



FUN HOME
LYRIC THEATRE @ ILLINOIS

Book and lyrics by Lisa Kron

Music by Jeanine Tesori

Based on the 2006 graphic novel *Fun Home* by Alison Bechdel

Sarah Wigley, stage director

Julie Jordan Gunn, music director

Thursday-Saturday, November 4-6, 2021, at 7:30pm

Saturday, November 6, 2021, at 2pm

Tryon Festival Theatre

THANK YOU TO OUR SPONSORS

Tonight's performance of *Fun Home* is sponsored
in part by the following generous donors:

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WELCOME

Dear Friends of Lyric Theatre:

Welcome! We have missed you so much. Lyric Theatre's core values are creativity, flexibility, and wellness, and the events of the past year and a half have expanded our understanding and appreciation of them immeasurably. We are so grateful for your support in different forms: introducing new friends to opera and musical theatre; subscribing to our Vimeo channel of videos; donations for scholarships for our students; attendance and sponsorships at our performances. We truly cannot do it without you!

This season, we are proud to connect with audiences in several productions: *Lyric Under the Stars* at Allerton Park and Retreat Center; the brilliant family drama *Fun Home* in Tryon Festival Theatre where the eternally beloved *Marriage of Figaro* will be seen in the spring; 1950s and 60s pop favorites at the Allerton Mansion with *The Marvelous Wonderettes*; and a big Mardi Gras party called *Carnaval!* in Foellinger Great Hall. We look forward to seeing you at as many events as we can.

With much love and appreciation,

Julie and Nathan Gunn, co-directors
Lyric Theatre @ Illinois

PROGRAM

FUN HOME

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TIME AND PLACE:

Beech Creek, Pennsylvania—1970s

Oberlin College—1980s

Pennsylvania—Present Day

This production will be presented with no intermission.

This production contains adult language and themes.

Lyric Theatre @ Illinois is a part of the University of Illinois School of Music.

FUN HOME

MUSICAL DIRECTOR

Julie Gunn

STAGE DIRECTOR

Sarah Wigley

SCENIC DESIGNER

José Díaz-Soto

COSTUME DESIGNER

Colin Grice

LIGHTING DESIGNER

Megan Coffel

SOUND DESIGNER

Dakota Erickson

MEDIA DESIGNER

M Ospina-López

STAGE MANAGER

Sidney Sprunger

CHOREOGRAPHER

Rachel Rizzuto

CONDUCTOR, NOVEMBER 6 MATINEE

Nicholas Pothier

CAST

ALISON

Emma Mize

MEDIUM ALISON

Lucy Economos

SMALL ALISON

Zoe Harms

JOAN

Madysen Simanonis

BRUCE

Danny Yoerges*

HELEN

Sarah Durbin

ROY/PETE/MARK/BOBBY/JEREMY

Ramman Takhsh

CHRISTIAN

Leyla Aguiar Cohen

JOHN

Ruth Ionin

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



ALISON/CHILDREN'S COVER

Lisa Buhelos

SMALL COVER

Leyla Aguiar Cohen

JOAN COVER

Chloe San-Horstman

HELEN COVER

Emily Naud

BRUCE COVER

Joe Grudt

ROY/PETE/MARK/BOBBY/JEREMY COVER

Braulio Muro

ORCHESTRA

PIANO/KEYBOARD

Aaron Ames

Nicholas Pothier

David Stech

DRUMS

Maddi Vogel

BASS

Emma Taylor

GUITARS

Paul Mock

CELLO

Ethan Schlenker

VIOLIN/VIOLA

Jenna Ames

WOODWINDS

Lucy Yockey

DIRECTOR'S NOTE

Fun Home questions how our childhood shapes our existence as adults. Based on the best-selling, 2006 graphic novel, this story centers on lesbian cartoonist Alison Bechdel and her desire to “know what’s true, dig deep into who, and what, and why, and when until now gives way to then.” We meet Alison when she is just months younger than her father was at the time of his suicide, and she can no longer ignore the emotional reckoning that must be done for her to discover who she really is to make sense of life moving forward. Is she just like her father, and if so, what does that mean?

