ensemble). Other recent credits include *Spuds in Newsies*, Young

Soldier in *Parade*, Wickersham 1 in *Seussical* (Corn Stock Theatre), Lewis in *Pippin*, Otto in *Spring Awakening* (Illini Student Musicals), Cover for Jeff/Hunter in *[title of show]*, and Tourist Father/Servant in *The Light in the Piazza* (Lyric Theatre @ Illinois). Outside of acting, Dane also serves as a camp counselor at the Corn Stock for Kids Theatre Camp, and he is a former member of the Illini Student Musicals Board of Directors.



**Melody Contreras** (Panacea) is a sophomore in the BFA acting program. This is Melody's first production at Krannert Center. At the Armory Free Theatre, she has performed in *Metamorphoses*, *The Captain is Dead* (series), and *The Princess Play*.



**Tafadzwa Diener** (Philia) is a junior BFA student in acting. This is her third time performing with Illinois Theatre. She most recently appeared in the Illinois Theatre production of *Barbecue* (Lillie Anne). As a Champaign-Urbana native, she

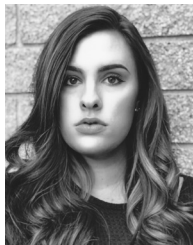
has been involved in theatre around the community for many years. Selected credits include *All The King's Men* (Slade) with Illinois Theatre, *Metamorphoses* at the Armory Free Theatre, *Joseph and the Amazing Technicolor*

*Dreamcoat* (Narrator) at the Virginia Theatre, *Party* (Mel) at Station Theatre, and *Dreamgirls* (Effie) at Krannert Center in association with Banks Bridgewater Lewis Fine Arts Academy.



**Lisa Gaye Dixon** (Pseudolus) has worked professionally across the country and around the globe. She began her professional career with the Steppenwolf Theatre Company of Chicago in a revival of *For Colored Girls Who Have Considered Suicide When The*

*Rainbow is Enuf*, and has performed on the stages of the Royal Shakespeare Company and the New Globe Theatre in London, and regionally in the US at the Attic Theatre (Detroit, Michigan), Performance Network (Ann Arbor, Michigan), Lost Nation Theatre (Vermont), The Kitchen Theatre (Ithaca, New York), GEVA Center (Rochester, New York), the Illinois Shakespeare Festival, and Milwaukee Shakespeare, among others. In October 2015, she premiered her one-woman show (which she co-wrote and performed) entitled *My Case Is Altered: Tales of a 21st Century Roaring Girl* at Willamette University in Salem, Oregon. This past July she directed *King Lear* for Shakespeare in the Park, and in spring 2019 will direct *Detroit '67* for Clarence Brown Theatre in Knoxville, Tennessee. Film credits include *The Trouble with Men and Women* (BBC/IFC), *Leading Ladies*, and *USING*.



**Katie Feeley** (Domina) is making her Krannert Center debut. Her past work at the University of Illinois includes Anastasia, the ugly stepsister, in Ellen Magee's *The Princess Play*, and performances with Penny Dreadful Players. She is a member of the James Scholar Program on campus and is also on the Dean's List.



**Fabian Guerrero** (Senex) is a sophomore from Aurora, Illinois, pursuing a BFA in acting and a minor in musical theatre. He is making his debut performance with Illinois Theatre. Other recent performances include Clarence in *It's a Wonderful*

*Life* (New Revel Players), St. Aphrodisius in the Midwest premiere of *The Hunchback of Notre Dame* (BAM Theatre), and singing Verdi's *Requiem* with the University of Illinois Varsity Men's Glee Club. Selected theatre credits include *To Kill a Mockingbird*, *Guys and Dolls*, *Jekyll and Hyde*, and *Shrek*, and commercial credits with Kellogg's "Plant a Seed."



**Stasia Kasimos** (Protean) is currently a sophomore in the BFA acting program. This is her first production with Illinois Theatre. Last semester, she was in the cast of *The Syringa Tree* and *Heathers* by Illini Student Musicals.



**Brian Kim** (Hero) is a junior in the BFA acting program. His recent roles include Spittleznazz in the world premiere of *Dragon Pack Snack Attack* at Hope Summer Repertory Theatre (director Michael J. Barnes), Ensemble for Illinois Theatre's *Assassins*

(director J.W. Morrissette), Theo in *Pippin* (director Katie Burke) with Illini Student Musicals, and Burka Boy in the new play reading of *Code of*

*Conduct* (director Robert Quinlan) with the Crossroads Project at Illinois State University. He has also portrayed Mr. Henderson in *Trifles* (director Sofia Fey) and Prince Charming in *The Princess Play* (director Kara Hynes) with the University of Illinois Armory Free Theatre.



