



CRAZY FOR YOU

LYRIC THEATRE @ ILLINOIS

Music and lyrics by George Gershwin and Ira Gershwin

Sarah Wigley, director | Michael Tilley, conductor

Thursday-Saturday, April 25-27, 2019, at 7:30pm

Sunday, April 28, 2019, at 3pm

Tryon Festival Theatre

THANK YOU TO OUR SPONSORS

Tonight's performance of *Crazy for You* is sponsored
in part by the following generous donors:

SUSAN & MICHAEL HANEY

WELCOME



WELCOME TO LYRIC THEATRE @ ILLINOIS

—a vibrant community that embraces a wide range of opera and musical theatre.

We are proud to represent the breadth and depth of sung theatre in our mainstage productions, preview series, workshops, and masterclasses. The 2018-19 season has stellar examples of so many of the great works we love: the hilarious and poignant satire of modern striving, *The 25th Annual Putnam County Spelling Bee*; the beloved, romantic, tragic Italian opera *La Bohème*; the profound and starkly beautiful *Rape of Lucretia*; and the zany, tap-dancing Gershwin musical *Crazy for You*.

It is our privilege to partner with Oscar- and Tony-winning composing team Richard Maltby and David Shire and with Beth Morrison Productions in the development of new work for our national stages. It is also our privilege to be raising a new generation of performers, composers, and directors.

We are excited to announce new degrees in Lyric Theatre at the University of Illinois that teach flexibility, creativity, and wellness to the generation of singers, actors, dancers, and creators who will be the next leaders in the opera and musical theatre worlds.

Happy 50th birthday, Krannert Center! And thank you for the opportunity to teach, perform, and collaborate with artists from different generations and cultures, from community members to Grammy winners, and across musical styles and forms to bring stories to life on the stage.

Yours,

Julie and Nathan Gunn

CO-DIRECTORS, LYRIC THEATRE @ ILLINOIS

PROGRAM

CRAZY FOR YOU

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Book by Ken Ludwig

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Thursday-Saturday, April 25-27, 2019, at 7:30pm

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ACT I

20-minute intermission

ACT II

Lyric Theatre @ Illinois is produced by the University of Illinois School of Music (Jeffrey Magee, director).

This production includes smoke effects and gunshots.

CRAZY FOR YOU

DIRECTOR

Sarah Wigley

CONDUCTOR

Michael Tilley

CHOREOGRAPHER

Charlie Maybee

FIGHT CHOREOGRAPHER

Ethan Gardner

SCENIC DESIGNER

Daniela Cabrera

COSTUME DESIGNER

Melissa Hall

LIGHTING DESIGNER

Tony Rajewski

SOUND DESIGNER

Matt Powell

PROPERTIES MASTER

Haley Borodine

HAIR/MAKEUP MASTER

Danielle Richter

MUSICAL PREPARATION

Cadis Ying-Jie Lee

Michael McAndrew

Alex Munger

STAGE MANAGER

Adeline Snagel

TECHNICAL DIRECTORS

Ryan Gajdos

Imani McDaniel

Patrick Storey

CAST

BOBBY CHILD

Owen Connor Stout

BELA ZANGLER

Fabian Guerrero

POLLY BAKER

Colleen Bruton

IRENE ROTH

Logan Piker

MOTHER (MS. LOTTIE CHILD)

Emily Albert-Stauning

PERKINS

Grant Ebert

CHAUFFEUR

Jon Faw

LANK HAWKINS

Cameron Young

EVERETT BAKER

Joe Grudt

EUGENE FODOR

Dane Brandon

PATRICIA FODOR

Berit Johnson

TESS

Anna Benoit †

PATSY

Caroline McKinzie

FOLLIES GIRLS

MITZI

Sara Dolins

ELAINE

Anastasia Kasimos

LOUISE

Madysen Simanonis

SUSIE

Abby Steimel

BETSY

Sophia Byrd

MARGIE

Lisa Buhelos

COWFOLK

MOOSE

Nicholas Koch

MINGO

Isiah Asplund

SAM/PETE

Geoffrey Schmelzer

HARRY

Jon Faw

CUSTUS

Grant Ebert

JAN

Hannah Dziura

WYATT

Nick Hittle

BONNIE

Rachel Maramba

† Dance Captain

UNDERSTUDIES

Nicholas Koch (Bobby), Lisa Buhelos (Polly/Tess/Patsy), Sophia Byrd (Irene), Jon Faw (Lank)

