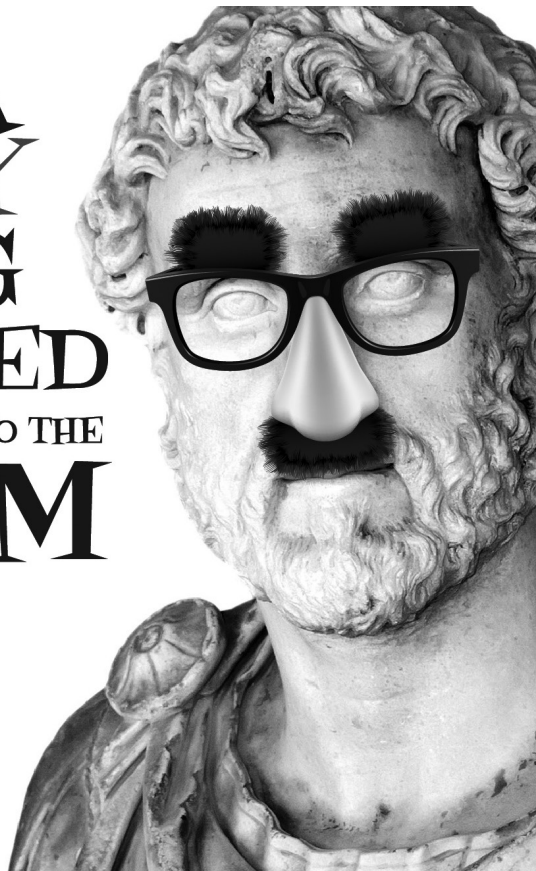


THE UW-PARKSIDE THEATRE ARTS DEPARTMENT PRESENTS

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

BOOK BY
BURT SHEVELÖVE &
LARRY GELBART

MUSIC AND LYRICS BY
STEPHEN SONDHEIM



The Lead Production Team

Jennifer Sassaman
Director & Choreographer

Carmen Risi
Musical Director

Keith Harris
Scenic Designer

Bryan Byars*
Technical Director

Jody Sekas
Lighting Designer

Quinn Didier*
Costume Designer

John Costigan
Sound Designer

Alyssa Bencs*
**Makeup & Hair
Designer**

Dylan Meyer*
Properties Master

Michelle Housh*
Stage Manager

Beth Albrecht*
Co-Scenic Designer

(*) indicates student

A Funny Thing Happened on the Way to the Forum is presented through arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI, 421 West 54th Street, New York, NY 10019, Tel.: (212) 541-4684 Fax: (212) 397-4684 www.MTIShows.com

Director's Notes

This show is an interesting collision of three different eras and the sensibilities that attend them. First, the musical is based on the extant writings of the ancient Roman playwright Titus Maccius Plautus; 27 plays from the 3rd century BCE. The works of Plautus survived beyond the fall of Rome because they were valued as models of spoken Latin and laid the foundation for plot devices used by Shakespeare and sit-com writers alike. Second, the musical was written over a period of several years in the late 1950s and early 1960s. This was at the tail end of a time known as The Golden Age of Musical Theater where popular shows blended comedy, song, dance, and sometimes drama in the telling of the story; but always worked towards a happy ending (ie: marriage) for the principle characters. Finally, today. The time when you, the audience, find yourselves seated before us awaiting an enjoyable evening of song, dance, and silliness. Also, the time when we have come together as an ensemble to create the production that you are hopefully about to enjoy.

When I first started working on the text last December, I found myself painfully aware of the many sexist lines and themes I was reading. The Roman Republic, while celebrated for a great number of monumental accomplishments, cannot list the progressive treatment of women among them. Neither are the early 60s known as a time when women experienced a great deal of equality; as anyone who lived through the time (or has watched the show *Mad Men*) can attest. At a time when much of society is working hard towards equality and stressing the importance of intersectionality; it went against my feminist nature to promote the casual – if cheerful – sexism inherent in the play.

The first answer I found came from theater history. If one looks at the traditions of *Commedia Dell'Arte* – the improvisational comic styles developed during the Italian Renaissance – you find a host of stock characters who all have one thing in common: They all do things that make them look like an idiot some of the time. Not just the secondary characters or the villains, all of them: including the heroes and heroines. *Commedia* is rooted in the same traditions as the Roman Comedy that Plautus would have been using when he wrote the plays that *Forum* is based on. Looking at the play this way I was able to see that all of these characters are flawed, and that the playwrights were making equal fun of the emotions and choices we all can fall prey to at different times in our lives.

The second answer was to mix up the casting. Some roles have been cast in the traditional manner, while some genders have been switched. Finally, some parts have been put more ambiguously on the spectrum of gender orientation – opening the roles up to the idea of pansexuality and gender identity, but really placing the interpretation on the viewer.

All this was in an effort to allow the audience to look at these lovely, flawed characters with as tolerant an eye as possible. Because, really, what this show is actually about is making people laugh. And the more I worked on it with this vastly talented and funny team of artists, the more I found myself laughing until my sides ached. My greatest wish for you, dear audience member, is that you also find yourself filled with laughter and that you enjoy this comedy tonight.