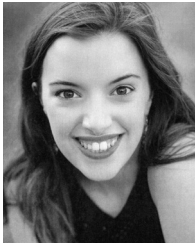
**Alejandro Mata** (Erronius) is a senior in the BFA acting program. He is from the Northwest side of Chicago, where he took an interest in acting while attending Lane Tech High School. This will be Alejandro's third production with Illinois Theatre; his

previous credits include *Romeo and Juliet* as the County Paris and *Assassins* as Samuel Byck. Other theatre work includes a collaboration with The Brown Theatre Collective, as He in a staged reading of *The Successful Life of 3*.



**Brittney McHugh** (Statue) is a senior in the BFA acting program. This will be her third show at Krannert Center; she has previously appeared in *All the King's Men* as Sugar Boy and *Romeo and Juliet* as the Apothecary Girl. Other credits include *The Tempest* (What

You Will Shakespeare Company), *After Juliet* (Penny Dreadful Players), and *Call Me Woman* (Armory Free Theatre). She has also stage managed a reading of *Hate Mail* (Armory Free Theatre) and written/performed in her own work (*The Scene*) for the Illinois Theatre 50th-Anniversary Student Cabaret.



**Emily Naud** (Protean) is a sophomore in the Lyric Theatre program at the University of Illinois and studies with Dawn Harris. Last year, she performed two shows with Illini Student Musicals: *The Rocky Horror Picture Show* (Janet) and *Heathers* (Ensemble). In high

school, some of her favorite roles included Lola Stover in *Parade*, Lefou in *Beauty and the Beast* and Ensemble in *Fiddler on the Roof*. She received a superior rating for solo monologue at the Michigan State Thespian Festival in the winter of 2015 and was also invited to compete at the Classical Singer convention/competition in Boston, Massachusetts, this past May.



**Kyle Norbut** (Miles) has performed in high school productions and with Chicago-based theatre companies prior to arriving at the University of Illinois. Selected roles include The Beast in the Nazareth Academy production of *Beauty and the Beast*, Gomez

in *The Addams Family*, and cast member in the Illinois High School Theatre Festival All State production of *Rent*.



**Jacklyn Ovassapian** (Tintinabula) is a junior pursuing a BFA in acting with a dual degree in psychology. At the University of Illinois, Jacklyn has appeared in *Assassins* (Sara Jane Moore) and *In the Next Room*, or the vibrator play (Annie) with

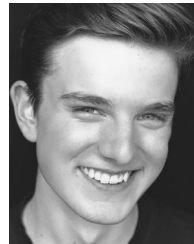
Illinois Theatre, in addition to *Spring Awakening* (Ilse) on campus. She has also appeared in a

staged reading of *The Wolves* (#14) and student presentations of *Things We Want* (Stella) and *Circle Mirror Transformation* (Theresa).



**Zoe Replinger** (Vibrata/Dance Captain) is a sophomore in the acting program, making her Illinois Theatre stage debut. Last spring, she served as the dance captain for the Illinois Theatre production of *Assassins*, and she spent this past summer as a member of

the professional acting company of the Clinton Area Showboat Theatre. There, she performed featured dance roles in *Disney's The Little Mermaid*, *Oliver!*, and *Cabaret*, and she also served as the choreographer for two Theatre for Young Audiences musicals. Other favorite roles include Veronica Sawyer in *Heathers*, Velma Kelly in *Chicago*, and Fastrada in *Pippin*. In addition to her acting training, Zoe is also pursuing a degree in advertising.



**Kevin Woodrow** (Hysterium) is currently a senior in the Bachelor of Fine Arts acting program at the University of Illinois. Past credits with Illinois Theatre include *Assassins* (Charles Guiteau) and *Romeo and Juliet* (Friar John). In addition to acting, Woodrow

has also directed a production of *We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Südwestafrika, Between the Years 1884-1915* at the Armory Free Theatre and a staged reading of *The Wolves*.



**J.W. Morrisette** (Director) has served in the Department of Theatre for 23 years, currently serving as the Associate Head. His directing spans over 65 productions throughout the country and community. He has directed the Repertory Theatre

Program for 21 years with the Summer Theatre Department at Interlochen Center for the Arts. For the University of Illinois, he teaches acting, directing, and campus-wide introductory courses. He has been integral in developing online course offerings in the department as well as supervising all senior theatre studies thesis projects. He has spent several summers acting with the Utah Shakespeare Festival and the Interlochen Shakespeare Festival. In 2016, he was selected as a recipient of the Provost's Campus Award for Excellence in Undergraduate Teaching.