It is human nature to share personal stories of childhood, family, loss, and self-discovery to unite, to inspire, and so often to make sense of our past for no one other than ourselves.

Although memoirs are predominantly written in a chronological fashion, memory itself is not—it comes and goes while shining a light on what we are ready to face given enough time, distance, and perspective. For many of you, *Fun Home* will resonate as a story about growing up in a dysfunctional family. For others, it will land as a vulnerable account of finding your sexuality or even knowing a loved one who has taken his/her/their own life. To me, *Fun Home* is a memoir of releasing the past without forgetting the gratitude for all the ways each moment has come to define us. It is a captivating and haunting story of understanding, forgiveness, and identity that somehow manages to feel unequivocally and universally human.

—Sarah Wigley, director

DRAMATURG'S NOTE

In June of 2006, 26 years after the death of her father, Alison Bechdel published a graphic novel biography of her family, titled *Fun Home: A Family Tragicomic*. In the novel, Alison battles with the intangible concept of “belonging.” The Bechdel family has always been traditionally out of place as Alison notes that living in a funeral home in Allegheny County, Pennsylvania, in the 1970s was like living the life of *The Addams Family*. Her father Bruce, a closeted gay man, never manages to find a place of belonging. As a butch lesbian cartoonist, Alison herself has spent her whole life struggling with the desire to belong in literary and queer spaces.

Representation and belonging, *Fun Home* declares, matter. Small Alison (at age eight) sees a butch woman for the first time and finally understands her own gender identity. Alison’s mother Helen desperately tries to cultivate an image for her family that normalizes them in the hope of being accepted by their community. Bruce searches for a way to escape the heterosexual life that was thrust upon him. The musical explores internalized homophobia and the profound loss that lingers, decades later, after a suicide.

Written by Lisa Kron and Jeanine Tesori, the Tony award-winning musical *Fun Home* premiered on Broadway in 2015 at the Circle in the Square Theatre. *Fun Home* opened to critical acclaim and was nominated for 12 Tony Awards, of which

they won five. Lisa Kron and Jeanine Tesori made history as the first all-female composing team. *The Huffington Post* hailed *Fun Home* as “an emotional roller-coaster ride, a grippingly heartwarming story mixed with some of the most smart and joyful musical numbers presently on Broadway . . . *Fun Home* is the best Broadway musical in years.” *Fun Home* is the only musical in recent years (excepting revivals of *The Color Purple*) that has a lesbian lead. *Fun Home* does not shy away from difficult conversations that illuminate the trauma of coming out and navigating familial relationships afterwards.

In a *Theatre Talk* interview, Lisa Kron describes *Fun Home* as “a story that’s bigger than a lesbian.” Jeanine Tesori counters back with, “It’s actually the same size.” It is profound that an intimate retelling of a lesbian’s relationship with her gay father successfully played on Broadway. *Fun Home* is a rare instance where a father and daughter’s relationship takes center stage. Regardless of sexual orientation, this musical is universal in its honesty and conflict. Alison Bechdel has offered her deeply personal story so that we can take comfort from it. As Ben Brantley notes in his *The New York Times* review, “The audience becomes, more than ever, part of the Bechdel family circle. For better or worse—and for me, shows this cathartic are only for the better—we’re home.”

—Meghan Landon, dramaturg

PROFILES



Leyla Aguiar Cohen, she/her, (Christian/Small Alison Cover) is a freshman at University Laboratory High School. She got involved in musical theatre in June 2020. Cohen has taken voice lessons with Berit Johnson and participated in several acting workshops and

Zoomsicals with Class Act Champaign and Broadway Kids Auditions, NYC. This summer, as part of *Driveway Cabaret* by Champaign Urbana Theatre Company, she performed Broadway songs at driveways and backyards around town. *Fun Home* is her first live, on-stage musical theatre performance. In addition to theatre, she trains in ballet and tap. As a former Champaign Urbana Ballet member, Cohen danced in *The Nutcracker* at Krannert Center for eight seasons and *Cinderella*, *Sleeping Beauty*, and *Swan Lake* at the Virginia Theatre. Currently, she has voice coaching with Ryan Pest and dance training at Urbana Fine Arts Center where she is preparing for the 2022 Youth America Grand Prix, an international dance competition.