Designer's Notes

Observation #1—Assembling a comedy

In the introduction for *A Funny Thing Happened on the Way to the Forum*, Larry Gilbert (Co-author of the musical) gave homage to the godfather of situational comedy—the third-century Roman playwright Titus Maccius Plautus. He admitted that the authors of *Forum* plundered, gleaned, and copied the style and spirit of Plautus's (twenty-six surviving) plays. These playwriting pirates were not the first to recognize the success of the "Plautus" comedic formula. Shakespeare and Molière were certainly students of his plot twist, class hierarchal disorder, and revolutionary one liners. The *Forum* authors wanted to capitalize and imitate the Roman blueprint of a plot-driven comedy executed by the stock one-dimensional characters of the period.

Observation #2—Painting a masterpiece

We all have heard the adage that "imitation is the best form of flattery". This maxim was pushed to the extreme in the 1950's when a new movement burst onto the scene in the world of art—paint by numbers. The promotional box tops (for this new product) exclaimed that "every man is a Rembrandt". Completed paintings of masterpieces, such as "The Last Supper", filled the walls of the homes of the common man- painted by common hands. The phenomenon was viewed as a "window on the history of creativity, leisure, and domesticity in postwar America". Critics also claimed that paint by numbers "had done more to dim the public's perception of art than any other commercial product." Yet, by the late 60's, Andy Warhol and the Avant Garde community embraced the form as "decorative, ironic, and even artistic".

The confluence of these two observations is the foundation for the "hook" (design concept) in this scenic design. The playwright's arrangement of these flat stock characters, navigating a Rubik's Cube plot, and in search of "unrefined" comedic treasures certainly does not speak of a period-correct design approach. I think that the world for this design requires a "decorative, ironic, and even artistic" paint by numbers slant on the world of the play! This environment can be established through a large period-correct scroll that is unrolled and runs through the center of this world. The graphics on the scroll reveal the first paint by number (Roman numerals) *Forum* skyline—in the process of being painted. The architectural images throughout the design can be painted "filled in" and demonstrate varying degrees of completeness!

The merging of retooled Roman characters and plot lines from the third-century with the "discovery" of the Roman invention of painting a potential masterpiece by using the paint by numbers technique- seems absolutely authentic! Maybe just slightly "ironic".

Keith Harris- 2016

Cast of Characters

Actors

Pseudolus.....	Alex Griffin
Proteans.....	Jarrod Langwinski, Carena Richter, Sam Fitzwater-Butchart
Senex.....	Catherine Kleinfen
Domina.....	Joe Schwaller
Hero.....	Ryan Ziek
Hysterium.....	Colin Kovarik
Marcus Lycus.....	Otto Krueger
Tintinabula.....	Jiali Xiong
Panacea.....	Samantha Feiler
The Geminae.....	Skyler Albaugh, Kyle Racas
Vibrata.....	Chelsea Strebe
Gymnasia.....	Sidney Gustin
Philia.....	Olivia Jardas
Erronius.....	Kyle David Perry
Miles Gloriosus.....	Hannah Anderson

Understudies

Pseudolus & Domina.....	Maxwell Anderson
Senex & Lycus.....	Kellian Keeler
Hero & The Proteans.....	Jordan McGraw
Hysterium.....	Shane Richlen
Tintinabula & Vibrata.....	Talia Last
Panacea.....	Beth LeGreve
The Geminae.....	Lyric Simonson
Gymnasia.....	Akira Alston
Philia.....	Destiny Kent
Miles Gloriosus & Erronius.....	Heather Rock

The Time

200 B.C.

Spring

The Place

Rome

Houses of Senex, Lycus, and Erronius

Cast Bios



Skyler Albaugh (Geminae) is a freshmen in his second semester at UW Parkside. He is thrilled to be working and studying in Parkside's Theatre department. Earlier this year, he was cast in his first production at Parkside, *Den of Thieves* (Sal). His other credits in the past have included *The Tempest* (Caliban), and *Romeo and Juliet* (Romeo), both at the Rhode Center for the Arts, as well as *Rent* (Roger) through Racine Unified School District.



Maxwell Alexander (Pseudolus & Domina Understudy) is a sophomore at Parkside majoring in theatre arts with a focus in performance and directing. Maxwell performed in *A Streetcar Named Desire* (Mitch), *Macbeth* (ensemble), *Almost Maine* (u/s, Ensemble). He also served on crew for *Hedda Gabler* (wardrobe head) and *The Last Days of Judas Iscariot* (wardrobe crew). Other credits include *Seussical the Musical* (director) in his hometown of Manitowoc.



Akira Alston (Gymnasia Understudy) is in her first year at Parkside where she is a performance focus in the theater arts department. She was cast in *A Streetcar Named Desire* (Negro Woman, Nurse), the FreshINK production, *Midnight and Moll Flanders* (Mother Midnight, Captain's Mother) Akira is from Milwaukee and came from Wauwatosa West High School.



Hannah Anderson (Miles Gloriosus) is in her third year as a theatre arts major with a concentration in performance. Some of her previous acting credits include *A Streetcar Named Desire* (Blanche Dubois), *Macbeth* (Lady Macbeth), *The Government Inspector* (Postmaster), *Hedda Gabler* (Hedda u/s), *The Last Days of Judas Iscariot* (Gloria, Caiaphus), *Chicago* (Velma Kelly), *A Midsummer Night's Dream* (Helena), *Les Miserables* (Madame Thénardier), *The Laramie Project* (Romaine Patterson), and *The Rabbit Hole* (Izzy).