ORCHESTRA

VIOLIN 1

Maya Williams

CELLO

Kutasha Silva

BASS

Andrey Gonçalves

GUITAR

José Guzmán/Paul Mock

REED 1

Adam Nigh

REED 2

Ben Nichols

REED 3

Emma Olson

REED 4

Kevin King

REED 5

Grace Calderon

TRUMPET 1

Barkey Bryant

TRUMPET 2

Saori Kataoka

HORN 1

Clark Stevens

HORN 2

Samantha Killough

TROMBONE

Matthew Dixon

TRAPS

Maddi Vogel

PERCUSSION

Jackson Barnett

PIANO/KEYBOARD 1

Michael McAndrew

KEYBOARD 2

Cadis Ying-Jie Lee

KEYBOARD 3

Alex Munger

ONSTAGE MUSICIANS

BASS

Nicholas Koch

GUITAR

Geoffrey Schmelzer

SYNOPSIS

ACT I

Backstage at the Zangler Theatre (New York City, 1935), Bobby Child, the son of a wealthy banking family, wants nothing more than to perform. As Tess, the dance director, dodges the advances of Bela Zangler, Bobby attempts to audition for him, but instead runs into his disapproving mother and long-time fiancée Irene. Bobby's mother sends him to Deadrock, Nevada, to foreclose on the small-town theatre that shall soon be owned by their bank.

Bobby arrives in Deadrock and immediately falls in love with Polly Baker, the daughter of Everett Baker, owner of Deadrock's Gaiety Theatre. Even though Lank Hawkins insists on purchasing the theatre from Everett, the memories of Polly's mother on the Gaiety stage prevent Everett from selling.

Finding himself stuck between family business and complete infatuation, Bobby suggests that Deadrock put on a show in order to pay off the mortgage. Polly agrees until she finds out that Bobby was sent to take the theatre and is heartbroken.

In order to keep the plan alive, Bobby disguises himself as Zangler and invites the Follies Girls to Deadrock. The entire town begins rehearsals for the show and, after many setbacks, finds only one couple in attendance, Eugene and Patricia Fodor. Just as everyone realizes that the production breathed new life into their sleepy town and all is not lost, Zangler slips into Deadrock unnoticed.

ACT II

Bobby professes his love to Polly in Lank's saloon, but Polly admits her love for the man she thinks is Zangler. As Bobby begins explaining his Zangler impersonation, the real Zangler stumbles into the saloon looking for Tess. Polly eventually sees the two Zanglers and angrily realizes the situation at hand. After being rejected by Bobby, Irene finds immediate distraction and excitement in Lank.

The town of Deadrock gathers at the theatre, and only Polly, Everett, Bobby, and Tess still think the show should continue. Bobby plans to return to New York, and just as Zangler agrees to produce the show as a display of his love for Tess, Polly realizes that she does love Bobby.

Six weeks later, Bobby's mother gives Bobby the deed to the Zangler Theatre while back in New York City. Bobby dreams of Polly and realizes that he must return to Deadrock to pursue her.

Even though Deadrock has revitalized with the resurrection of the Gaiety theatre, Polly misses Bobby and decides to go to New York to find him. Polly and Bobby eventually reunite with a full celebration that includes Irene marrying Lank and a blossoming romance between Bobby's mother and Everett.