Sarah Durbin, she/her, (Helen) is currently a senior in the Lyric Theatre @ Illinois program. Her Illinois credits include *Songs For A New World* (Woman III, Woman I, and II cover), *Hand of Bridge* (Sally), and *HMS Pinafore* (Staged Ensemble). She studies with

Dawn Harris and Sarah Wigley. In addition to her studies with Lyric Theatre, Durbin writes and releases original music, which can be found on all streaming platforms, and has performed with various rock bands.



Lucy Economos, she/her, (Medium Alison) is a senior pursuing a BMA in lyric theatre at the University of Illinois Urbana-Champaign, studying under Sarah Wigley and Nathan Gunn. Her previous Lyric Theatre credits include *Ordinary Days* (Female Swing),

Lyric Under the Stars (Soloist), and the COVID-cancelled production of *A Little Night Music* (Female Swing). She has performed many roles (*Little Women*, *A Chorus Line*, *Carrie the Musical*, *Fall Showcase*) with the on-campus student organization Illini Student Musicals where she also serves as the vice president. Economos is grateful for the opportunity to tell such a powerful and important story.



Zoe Harms (Small Alison) is currently in fourth grade at Bottenfield Elementary School in Champaign. Most recently, she played Smea in the summer production of *Peter/Wendy* with the Champaign Park District Youth Theatre.

She has studied under Jaclyn Lowenstein since 2018, performing in various workshops with Class Act. In fall 2020, she appeared in Class Act's virtual production of *Could You Hug A Cactus?* Harms studied musical theatre dance at Art in Motion in 2019 and was in the Central Illinois Youth Chorus (2017-2020). She enjoys singing, drawing, reading, and spending time with friends and family.



Ruth Ionin (John) is a fourth grader at the Montessori School of Champaign-Urbana. She has been a student at Class Act with Jaclyn Loewenstein for two years and took part in the Class Act virtual productions of *Super Happy Awesome News* and

Could You Hug a Cactus? in 2020. She takes voice and piano lessons, is bilingual in Russian and English, and her hobbies include sewing, coloring, and reading.



Emma Mize, she/her, (Alison) is currently a junior pursuing a BMA in lyric theatre at the University of Illinois. Her previous Illinois theatre credits include *Vanessa* (Erika) and *Lyric Under the Stars* (Soloist). She has performed many roles (*Little Women*, *A Chorus Line*,

Fall Showcase) with an on-campus student organization, Illini Student Musicals, where she also serves on the general board and marketing team. Mize is a recipient of the Smith Scholarship Award and a national semifinalist in classical NATs. She is under the instruction of Professor Dawn Harris and Sarah Wigley and would like to thank them for their wonderful teaching. Mize would also like to thank her family, friends, dog, AOII, and especially her mother for their continued support. Mize is honored for this opportunity to tell such a meaningful story.



Madysen Simanonis, she/her, (Joan) is a senior pursuing a BMA in lyric theatre at the University of Illinois. She currently studies voice under Sarah Wigley and has previously studied with Yvonne Gonzales Redman. Her credits with Lyric Theatre @

Illinois include *Lyric Under the Stars* (Soloist/Ensemble) and *Crazy For You* (Louise). Simanonis also spent a semester in 2019 at Walt Disney World working in Entertainment as a character performer. She is humbled to present this beautiful queer story with you today and wants to thank director Sarah Wigley for trusting her to be a part of something so important.