Samantha Feiler (Panacea) is in her second semester here at Parkside as a Freshman. She is a Music Major with a concentration on Vocal Performance with a Contemporary Commercial Track. The first production that she was in was *Beauty and the Beast* (silly girl). Since then, she has been in over twenty musicals including *Annie* (Annie), *Aladdin* (Jasmine), *Into the Woods* (Baker's Wife), *Legally Blonde* (Paulette), *Meet Me In St. Louis* (Esther), and *The Little Mermaid* (Ariel).

Cast Bios



Sam Fitzwater-Butchart (Protean) has participated in *The Taming of The Shrew* and *Arabian Nights* onstage at UW-Parkside as well as sound designer for *A 100 Year Portrait of Tennessee Williams* (Fresh page Productions) *Dial M for Murder* (Trumulative Theatrical Company) and has worked for theatres such as Skylight Music Theatre, Next-Act Theatre, In-Tandem Theatre, the Fireside Dinner Theatre, and Theatre Gigante. Sam currently is the Audio Engineer for Parkside's newest Vocal ensemble Parkside RANGE.



Alex Griffin (Pseudolus) is in his junior year as a theatre arts major with a performance concentration. Other performance credits from UW-Parkside include *A Streetcar Named Desire* (Mitch Understudy), *Macbeth* (ensemble), *The Government Inspector* (Grusha, Corporal's Widow), *The Last Days of Judas Iscariot* (El-Fayoumy), *The 25th Annual Putnam County Spelling Bee* (William Barfee), *A Midsummer Night's Dream* (Nick Bottom), and *It's a Wonderful Life: A Live Radio Play* (Harry). Alex is returning from the Saugatuck, Michigan stage at the Red Barn Theatre in *Shrek: The Musical* (Shrek).



Sydney Gustin (Gymnasia) is freshman here at Parkside studying music. Her acting credits include been in *West Side Story* (ensemble), *Les Miserables* (Lovely Lady), *Fame* (Miss Bell), *Legally Blonde* (Margo), *Into the Woods* (Little Red), and *Little Mermaid* (Aquata) all at J.I. Case High School.



Olivia Jardas (Philia) is a junior at Parkside. She is a double major in theatre arts and biological science. She can be seen working as a math tutor on campus or frequenting birthday parties as a Princess for Fairytale Birthday Company LLC. Olivia made her Parkside debut in *A Midsummer Night's Dream* (Robin Starveling). She performed in *As You Like It* (Phebe) at Rhode Center of the Arts and *Fiddler on the Roof* (Tzeitel) at Racine Theatre Guild.



Kelliann Keeler (Senex and Lycus Understudy, Prop Specialist) is in her final year at Parkside with a concentration in props and scenic design. Her production credits at Parkside include *A Christmas Carol: On the Air*, *The Last Days of Judas Iscariot*, and *25th Annual Putnam County Spelling Bee* (props designer); *Almost Maine* (assistant sound designer); *A Midsummer Night's Dream* (sound board op); *Arabian Nights* (hair and makeup crew); *The Importance of Being Earnest*, and *Twelfth Night* (wardrobe crew). Her performance credits include *The 25th Annual Putnam County Spelling Bee* (Logan u/s, Ensemble), and *It's A Wonderful Life: A Live Radio Play* (Foley Artist).

Cast Bios



Destiny Kent (Philia Understudy) is in her first year as a theatre arts major at Parkside with a concentration in performance. Her performance credits here include *Distracted* (Natalie), *Midnight and Moll Flanders* (Actor 11), and *Den of Thieves* (Maggie). She also was in productions at Westosha Central High, which include *Footloose*, *Bye Bye Birdie*, *Frump Tales*, *Suessical the Musical*, *Beauty and The Beast*, and *Alice in Wonderland*.



Catherine Kleinofen (Senex) is a senior here at Parkside. She has participated in many shows at Parkside such as *A Christmas Carol: On the Air* (Madam and ensemble), *Macbeth* (Witch), *Hedda Gabler* (Thea u/s), *Almost, Maine* (Ginette and others), *25th Annual Putnam County Spelling Bee* (Logainne), *A Midsummer Night's Dream* (Puck/ Philostrate), and *Arabian Nights* (swing). She has also had the opportunity to perform in The Rhode's *As You Like It* (Rosalind).



Colin Kovarik (Hysterium) is a graduating senior at Parkside. Acting credits include *A Christmas Carol: On the Air* (Charles Dickens and ensemble), *The Government Inspector* (Mayor), *Hedda Gabler* (Judge Brack), *The Last Days of Judas Iscariot* (Judge Frank Littlefield), *The Miser* (Harpagon), and *Twelfth Night* (Malvolio). He recently did his first sound design for *A Streetcar Named Desire*, winning a KCACTF certificate of merit. Last summer, he worked his first professional-level theatre job at American Players Theatre as a production assistant. This summer he will join Kohl's Wild Theater as one of their summer stock actors.