PROGRAM NOTES

"In 2000 years, there has been one resurrection, and it wasn't a theater," one of Ken Ludwig's creations will remind us tonight. Fortunately, as tonight's show (based on the 1930 musical *Girl Crazy*) demonstrates, Ludwig does not take his own dialogue too seriously. In addition to his numerous original theatrical successes, the Tony and Olivier Award-winning playwright has created a series of acclaimed "resurrections" of existing works, from *Twentieth Century* to *Treasure Island* to yet another George Gershwin work—the symphonic poem *An American in Paris*. The 1951 film version of the last work was one of the first instances of the "jukebox musical," a long tradition of plot contrivances designed to showcase an artist's or era's greatest hits, which some argue began way back in 1728 with John Gay's blockbuster *The Beggar's Opera*. Thus, long before ABBA jammed as many anthems as possible into *Mamma Mia!*, and well before *A Hard Day's Night* or even *Yankee Doodle Dandy* for that matter, Florence Ziegfeld was wowing Broadway audiences with his famous Follies. It is this rich vein of thrilling dancers, costumes, wordplay, slapstick comedy, and mistaken identity that Ludwig mines, and his consummate craft makes the Gershwins' greatest hits seem to flow spontaneously from the situations onstage. The universality and genius of Ira Gershwin's lyrics significantly eases the book writer's task.

Ziegfeld appears in Ludwig's book, thinly disguised as Bela Zangler, the rich émigré producer smitten with a showgirl. In the original *Girl Crazy*, Danny Churchill's father sends him to Arizona to manage the family ranch, hoping to free him from the twin seductions of women and booze. He ends up turning the ranch into a dude ranch and importing showgirls from Broadway.

Danny is cut from the same cloth as *Girl Crazy*'s co-author Guy Bolton, who was married four times to a succession of performers and who titled his Broadway memoir (with his long-time collaborator P.G. Wodehouse) *Bring on the Girls!* A legendary author who, along with Wodehouse and Jerome Kern, is often credited with inventing the modern musical comedy, Bolton also worked with George M. Cohan, the Gershwins, Oscar Hammerstein II, and many others before capping his Broadway career with Cole Porter's *Anything Goes*.

One might ask: why not just revive *Girl Crazy* then? Not only did the original Broadway production make Ginger Rogers a star, it was also Ethel Merman's debut. For fans of the orchestra, imagine hearing "Red" Nichols, Roger Edens, Glenn Miller, Gene Krupa, Tommy Dorsey, Benny Goodman, and Jack Teagarden in the pit! George Gershwin himself conducted opening night. Yet right from the start, this hit show seemed destined for continuous reinvention.

Only two years later, a film vehicle for Wheeler & Woolsey scrapped most of the script, retaining only the score. The 1943 film starring Mickey Rooney and Judy Garland also altered large portions of the book. In 1965, Connie Francis starred in yet another rewrite, now titled *When the Boys Meet the Girls*, featuring the talents of Herman's Hermits, Sam the Sham and the Pharoahs, Louis Armstrong, and Liberace! So, when producer George Horchow acquired the rights to a slew of George and Ira Gershwin favorites, *Girl Crazy*—which already boasted "I Got Rhythm!," "Embraceable You," and "But Not for Me"—was the ideal for Ludwig, fledgling choreographer Susan Stroman, and director Mike Ockrent to adapt.

With a team of Broadway titans like William Ivey Long and Robin Wagner in charge of costumes and sets respectively and revered orchestrator Bill Brohn in charge of the score, expectations were high. Still, few could have imagined how well the show would be received. Frank Rich gushed: "*Crazy for You* uncorked the American musical's classic blend of music, laughter, dance, sentiment, and showmanship with a freshness and confidence rarely seen during the *Cats* decade."

The "new" Gershwin musical swept the Best Musical category for the season and went on to run for 1,622 performances. It has become commonplace to bemoan the rise of the jukebox musical, which Charles Isherwood called "surely the most justly derided of contemporary theatrical genres." *Crazy for You* argues passionately and hilariously for the validity and sheer joy of the conceit. A show filled with the best of musical theater—tap dancing, theatrical farce, lavish costumes and scenery, and the most cherished lyrics of Ira with the music of his unequalled brother George—who could ask for anything more?