Ramman Takhsh, he/him, (Roy/Pete/Mark/Bobby Jeremy) is a sophomore currently pursuing a BMA in lyric theatre. At the University of Illinois, he has been seen in *Lyric Under The Stars* with Lyric Theatre @ Illinois as well as in Illini Student Musicals'

production of *Little Women* (John Brooke). In his hometown of Chicago, some of his credits include A Red Orchid Theatre's production of *Traitor*, Infinity Arts Academy's production of *Les Misérables* (Javert), and Actors Training Center's production of *9 to 5: The Musical* (Franklin Hart Jr).



Danny Yoerges, he/him, (Bruce) is in his fourth year as an acting MFA. Before coming to Urbana, he was based in New York City. Illinois Theatre credits include *Hit the Wall* and *August Wilson's Gem of the Ocean*. Broadway National Tour credit includes *War Horse*

(Joey/Tophorn). Regional credits include Norwegian Cruise Line: *Illusionarium*; Olney Theatre Center: *Farragut North* (Stephen Bellamy), *The Sound of Music* (Rolf); Shakespeare Theatre Company: *All's Well That Ends Well* (Young Dumaine); Signature Theatre: *Saturday Night* (Reading), *I Capture the Castle* (Reading); New York City: *Henry V* (Henry), *Never in my Lifetime*. Yoerges received his BFA from the University of North Carolina School of the Arts.



Julie Gunn (Musical Director) is a pianist, educator, music director and producer. She has performed on many of the world's most prestigious recital series, including the Aspen Festival, Auckland's Aotea Centre, Boston's Celebrity Series, Brussel's La

Monnaie, Cal Performances, the Carnegie Hall Pure Voice Series, the Cincinnati Chamber Music Society, the Cliburn Foundation, the Dallas Opera, Melbourne's Hamer Hall, Krannert Center for the Performing Arts, Lincoln Center Great Performers, Manhattan's Café Carlyle, the McCallum Theater for the Performing Arts, the Metropolitan Opera Summerstage, Notre Dame's DeBartolo Center, the Queensland Performing Arts Centre, the Ravinia Festival, St. Paul's Schubert Club, San Francisco Performances, the Sydney Opera House, Toronto's Roy Thomson Hall, University of Chicago Presents, Bravo Vaill,

Washington's Vocal Arts Society, the Wallis Annenberg Center in Beverly Hills, Washington National Opera, London's Wigmore Hall, the 92nd Street Y, and the United States Supreme Court. She has been heard with William Burden, Richard Croft, Michelle De Young, Elizabeth Futral, Isabel Leonard, Stefan Milenkovich, Kelli O'Hara, Mandy Patinkin, Patti LuPone, Yvonne Gonzales Redman, Alek Shrader, the Pacifica Quartet and Jupiter String Quartet, and her husband and artistic partner Nathan Gunn. Co-Director of LyricTheatre@Illinois at the University of Illinois, she produces several mainstage operas or musical theatre works a year at Krannert Center for the Performing Arts and other venues. She has given masterclasses at universities and young artists' programs all over the United States and Canada, including the Aspen Festival, the Cincinnati Conservatory of Music, Florida State University, the Glimmerglass Festival, Highlands Opera Studio, the Houston Grand Opera Studio, the Interlochen Center for the Arts, the Metropolitan Opera Guild, Opera Theatre St. Louis, the Ryan Young Artists' Program, the Santa Fe Opera, Ravinia's Steans Institute, and Vanderbilt University. She is the founder of the Illinois School of Music Academy, a program for talented pre-college chamber musicians and composers. She is the co-host of Krannert Center's *Showtalk* series of video interviews about the creative process. Gunn enjoys working at the intersection of different disciplines and collaborates with artists in the fields of theatre, dance, and design whenever possible. She has served as a coach or conductor at Chicago Opera Theater, Highlands Opera Studio, the Metropolitan Opera Young Artist Program, Opera North, Opera Theatre of St. Louis, Southern Methodist University, TheatreWorks, and Wolf Trap Opera. She is committed to new works and in recent seasons has been part of several world premieres as a co-producer, a pianist, or conductor: concert