Otto Krueger (Marcus Lycus) is in his final year as a theatre arts major with concentrations in costume construction, wig design, and costume design. His crew positions include: *Last Days of Judas Iscariot* (wardrobe head), *Hedda Gabler* (wig assistant), and *Macbeth* (hair and makeup assistant). Other production credits include *A Streetcar Named Desire* (Costume Designer), *The Government Inspector* (wig and makeup designer) and *Macbeth* (assistant costume design). Otto is returning from working as a Wig Assistant for the Ogonquit Playhouse on their production of *Priscilla Queen of the Desert*.



Jarrod Langwinski (Protean) is entering his third year as a theatre arts major at Parkside. Some of his acting credits here include, *A Streetcar Named Desire* (Steve Hubbell), *Macbeth* (Banquo), *The Government Inspector* (Osip), *Hedda Gabler* (George Tesman), *Almost Maine* (Pete, Steve, Lendall, Randy, and Daniel), *The Last Days of Judas Iscariot* (Jesus), and *Midsummer Night's Dream* (Francis Flute). He also enjoys working on stage lighting and has experience in multiple professional and community theaters.

Cast Bios



Talia Last, (Tintinabula, Vibrata Understudy) is a freshman here at Parkside. Prior to this production, she most recently was cast in *Equus* (Hester Saloman), *Romeo and Juliet* (Benvolio), *The Tempest* (Caliban), and *Good People* (Dottie Gills).



Beth LeGreve (Panacea Understudy) is in her second year at Parkside. Her previous roles include *Murder by Poe* (Cat), *Distracted* (Narrator), and *Midnight and Moll Flanders* (ensemble). She has also participated in the twelve hour theatre festival put on by the Parkside drama club. She recently served as Makeup and Hair Designer for *A Streetcar Named Desire*



Jordan McGraw (Hero and Protean Understudy) is sophomore at Parkside majoring in theatre arts and minoring in music. Acting Credits include: *The Government Inspector* (School Principal), *Little Women* (Laurie), *Cyrano de Bergerac* (Cyrano), *Alice in Wonderland* (The Rabbit), and *Arsenic and Old Lace* (Jonathan).



Kyle David Perry (Erronius, Assistant Musical Director) This is Kyle's second acting endeavor at Parkside. He was seen in *Macbeth* (King Duncan). He has assistant directed *Almost Maine*, *Government Inspector*, and most recently *A Streetcar Named Desire*. He will be directing *A Midsummer Night's Dream* at Lakeside Players this summer before he heads to Connecticut where he was accepted into the National Theatre Institution for their Fall Program.



Kyle Racas (Geminae) Kyle is in his first year at Parkside, and his first year working towards a Theater Arts Major. He plans to focus in performance. This year, he has performed in *Midnight and Moll Flanders* (Captain, Jemmy) and *Bengal Tiger at the Baghdad Zoo* (Musa) as part of the FreshINK Series, as well as *A Streetcar Named Desire* (A Young Collector, Ensemble, Steve u/s).



Shane Richlen (Hysterium understudy) is a senior theatre arts major at Parkside. Most recently, he made his professional debut in *The Caine Mutiny Court-Martial* (Orderly) at the Arrow Rock Lyceum Theatre in Arrow Rock, Missouri. Previously at Parkside he has been seen in *A Streetcar Named Desire* (Stanely Kowalsky), *Macbeth* (Macbeth) *The Government Inspector* (Dobchinsky), and *The Last Days of Judas Iscariot* (Pontius Pilate, Butch Honeywell). Prior to enrolling at Parkside, he performed at UW-Marathon County in *The Importance of Being Earnest* (Algernon), and *Of Mice and Men* (Curley).

Cast Bios



Carena Richter (Protean) is in her final year studying theatre arts, international studies, and German at Parkside. Her past Parkside credits include: *How I Learned to Drive* (Female Greek Chorus u/s), *It's a Wonderful Life* (Cigarette Girl), *A Midsummer Night's Dream* (Hermia), *The 25th Annual Putnam County Spelling Bee* (Leaf and Marcy u/s), *The Government Inspector* (Innkeeper, Locksmith's wife), and *Macbeth* (Lady Macduff, ensemble). Her staged reading credits include *The Haunting of the Weave* (Harriet) and *Distracted* (Mama). She also served on production for *Almost, Maine* and KYPAC production of *Peter Pan Jr.* (assistant stage manager).



Heather Rock (Erronius and Miles Gloriosus Understudy) is in her third semester as a theatre arts major. Heather graduated from Shoreland Lutheran High School and was involved in shows with Spotlight Kenosha. Past credits include *Bengal Tiger at the Baghdad Zoo* (Narrator), *Mystery Dinner Theatre: Employees Must Wash Hands Before Murder* (Birdie), *Disney's Mulan Jr.* (Matchmaker, Acrobat), *Willy Wonka Jr.* (Grandma Josephina and townspeople), *The Sound of Music* (Nun), *Aladdin* (Lamp seller, Maiden), *A Midsummer Night's Dream* (Peter Quince), and *Alice in Wonderland* (Alice's Mother, Heart).