**Justin M. Brauer** (Music Director) marks his third collaboration with Illinois Theatre, following *Failure: A Love Story* and last season's *Assassins*; he also served as music director of the junior-level acting studio from 2016-2017. His career as a

director, musician, educator, and clinician includes work with Parkland College (*Anything Goes*, *A Charlie Brown Christmas*), Krannert Center/Banks Bridgewater Lewis Fine Arts Academy (*Dreamgirls*), Station Theatre (*Floyd Collins*), and high schools across the country. As a keyboard player, recent appearances include the

Champaign-Urbana Symphony Orchestra, R&B artist Kvn Tajzea, and roots rock band Whiskey Shadows. From 2012-2014, Justin founded and served on the inaugural board of Illini Student Musicals, and he currently serves on the Board of Directors of the D.O.S.E. Foundation. Justin holds an MM in musicology and a BME in choral music education from the University of Illinois at Urbana-Champaign, and is a member of the American Federation of Musicians Local 301. Twitter: @JMBrauer www.JustinMBrauer.com



### **Philip Johnston**

(Choreographer) trained as a dancer with Helen Lewis in Belfast, Ireland, where he also acted in productions for the Arts and Lyric Theaters as a member of British Actors Equity. Johnston is a graduate of The London School of

Contemporary Dance. He performed and choreographed in Europe and across the globe for 15 years before relocating to the United States. He was the artistic director for the Norwegian Modern Dance Company in Oslo and has appeared in film and television for the BBC, Channel Four, and NRK Norway. He has received numerous choreographic and dance fellowships and was the recipient of the Charles and Harriet Luckman Distinguished Teaching Award at the University of Illinois. Johnston has been the movement director for many productions of the Illinois Department of Theatre and has choreographed original works for Dance at Illinois. He continues to work in Ireland as well and is a certified teacher of the Alexander Technique.



**Michael Tilley** (Music Director/Conductor) spent six years as Musical Director for Franc D'Ambrosio's national tours before joining the faculty of Lyric Theatre @ Illinois. As a conductor, he has led ensembles from Central City Opera, Opera Colorado,

Emerald City Opera, and Boulder Opera. He has been a featured performer with the Colorado Symphony Orchestra and other regional orchestras, as well as with the Martha Graham Dance Company at the Vail International Dance Festival. His orchestrations and arrangements, from solo piano to full symphony to rock opera, have been heard across the country and abroad. He has also composed music for the stage and a feature-length soundtrack. He plays, sings, and writes for the Argentine Tango groups Extasis and Orquesta Tipica di Natural Tango. In addition to his duties at Illinois, he is currently Assistant Musical Director for The Four Phantoms.

**Regina García** (Co-Scenic Designer), a Chicago-based scenic designer, has long-standing relationships with renowned Latino theatres including Repertorio Español, the Puerto Rican Traveling Theater, INTAR, Teatro Vista, and Pregones Theater. Regina is a Fellow of the NEA/TCG Career Development Program for Designers and the Princess Grace Awards, USA. She is an ensemble member with Rivendell Theatre Company, Advisory Board member of the Latinx Theatre Commons, and a Regional Associate Member of the League of Professional Theatre Women. Recently completed projects include Steppenwolf Theatre Company, GALA Hispanic Theatre (Helen Hayes Nomination), and Denver Center for the Performing Arts. Part of the University of Illinois Level 21 design faculty from 2008-2018, she joined the Design Faculty at DePaul this fall.

**Melissa Hall** (Costume Design) is in her second year of the MFA costume design program. Most recently, she worked at The Royal National Theatre in London as an assistant costume designer for *Extraordinary Bodies: What am i worth?* Her past design and assistant design works include *The Syringa Tree* (Illinois Theatre), *In the Fullness Thereof* (Dance at Illinois), *Assassins* (Illinois Theatre) and *Hansel and Gretel* (Lyric Theatre @ Illinois). Melissa graduated with her BA honors degree at The City of Glasgow College in association with The West of Scotland University in the United Kingdom.

**Brandon Reed** (Sound Designer) is a third-year MFA student in sound design and technology. Previous credits at the University of Illinois include sound design for *Twelfth Night; In The Next Room, or the vibrator play; The Light in the Piazza; Poppea; Kindred; and St. Lucy's Home for Girls Raised by Wolves*. Regional design credits include Arkansas Shakespeare Theatre, Bristol Valley Theatre (New York), Chautauqua Theater Company (New York), and Cardinal Stage Company (Indiana). Chicago credits include Congo Square (2016 Joseph Jefferson Nomination for *A Small Oak Tree Runs Red*), *The Hypocrites*, *Windy City Playhouse*, *Teatro Vista*, *Underscore*, *About Face Theatre*, *Bluebird Arts*, and much more. He is an alumnus of the Steppenwolf Theatre Company apprenticeship program. He received his bachelor's degree from Ball State University.