works by Augusta Read Thomas, Jennifer Higdon, and Harold Meltzer; staged works like *Polly Peachum* (Scheer/Van Horn), *Letters from Quebec to Providence in the Rain* (Gill), *Black Square* (Demutsky), *PRISM* (Reid), *The Surrogate* (Macklay), *Sensorium Ex* (Prestini), *Take Flight!* (Maultby and Shire), and *Bhutto* (Fairouz), often in collaboration with Beth Morrison Projects. In 2018, Nathan and Julie Gunn launched their new production company, Shot in the Dark Productions Inc, which made its debut at Krannert Center in *Nathan and Julie Gunn and friends: An Evening on Broadway* and continued with *Drytown: A Living Room Vaudeville*. A member of ASCAP, she is the author of many arrangements of songs for chamber groups and orchestras. Her arrangements have been heard at Carnegie Hall, Chicago's Symphony Center, the DeBartolo Center, Ithaca College, Interlochen, Kennedy Center, Krannert Center, London's Queen Elizabeth Hall, and in Sun Valley, Idaho.



Sarah Wigley (Stage Director) is a clinical associate professor of voice for Lyric Theatre @ Illinois at the University of Illinois Champaign-Urbana, where she instructs Lyric Theatre Studio, Musical Theatre Repertoire, and Singing in Musical Theatre

while maintaining a private voice studio of over 20 students. Frequently stage directing both opera and musical theatre, directing credits with Lyric Theatre @ Illinois include *Ordinary Days*, *Crazy for You*, *She Loves Me*, *Kiss Me Kate*, *25th Annual Putnam County Spelling Bee*, [title of show], *A Psalm of Silence*, *The Adventures of Little Sharp-*

Ears, and both *La Bohème* and *Don Giovanni* in collaboration with Nathan Gunn. Wigley holds an MM in voice performance from Colorado State University and a BM in voice from the University of Minnesota. While residing in Minneapolis, Wigley performed professionally with regional companies such as the Guthrie Theatre, the Skylark Opera, the Mystery Cafe, the Minnesota Centennial Showboat, and the Minnesota Opera. Her Denver credits include roles such as Aldonza in *Man of LaMancha*, Emma in *Jekyll and Hyde*, Dolores in *The Wild Party*, and Miss Scarlett in *Clue-The Musical*. Sarah Wigley has served as faculty for the Musical Theatre Department at the University of Northern Colorado as well as Parlando School for the Arts in Boulder, Colorado, and has had several students appear on Broadway and in national tours and regional theaters across the nation. As a contemporary voice specialist, Wigley is a certified Estill Voice Master Trainer, frequently presenting workshops concerning flexible voice technique and crossover training for both studio voice teachers and choral educators. Sessions ranging from Crossing Over: Contemporary Voice Technique for Solo and Ensemble Singing to Crossing Genres: A Classical Singer's Guide to Jazz have energized the International Congress of Voice Teachers in Stockholm, Sweden, the National Association for Teachers of Singing, Illinois Music Education Association, Iowa Choral Directors Association, and Minnesota Music Education Association. Wigley serves as the president of the Illinois Chapter of the National Society of Arts and Letters and recently had the pleasure of creating Franc D'Ambrosio's new touring show *Beyond the Chandelier*.

Dakota Erickson (Sound Designer) is currently a third-year MFA in the theatre sound design and technology program. This is not his first production with Illinois theatre. Past productions include November Dance 2019 (Engineer), *The Wolves* (Engineer) *Pshitter! A Drinking Song for the Year of Our Lord 2020* (A1) and *Great Scenes from American Kitchen Sink Theatre* (Designer). Being from Arizona, past productions have been with Arizona State University (*Trade Trade Love, Good Friday, Ajax*); Mesa Community College (*Good 'N' Plenty, Top Girls*); Desert Stages (*The Bad Seed*); and Mesa Encore Theatre (*Legally Blonde*). Past credit for summer stock positions includes Contemporary American Theater Festival (Intern), Black Hills Playhouse (Designer), and Utah Lyric Rep (Engineer). Erickson has also received national recognition at the 2016 Kennedy Center American College Theater Festival for sound design. He will be seen next as the sound designer for Krannert Center's production of *Sweat* and as an audio engineer in November Dance 2021.