Lyric Simonson (Geminae Understudy) is a sophomore at Parkside. In her freshman year, her credits include *A Streetcar Named Desire* (Stella Kowalski), *Almost Maine* (u/s, ensemble), and *Hedda Gabler* (assistant stage manager). This past summer she returned home and directed the *Wizard of Oz* at her hometown community theater group. She has returned after completing a certification of classical acting from the London Academy of Music and Dramatic Art.



Joe Schwaller (Domina) is in his second year as a theatre arts major at Parkside with a concentration in performance. Working both onstage and backstage, previous productions at Parkside include *The Last Days of Judas Iscariot* (Bailiff), *The Government Inspector* (light board op), *Hedda Gabler* (costume crew), and *Midnight and Moll Flanders* (stage manager).



Chelsea Strebe (Vibrata) is beginning her second year with the theatre arts department at Parkside. She has worked with community theaters such as Wausau Community Theater, Central Wisconsin Children's Theater, and Introspect Arts. She played roles in productions such as *A Streetcar named Desire* (Eunice u/s, ensemble), *Macbeth* (Witch), *Anne of Green Gables* (Marilla) and *The Sound of Music* (Liesl). Chelsea has also worked in various play workshops with Introspects arts, including *Vanity* in which she was the co-playwright.


Cast Bios



Jiali Xiong (Tintinabula) is in her first year as a theatre arts major at Parkside. She has been involved in many theatre productions at her high school and local theatre programs in Menomonie, WI. Highlights include: *Crazy for You* (Townsperson), *The Sussification of Romeo and Juliet* (Simon), *Bye Bye Birdie* (Traveler), *The Miracle Worker* (Martha), *Cheaper by the Dozen* (Martha), *Beauty and the Beast* (Napkin), *You Can't Take It With You* (Rheba), and *Cinderella If The Shoe Fits* (mentor/set designer).



Ryan Zierk (Hero) is in his third year as a theatre arts major with a concentration in performance. His performance credits from Parkside include *Macbeth* (Malcolm), *The Government Inspector* (Hlestekov), *The Last Days of Judas Iscariot* (Saint Peter), *The 25th Putnam County Spelling Bee* (Leaf Coneybear), *A Midsummer Night's Dream* (Lysander), *South Pacific* (Emile de Becque), and *The Hiding Place* (Lt. Metzler).

A black and white photograph showing a person from the side, looking down at an open book. A microphone is positioned in front of the book, suggesting a reading or performance. The background is dark, and the lighting is focused on the book and the person's face.

AWARD WINNING

The Parkside Theatre Arts program is the only arts program in the UW-System to win the coveted "Regents Award" for outstanding quality of education.

100%

OF PARKSIDE'S SPRING 2016 THEATRE ARTS GRADUATES WERE EMPLOYED IN THE FIELD WITHIN TWO WEEKS OF GRADUATION

Be

part of our company.

Program Entrance Auditions
uwp.edu/theatreaudition

Questions? Contact Misti Bradford
bradford@uwp.edu

Production Team Bios



Beth Albrecht (Co-Scenic Designer) is in her senior year of her BA degree in theatre arts with a focus in Design and Technology for Scenic Artistry. She has just returned from working as a scenic artist at PCPA-Pacific Conservatory Theatre. This summer she will be a scenic artist apprentice at Santa Fe Opera. She was recently the assistant scenic designer for *Robin Hood* at First Stage Children's Theatre and *The Few* at Milwaukee Chamber Theatre. Her Charge artist credits include *A Streetcar Named Desire*, *The Government Inspector*, *Almost, Maine*, *The Last Days of Judas Iscariot*, *A Midsummer Night's Dream*, *Government Inspector*, and *25th Annual Putnam County Spelling Bee*.



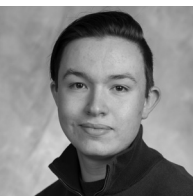
Gabby Ashlin (Charge Artist) is a senior at Parkside. This is her second year in the company. She is a theatre arts major with a concentration in acting and focuses in directing and design. Her production credits at Parkside include *Almost, Maine* (asst. scenic designer, paint crew) and *Macbeth* (asst. director, costume crafts artist). Her costume design for *the Tempest* won runner up in the Design Storm competition at KCACTF.



Alyssa Bencs (Hair and Makeup Designer) is in her third year as a theatre arts major with a concentration in costume design. She has worked on crew for *A Christmas Carol: On the Air* (asst. costume designer), *Hedda Gabler* (wardrobe crew) and *The Government Inspector* (wardrobe head).



Misti Bradford, USAA, (Costume Faculty Advisor) teaches courses in costume design, makeup, wig/hair design, crafts and properties, and principles of theatrical design, along with mentoring stage management students. Her most recent professional design credits include costume, makeup, and craft designs at the First Stage Children's Theatre, Utah Festival Opera and Musical Theatre in Logan, Utah; PCPA Theaterfest in Santa Maria, CA; Milwaukee Chamber Theatre; Michigan Shakespeare Festival; Summer Repertory Theatre in Santa Rosa, CA; the Pacific Repertory Opera, and the Sierra Repertory Theatre. Parkside, selected designs include costumes for *Macbeth*, *Government Inspector*, *Hamlet*, *Twelfth Night* (KCACTF certificate of Merit), and *Three Penny Opera*.