—Michael Tilley, conductor

DIRECTOR'S NOTE

Most of our *Crazy for You* world is set in the fictional town of Deadrock, Nevada, a community with one saloon, a post office, and a general store. The presence of art or culture in Deadrock fizzled with the closing of the beloved Gaiety Theatre several years back, and when first introduced to this sleepy settlement, we witness the townsfolk simply "bidin' their time." When the Zangler Follies arrive in Deadrock and the Gaiety Theatre is once again filled with song, dance, and laughter, we witness a once slow-moving, down-on-its-luck community revitalized through the performing arts and the joy that live theatre can bring. Sparkling showgirls and rough-neck rangers form a community through their shared desire to put on a show. Art creates community.

While witnessing students from across campus create a community through the creation of live performance art, I could not help but realize, throughout this process, the exciting parallel between the world of theater created in Deadrock, Nevada, in 1935 and the world we create every day here at our "miracle on the prairie," Krannert Center for the Performing Arts.

In *Crazy for You*, Bobby Child and Bela Zangler leave the bright lights of New York City for a community that believes in the power of live theatre and the inclusivity that art manifests when it is born out of a place of inspiration and joy. How extraordinary that while we celebrate a fictional town that brings Follies girls, cowboys, and British tourists together, we simultaneously celebrate Krannert Center's 50th Anniversary, a place where art creates community each and every day.

Thank you, Krannert Center, for 50 years of bringing endless possibility, magic, and delight to our "miracle on the prairie"—our friends in Deadrock, Nevada, would be proud.

—Sarah Wigley, director

PROFILES



Emily Albert-Stauning (Ms. Lottie Child) is a freshman at the University of Illinois studying lyric theatre and neuroscience as a James Scholar and honors student. Her past performance credits include numerous roles in Minnesota and Wisconsin

professional theatres such as the Ordway Center for the Performing Arts, Guthrie Theater, Fitzgerald Theater, The Phipps Center for the Arts, Children's Theatre Company, and number of community theatres. Film credits include local and national commercial work and Emmy Award-winning host credit for Best Children's Educational Series *Into The Outdoors*. Albert-Stauning is founder of her own charity program Hope For a Better Day and is a Sony Records/Rock the Cause Records recording artist/songwriter. At the University of Illinois, she studies voice with Dawn Harris.



Isiah Asplund (Mingo) is an alumnus of the Department of Dance at the University of Illinois at Urbana-Champaign. You may recognize him from his work with the local band Charlie & the Possibly Wilds. It has been a few years since his appearance in theatre as Boy

in *Peter and the Starcatcher*. He has spent his time since graduation choreographing for local shows such as *A Well* at the Armory Free Theatre and *Fun Home* at the Station Theatre. He previously performed with Lyric Theatre @ Illinois in its production of *Kiss Me, Kate*.



Anna Benoit (Tess) is a junior pursuing a BMA in lyric theatre under the instruction of Sarah Wigley and Dawn Harris. Last fall, she performed as Rona Lisa Peretti in *The 25th Annual Putnam County Spelling Bee* and in the ensembles of *La Bohème* and *The Pirates of*

Penzance. She also participated in the workshop of *Take Flight* under the direction of Richard Maltby and Kevin Stites. Benoit has danced in several ballets with the Springfield Ballet Company, most recently as the Stepmother in *Cinderella*. She has performed in several productions with the Springfield Municipal Opera and the Legacy Theatre in Springfield, Illinois. Past Lyric Theatre @ Illinois credits include *The Light in the Piazza* and *She Loves Me*.



Dane Brandon (Eugene Fodor) is a junior acting major from Morton, Illinois, the Pumpkin Capital of the World! Krannert Center credits include *Hit the Wall*, *A Funny Thing Happened on the Way to the Forum*, *Twelfth Night* (Illinois Theatre); a staged

reading of Maltby and Shire's *Take Flight*; and *The Light in the Piazza* (Lyric Theatre @ Illinois). Other recent credits include *Working Title* (Armory Free Theatre), *Pippin* (Illini Student Musicals), and *Parade* (Corn Stock Theatre). 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.



Colleen Bruton (Polly Baker) is a senior currently pursuing her BMA in lyric theatre and will be the first graduate of this new program this spring. She studies under Sarah Wigley and previously studied under Yvonne Gonzales Redman.