Colin Grice (Costume Designer) is a third-year MFA costume design candidate at the University of Illinois Urbana-Champaign. He earned a BA in theatre and English literature from the University of Wisconsin-Whitewater where he was the hair and makeup designer for multiple shows, including *Triumph of Love*. His most recent design credits include *I'm Ally* (Costume Designer) in March Dance 2021 for Dance at Illinois and *The Adventures of Little Sharp-Ears* (Assistant Costume Designer) for Illinois Theatre. Grice currently serves as the hair and makeup coordinator at Krannert Center for the Performing Arts where he's overseen *Pshitter! A Drinking Song for the Year of Our Lord 2020*, *Cabaret*, and *Great Scenes from American Kitchen Sink Theatre*.

Meghan Landon, they/them, (Dramaturg) is a dramaturg and theatre historian. They are currently pursuing their MA in theatre studies at the University of Illinois Urbana-Champaign. Dramaturgy (selected): *Sweat, Fun Home, Hopefully: An Ethnodrama, Romeo and Juliet, Pride is Her Prejudice, No Exit, Sunday in the Park with George*. Landon is also the assistant archivist with the Living Theatre. Education: Kean University, BFA in theatre performance. www.meghanlandon.com

M Ospina-López, they/them, (Media Designer) is a videographer and multimediam artist from Bogotá, Colombia. They are currently a third-year MFA candidate in media design at the University of Illinois Urbana-Champaign. As part of La Compañía Estable and freelance projectionist, Ospina-López have worked for operas like *The Magic Flute, Candide, Dido and Aeneas, María de Buenos Aires, and Florencia en el Amazonas*. In 2019, they created the touring live show for Cimarrón Joropo Ensemble. In 2020, they designed for Illinois Theatre's production of the new play *Pshitter! A Drinking Song for the Year of Our Lord 2020*. Most recently, they were the media designer for *Great Scenes from American Kitchen Sink Theatre* and the dance performance of *Délivrance* by Roxane D'Orleans Juste at Krannert Center for the Performing Arts. In community making practices, their most recent video installation was a collaboration with artist Olly Greer for their *Fat Holds and Folds* exhibition. The team is now producing *Wet Dreamz*, a monthly queer experience.

José Manuel Díaz-Soto (Scenic Designer) is a native of Bayamón, Puerto Rico. He holds a BA in fine arts from the University of The Sacred Heart and credits in drama from the University of Puerto Rico. In May 2016, he completed his MFA in scenic design with a Departmental Distinction at the University of Illinois at Urbana-Champaign. Díaz-Soto has been designing for drama, musical theatre, film, and television. Recently completed projects include *Titus Andronicus*, *Time Is on Our Side*, *The Explorer's Club* (Jeff Award Nominee), *The Madres*, *Twice*, *Thrice*, *Frice* (Jeff Award Nominee), *Polaroid Stories* and *RED*. Musical theater and opera: *Don Giovanni*, *Evita*, *Into the Woods*, *Godspell*, *The Sound of Music*, *Les Misérables*, *Man of La Mancha*, *A Midsummer Night's Dream*, *Kiss Me Kate*, and *Fun Home*. TV and film credits include *23 Hours*, *Prótesis*, *Parece que fue ayer*, *Contraseña*, *El color de la guayaba*, *Demasiada Tita*, and *Las combatientes*. He is part of the faculty of the Department of Theatre at the U of I as scenic design professor. www.josemanueldiaz.carbonmade.com

Sidney Sprunger, she/her, (Stage Manager) is a second-year MFA stage management student originally from Fort Wayne, Indiana. Her credits at the University of Illinois include being the stage manager for the Allerton Park project and *The Undying and Resilient* and serving as the assistant stage manager for the Theatre Studies Festival.