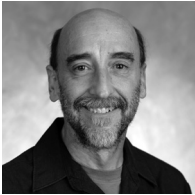


Bryan Byars (Technical Director) is in his first year as a Theatre Arts major with concentrations in Scenic and Lighting design and Technology. Bryan is an assistant to the Rita Theater and Building Manager. Recent work includes *Macbeth* (Master Electrician) and *A Streetcar Named Desire* (asst. Technical Director). He will be spending his summer as a Production assistant at American Player's Theatre in Spring Green, WI.

Production Team Bios



Karla Chavez (Assistant Sound Designer) is a junior with a double major in Theatre and Spanish at Parkside. Karla was the sound designer and understudy in *Dead Man's Cellphone* (Jean) at Rhode Center. Parkside credits include *Taming of The Shrew* (Biondello), *How I Learned to Drive* (Sound Designer), *Arabian Nights*, *Twelfth Night* (Assistant Sound Design), *Dancing at Lughnasa*, *Threepenny Opera* (sound board Op), *Henry V* (makeup crew), *Melancholy Play*, and *The Importance of Being Earnest* (wardrobe crew).



John Costigan (Sound Designer) has been the sound engineer in the Parkside theatre since 1986. He studied three years with Dr. Augie Wegner, which helped to develop his song writing. He played in the pit band at Parkside for *Working*, and was musical director for *Little Shop of Horrors*. John was the sound engineer for *The Threepenny Opera* and *The Importance of Being Earnest* and has been the sound designer for Parkside's *She Stoops to Conquer*, *Henry V*, *Twelfth Night*, *Great Expectations*, *Arabian Nights*, and *Taming of the Shrew*.



Darice Damata-Geiger (Costume Shop Manager) has over 40 years of professional and educational experience as a costume designer and costume lab supervisor. She earned her MFA in Theatre Design at Wayne State University in Detroit, MI, as a Hilberry Fellow. She served as the Costume Lab Supervisor at Northwestern University, prior to working at Parkside. While at Northwestern, she worked closely with professionals from the Chicago theatre community to create costumes and crafts for shows directed by such renowned directors as Frank Galati and Mary Zimmermann. Darice also has extensive costume design experience at such professional Chicago theatres as Pegasus Players, City Lit Theatre Company, The Famous Door Theatre, and The Next Theatre Company.



Quinn Didier (Costume Designer) is in her third year at Parkside as a theatre arts major with a concentration in costume design. Performance credits include *A Christmas Carol: On the Air* (Tiny Tim), *It's a Wonderful Life* (Lana Sherwood), *A Midsummer Night's Dream* (Snout), and *Distracted* (Jesse). Tech and Design credits include *Reasons to Be Pretty* (costume crew), *Government Inspector* (asst. costume designer), and *Macbeth* (makeup and hair designer).



Riccarda Eikenberg (Assistant Stage Manager) is in her junior year as a theatre arts major with a concentration in performance. Credits include *A Streetcar Named Desire* (Blanche u/s, ensemble), *Macbeth* (Ensemble), *The Tempest* (Gonzala), *Mary Just Broke Up with this Guy* (Mary), *Sure Thing* (Betty) and *The Stinky Cheese Man* (Actor #7). Riccarda is a transfer student from the College of Lake County in Illinois.

Production Team Bios



Keith Harris (Scenic Designer) has worked in education for thirty years. As the theatre manager, he has staged a minimum of 1,000 events, ranging from university and community events to national tours. His artistry and expertise have been seen on the Parkside stage in over 50 set designs. Keith's talent as a designer has been recognized with five Regional and one National Design Merit Awards, presented through the Kennedy Center's American College Theatre Festival. His regional design work includes the 2012 set for *Bus Stop* at the Milwaukee Chamber Theatre.



Michelle Housh (Stage Manager) is a junior here at Parkside. She is working on her theatre arts major with a concentration in management and direction. She has been involved in many shows here, including: *A Midsummer's Night Dream*, *Hedda Gabler* (assistant stage manager); *Mr. Marmalade*, *The Haunting of the Weave*, *Almost Maine*, *Macbeth* (stage manager); *The Government Inspector* (Assistant Lighting Designer) and *A Christmas Carol: On the Air* (Lighting Designer). This summer she will be the stage management internship at PCPA in Santa Maria, CA.



Scarlette Kinderman (Assistant Stage Manager) is a senior at Parkside and currently working towards a theatre arts degree with a focus in stage management. She was involved in *A Christmas Carol: On the Air*, *Murder by Poe*, and *Distracted* (stage manager); and *The Government Inspector* (assistant stage manager).



Jared Munro (Assistant Lighting Designer) is a senior at Parkside, and is looking at getting his BA in Theater Arts. He has served as an assistant sound designer for *Macbeth*, master electrician for *A Streetcar Named Desire*, *The Miser*, and a Lighting Designer for *Wanda's Visit*, *Mary Just Broke up with This Guy*, and *Soap Opera*.



Dylan Meyer (Prop Master) is in his final year at Parkside. He is a theatre arts major with a concentration in acting. He is a transfer student from UW-Waukesha. Dylan has acted in several productions through the years including two short films and an upcoming television miniseries. Acting credits at Parkside include *Macbeth* (ensemble) and *A Christmas Carol: On the Air* (ensemble).