**Stuart Wilson** (Lighting Designer) is a third-year MFA student studying lighting design and technology. Originally from Fishers, Indiana, he received his undergraduate degree in theatre design technology with a focus in lighting from Ball State University. Stuart has designed a number of shows locally at the Station and Virginia theatres and is looking forward to designing at Parkland College this fall. His most



recent credits at Krannert Center include *All the King's Men* and *Studio Dance II* as Lighting Designer and *Assassins* and *Hansel and Gretel* as Master Electrician.

**Bobby Reynolds** (Technical Director) is a third-year MFA candidate in the scenic technology program. He hails from the flat lands of Ohio where he received his BA from Wittenberg University. Prior to his arrival at the University of Illinois, he worked at Playhouse on the Square for productions such as *Mary Poppins*, *Memphis*, *American Idiot*, and *Kiss Me, Kate*.

**Villale Song** (Co-Scenic Designer) is a junior studying scenic design at the University of Illinois. *A Funny Thing Happened on the Way to the Forum* is the first show she is designing for Illinois Theatre. She was previously a scenic assistant for *Twelfth Night* and the Armory Free Theatre's *Mr. Marmalade*.

**Alison Stake** (Dramaturg) a second-year MA theatre studies student, interested in dramaturgy, directing, playwriting, and theatre education. She has a BA in theatre from Lewis and Clark College. Last year, she worked on dramaturgy for the Illinois Theatre production of *Twelfth Night*. Before coming to the U of I, she performed in the Chicago area and worked with Citadel Theatre and Chicago Opera Theatre, among others, even playing a courtesan in *A Funny Thing Happened on the Way to the Forum*. She previously spent a summer as an acting apprentice with the Berkshire Theatre Group, where she studied the Suzuki Method of Actor Training, and performed in two of the season's shows. In Chicago, she also co-taught classes in musical theatre and dance for children.

**Zev Steinrock** (Fight Director) is an assistant teaching professor of Stage Combat, Movement, and Acting at the University of Illinois. He has acted and choreographed violence in theatres all over the country and has been recognized 11 times for his artistic achievements. Steinrock is a Certified Teacher and recipient of the Paddy Crean Award with the Society of American Fight Directors. He is also a certified yoga teacher and an apprentice with Intimacy Directors International. He holds his Master of Fine Arts in acting from Michigan State University after graduating with a Bachelor of Fine Arts from the Department of Theatre at the University of Illinois.

**Kayla Uribe** (Stage Manager) is a second-year MFA stage management candidate originally from El Paso, Texas. Her recent Krannert Center credits include *Travesties* and *She Loves Me*, both as an Assistant Stage Manager. She spent this past summer at the Glimmerglass Festival, where she was on the stage management teams for *The Cunning Little Vixen*, *The Barber of Seville*, and *Odyssey*, a youth opera originally performed in 2015. Other credits at the Glimmerglass Festival include *Margaret Atwood: Lecture* and a workshop for a new opera entitled *Blue*, written by Jeanine Tesori and Tazewell Thompson, that will premiere at the Glimmerglass Festival in 2019.

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# PRODUCTION STAFF

## **ASSISTANT STAGE MANAGERS**

Devin Richard  
Monique Arabie

## **PRODUCTION ASSISTANTS**

Tay Roylance  
Greg Mueller

## **ASSISTANT TECHNICAL DIRECTOR**

Naomie Winch

## **ASSISTANT COSTUME DESIGNER**

Rae Melnik

## **COSTUME TECHNICIANS**

Megan Cudd  
Miriam Jurgensen

## **ASSISTANT LIGHTING DESIGNER**

Megan Coffel

## **SCENIC ARTIST**

Christina Rainwater

## **MASTER ELECTRICIAN**

Konrad Ciolkosz

## **ASSISTANT MASTER ELECTRICIAN**

Cameron Koniariski

## **AUDIO ENGINEERS**

Lorna Chavez  
Norah Simonson

## **CO-ASSISTANT TO THE DIRECTOR**

Charlotte Elfenbaum

## **CO-ASSISTANT TO THE DIRECTOR**

Maranda Jenkins

## **CO-ASSISTANT TO THE DIRECTOR**

MacKenzie Sinta

## **DECK CREW**

Sarah Clement  
Connor Kamradt

## **PROPS CREW**

Aidra Crawley  
Brandon Whitehead

## **WARDROBE CREW HEAD**

Rae Melnik

## **COSTUME RUNNING CREW**

Franklin Goodman  
Carissa O'Kasick

## **MAKEUP RUNNING CREW**

Destin Sorin  
Hannah Yonan

## **LIGHT BOARD OPERATOR/PROGRAMMER**

Omri Schwartz

## **FOLLOW SPOT OPERATOR**

Ryan Prendergast

## **SOUND BOARD OPERATOR**

Abbie Nettleton

## **DECK AUDIO/A2**

Miykel Hutchins

## **MIXER/A1**

Lorna Chavez