Outside credits include *Into the Woods* (a Deaf Theatre Project) with the 574 Theatre Company, *Twelfth Night* with Actors from the London Stage, *Sense and Sensibility*, *God of My Own World* (a new play), *It's a Wonderful Life* (radio play), *The Tempest* with Actors from the London Stage, and more. Website: sidneysprunger.weebly.com

Rachel Rizzuto (Choreographer) is a member of the Dance at Illinois faculty. She has recently had the pleasure of dancing in the work of Sara Hook, Jennifer Monson, Renata Sheppard, and Elliot Reza Emadian following a nine-year tenure dancing for the Brooklyn-based company Mari Meade Dance Collective/MMDC. Rizzuto is a contributing writer to *Dance Magazine* and *Dance Teacher* magazine. For the last six Valentine's Days, she has self-produced *Love Sucks*, a perennially-changing dance theatre work for a large cast that utilizes pop music, dance, song, and text to illustrate the inescapable heartache that accompanies falling in and out—mostly out—of love. Rizzuto earned her MFA in dance from the University of Illinois in 2021. She graduated from the University of Southern Mississippi with a BFA in dance and a BA in English.

PRODUCTION STAFF

PRODUCTION MANAGER

Amber Dewey Schultz

TECHNICAL DIRECTOR

Pat Storey

PROPERTIES MANAGER

Wendy Wu

MUSICAL ADMINISTRATOR

Michael Tilley

COACH AND PIANIST

Aaron Ames

David Stech

DRAMATURG

Meghan Landon

ASSISTANT DIRECTOR

Ethan Smith

ASSISTANT STAGE MANAGERS

Michaela Dillon

Angela Harrington

PRODUCTION ASSISTANTS

Dan Drew

Amanda Rokosz

COSTUME CRAFTS

Sarah Havens

HAIR AND MAKEUP SUPERVISOR

Melissa Hall-Reynolds

HAIR AND MAKEUP SUPERVISOR'S ASSISTANT

Wesley Price

HAIR AND MAKEUP ASSISTANT

Courtney Horry

ASSISTANT TECHNICAL DIRECTOR

Lucas Streit

ASSISTANT SCENIC DESIGNER

Will Sexton

ASSISTANT COSTUME DESIGNER

Maggie Horstman

ASSISTANT LIGHTING DESIGNER

Zack Saunders

SCENIC ARTIST

Blaine Fuson

HEAD ELECTRICIAN

Conner Jones

ASSISTANT ELECTRICIAN

Jason Jakubaitis

AUDIO ENGINEER

Madison Ferris

A1/MIX ENGINEER

Will Mixer

AUTOMATION OPERATOR

Addie Hoegberg

LIGHT BOARD OPERATOR/PROGRAMMER

Brian Runge

SOUND BOARD OPERATOR

Drew Brady

MEDIA BOARD OPERATOR

Olive Manning

CHILD SUPERVISORS

Anjelica Jones
Amanda Rokosz

STAGE CARPENTER

Capri Agresta

DECK CREW

Katie Anthony
Julia Clavadetscher
Emilia Consalvi
Isabella Cooper
Matt Hauser
Jiawei Pei

PROPERTIES CREW

Courtney Mazeika
Cody McConnell
Mikayla Richardson
Raven Shales
Gina White

WARDROBE SUPERVISOR

Maggie Horstman

WARDROBE CREW

Vivien Cohen
Whitney Flower
Xinyi Huang
Julie Oelerich
Mila Zidel

FLY CREW

Darien Durrell
Will Mixter
Jamal Turner

DECK ELECTRICIAN

Jaylon Muchison

SPOTLIGHT OPERATORS

Tony Garcia
Aidan Gardner
Chris Moore

SUPERTITLES OPERATORS

Lisa Buhelos
Leyla Aguiar Cohen
Joe Grudt
Braulio Muro
Emily Naud
Chloe San-Horstman

ACKNOWLEDGMENTS

Lyric Theatre @ Illinois acknowledges with gratitude the cooperation of the voice and accompanying faculties of the University of Illinois School of Music in supporting the talented students in its productions.