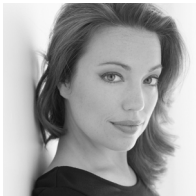
Production Team Bios



Steven Novak (Assistant Technical Director) is in his final year at Parkside with a focus in technical direction and scenic carpentry. Parkside credits include *Hedda Gabler*, *Almost Maine*, and *The 25th Annual Putnam County Spelling Bee*; *Arabian Nights*, *It's A Wonderful Life: A Live Radio Play*, *A Midsummer Night's Dream*, *The Last Days of Judas Iscariot*, and *The Government Inspector*. Professional credits include Fireside Dinner Theatre, The Berkshire Theatre Festival in Massachusetts, The Santa Fe Opera, and The American Players Theatre in Spring Green, WI. After graduation, he'll be the master carpenter for Playmakers Rep. in North Carolina.



Matthew Rangel (Assistant Director) is in his third year at Parkside studying theatre arts. Acting credits at Parkside include *The Last Days of Judas Iscariot* (Judas), *Hedda Gabler* (Eilert Lovborg), *The Government Inspector* (Bobchinsky), and *Macbeth* (Macduff). Past works include Lakeside Players' *Dog Sees God* (CB), *Romeo and Juliet* (Mercutio), and Racine Theatre Guild's production of *The Miracle Worker* (James Keller), Over Our Head Players' *The North Plan* (Agent Lee), *Taking Sides* (Lt. David Wills), *The Beauty Queen Of Leenane* (Ray Dooley), *Captain Fantastic* (Captain Fantastic), and *The Outsiders* (Ponyboy).



Carmen Risi (Musical Director) spent ten years teaching in K-12 general music and choir classrooms in Madison and Grayslake, IL where she music directed *Joseph and the Amazing Technicolor Dreamcoat*, *Hello Dolly!*, *The Music Man*, *You're A Good Man, Charlie Brown*, *Godspell*, and *The Sound of Music*. More recently she helped music direct Parkside Music Department's production of *Little Women*. Recent performance credits include *First Date* (Allison) with Williams St. Rep; *A Funny Thing Happen on the Way to the Forum* (Panacea) with Citadel Theater; and Oil Lamp Theater's *44 Plays for 44 Presidents*.



Ashley Rodriguez (Cortesana Choreography) Is a proud Parkside Theatre Arts Department alum. Parkside credits include *A Midsummer Night's Dream* (Titania, Hippolyta), *25th Annual Putnam County Spelling Bee* (Marcy Park), *Arabian Nights* (Scheherazade); recent credits include the *The Lion in Winter* (Alais) at the Alchemist Theatre with The Pride Company and *Dracula* (Mina Harker) at Old World Wisconsin. She is currently working with Chicago Kids Company on their bi-lingual production of *The Ugly Duckling*. Ashley is also the CEO and founder Fairytale Birthday Company LLC; a performance company catering to children and family entertainment.

Production Team Bios



Jennifer Sassaman (Director, Choreographer) has directed and choreographed over forty-five productions, performed in over twenty, recorded vocal tracks for various albums, and written several plays and musicals. She received her MFA in Directing from the Florida State University. Jennifer started her own theater company in Philadelphia, where she served as the artistic director for five seasons. Jennifer worked as the professor of Directing and Movement at Troy University and has acted and directed at The Walnut St. Theatre, The Arden Theatre, The Triangle Theatre (London), Waterfront Playhouse, and the Asolo Theatre. Parkside credits include *The 25th Annual Putnam County Spelling Bee* (also choreographer), *The Last Days of Judas Iscariot*, and most recently *A Christmas Carol: On the Air*.



Jody Sekas (Lighting Designer) is the Chair of the Theatre Arts Department and an Associate Professor of Scenic/Lighting Design & Technology. He taught scenography at Humboldt State University, scenic and lighting design and technology at UW-Eau Claire, and for four seasons was the resident scenic and lighting designer for the Sioux Falls Community Playhouse in South Dakota. He has worked as a freelance designer and technician for the Milwaukee Chamber Theatre, First Stage Children's Theatre, Dell'Arte International, Omaha Theatre Company for Young People, The Western Stage, Utah Shakespeare Festival, and on several independent films.



Nathan Stamper (Scenic Lab Supervisor) graduated from Parkside with a BA in theatre arts. He has volunteered for local theatres and worked for professional theatres such as The Skylight Music Theatre, Next Act Theatre, the Fireside Dinner Theatre, and the Alabama Shakespeare Festival. He then went back to earn a teaching certification, working toward an M.A. in Teaching at Cardinal Stritch University.



Vernon "Chip" Wienke (Scenic Lab Foreman) is a 1999 graduate of Parkside. His performance background includes roles in *Henry V*, Gregory in *Romeo & Juliet* and principle work on a Miller Beer industrial film. Chip's professional, behind the scenes work includes union stage crew work at The Milwaukee Ballet, Potawatomi Casino, and various touring road shows. He has also been involved in every Fireside Theatre Show since Christmas of 1994.



Zach Young (Master Electrician) is in his second year at Parkside. He is a theatre arts major with a focus in scenery and lighting. He recently worked on productions of *A Streetcar Named Desire* (Lighting Designer), *Hedda Gabler*, *Macbeth* (prop master) and *The Government Inspector* (assistant lighting designer).

Production Personnel

Assistant Director	Matthew Rangel
Assistant Musical Director.....	Kyle David Perry
Assistant Stage Managers	Riccarda Eickenberg, Scarlette Kindermann
Courtesan Choreographer.....	Ashley Rodriguez
Dance Captain	Hannah Anderson
Fight Captain	Riccarda Eickenberg
Master Electrician.....	Zach Young
Assistant Master Electrician.....	Jessica Baker
Costume Faculty Advisor	Misti Bradford
Technical Consultants	Parker Jones, Jacob Komistra
Projection Technician	Eamonn Higgins
Scenic Charge Artist.....	Gabby Ashlin
Scenic Lab Supervisor	Nathan Stamper
House Manager.....	Jordan Stanek
Scenic Lab Foreman.....	Vernon “Chip” Wienke
Costume Lab Supervisor	Darice Damata-Geiger
Department Administrative Assistants	Jennie Filippone
	Joe Lambin Karen Sorensen, Diane Tenuta
Marketing.....	Kim Sekas, Jennifer Sassaman
Program Layout	Gabby Ashlin
Production Photographer.....	Alyssa Nepper
Costume Shop Assistants	Hannah Anderson, Quinn Didier, Cole Garland, Otto Krueger Alexa Uselmann
Scene Shop Assistants	Beth Albrecht, Catherine Kleinofen Steven Novak, Matthew Rangel, Shane Richlen
Scenic Paint Crew	Beth Albrecht, Jacob Komistra Kyle Racas, Lyric Simonson
Scenic Crew.....	Skyler Albaugh, Maxwell Alexander, Akira Alston, Bryan Byars Cole Conrad, Alex Griffin, Catherine Kleinofen, Talia Last Beth LeGreve, Jordan McGraw, Ignasio Mercado, Penny Nichols Steven Novak, Kyle David Perry, Matt Rangel Sarah Seaverson, Andrew Sherman
Lighting Crew	Jessica Baker, Emily Bernhagen, Jesse Bourassa, Eamonn Higgins Dominick Knox, Colin Kovarick, Nick Olesak, Jared Munro Joe Schwaller, Chelsea Strebe Shane Richlen, Zach Young, Ryan Zierk
Costume Construction Crew	Hannah Anderson, Rebekah Bryan, Quinn Didier Riccarda Eickenberg, Cole Garland, Michelle Housh Olivia Jardas, Bri Humke, Destiny Kent Otto Krueger, Jazmin Medina, Bayleigh Oberlander Carena Richter, Kelsey Thomas, Alexa Uselmann, Jiali Xiong
Wardrobe Supervisor	Jazmin Medina
Wardrobe Crew.....	Bri Humke, Bayleigh Oberlander, Alexa Uselmann
Makeup Crew:.....	Gabby Ashlin, Destiny Kent, Heather Rock
Deck Crew.....	Riccarda Eickenberg, Scarlette Kinderman
Spotlight Operators	Bryan Byars, Cole Conrad, Noah Frye, Dominic Knox
Light Board Operator	Jesse Bourassa
Sound Board Operator	Jessica Baker
Mic Run Operator	Karla Chavez

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Note of Appreciation from the Theatre Arts Department

Thank you for joining us for an evening or afternoon of live theatre at the University of Wisconsin-Parkside. Without you, our audience, our work as a theatre department is not complete. Your presence is a necessary part of what we do. Also, by purchasing your ticket, you are helping to support our high-quality productions. The Theatre Arts Department does not receive university funding for our productions and we **rely on the support of our patrons** to cover the costs of sets, costumes, music, lights, and royalties.

We are hoping that you help to support our work and consider a donation to the UW-Parkside Theatre and become a member of our S.T.A.G.E. Club (Society of Theatrical Angels, Gallivants, and Enthusiasts). You help to provide the kind of quality that audiences have come to expect. You also help to provide a professional quality experience from which our students can continue to learn.

To become a member of the S.T.A.G.E. Club, simply make a tax-deductible gift to the UW-Parkside Theatre Arts Department at the level of your choice (see following page). You can direct your gift to either the **Theatre Production Enrichment Fund** (These donations help support and enhance artistic production projects and performances) or the **Theatre Arts Scholarship Fund** (These donations go directly to deserving theatre students in the form of Theatre Talent Scholarships).

To contribute any amount to our S.T.A.G.E. Club Fund – supporting productions and scholarships, contact Jody Sekas (sekas@uwp.edu or 262-595-2967).

Very soon this show will end, the set will be dismantled, the costumes stored away, and all that will be left will be what you remember of your visit. That is the sum of all our hard work, and we hope we will leave some pleasurable memories. Your support – through making a donation to S.T.A.G.E. Club, purchasing tickets, or telling friends – is greatly valued. Word of mouth is always the best form of advertising. If you enjoyed your time with us, please pass along any good words to friends, families, and acquaintances. This simple act also helps to keep our productions supported.

Thank you for being a part of our work!

S.T.A.G.E Club Benevolent Fund

The UW-Parkside Theatre Arts Department wishes to thank the following individuals and businesses for their generous support.

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Casa Capri – for ongoing support

Allison Ralph – classical language consultant

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Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.