Highlights of her previous

stage credits include *She Loves Me*, *The 25th Annual Putnam County Spelling Bee*, *The Last Five Years*, *Joseph and the Amazing Technicolor Dreamcoat*, *The Light in the Piazza*, and *Don Giovanni*. In fall 2018, Bruton workshoped a new musical, *Take Flight*, directed by Tony Award-winning Richard Maltby and David Shire with music directed by Radio City Music Hall's principal conductor Kevin Stites.



Lisa Kay Buhelos (Margie) is a soprano currently in her junior year at the University of Illinois. She is pursuing a bachelor's degree in vocal performance and studies with Yvonne Gonzales Redman. Recently, she has been seen in the Lyric Theatre @ Illinois

productions of *La Bohème* (Ensemble), *Pirates of Penzance* (Ensemble), and the workshop of *Take Flight* (Brenda). Previous roles include the chorus of *Too Many Sopranos*, Cinderella in *Into the Woods*, and Wednesday Addams in *The Addams Family*. She co-created, co-directed, and performed in the first production of *Broadway Backwards* at Butler University. There, Buhelos also participated in opera scenes and was a recipient of the Women's Department Scholarship Award.



Sophia Byrd (Betsy) is a sophomore who has recently joined the Lyric Theatre program. Sophia began her career singing with the Chicago Children's Choir through which she was able to perform such works as *Otello* and *Carmina Burana* with the

Chicago Symphony Orchestra and Riccardo Muti. Byrd has performed alongside artists such as Yo-Yo Ma, Jennifer Hudson, Kurt Elling, and Chance the Rapper. Her song "I See the Light" was featured in the Spike Lee original motion picture *Chiraq*. Sophia most recently appeared in the world premiere of Ted Hearne's new work *Place* and Heidi Rodewald's *The Good Swimmer* at the Brooklyn Academy of Music (BAM) New Wave Festival. This is her premier performance on the Krannert Center stage.



Sara Dolins (Mitzi) is a sophomore, and this is her third performance at the University of Illinois. In addition to performing in *Crazy For You*, she is currently the assistant choreographer for *Footloose* and a member of the Vitality Dance Team. An

avid fan of musical theatre, she has appeared in over 30 musical productions. Her favorite roles include Tanya in *Mamma Mia!*, Heather Duke in *Heathers the Musical*, Golde in *Fiddler on the Roof*, and Chiffon in *Little Shop Of Horrors* (which she also choreographed). Sara will continue to hone her musical theatre skills this summer as she studies with the West End Musical Theatre Training Program in London.



Hannah Dziura (Jan) is a junior at the University of Illinois at Urbana-Champaign pursuing a BA in dance with a pre-physical therapy concentration. During her freshman year, she attended Columbia College Chicago and danced with BOOM

CRACK! Dance Company under the direction of Trae Turner. After transferring to the University of Illinois in fall 2017, Dziura has been given the opportunity to revisit her passion for tap dancing and expand her modern dance palate. Previous castings with Dance at Illinois include her role as Jane in MFA candidate Charlie Maybee's thesis work, *The Promise of Stormy Weather*, in Studio Dance I (2019). Upon graduation, she hopes to attend graduate school to receive a PhD in physical therapy and continue to teach dance in the Chicagoland area.



Grant Ebert (Perkins/Custus) is a Hoosier from Peru, Indiana, and is currently pursuing his master's degree in vocal performance and literature at the University of Illinois at Urbana-Champaign. He studied with Ricardo Herrera and is currently

studying with Jerold Siena. Ebert recently performed as Marcello in Lyric Theatre @ Illinois' production of *La Bohème* and was the cover for Leporello in *Don Giovanni*. He has completed a bachelor's degree in music education and vocal performance from Manchester University in Indiana where he studied with Debra Lynn. While attending his undergrad, Ebert starred as the Husband in *Amelia Goes to the Ball*, Don Giovanni in an English version of *Don Giovanni*, Cinderella's Prince in *Into the Woods*, and Henry Pimpernel in *Christopher Sly*.



Jon Faw (Harry/Chauffeur) is an actor, dancer, and musician based in Urbana, Illinois. As an actor, some of his favorite roles include Tom in *The Glass Menagerie* (2018), Pozzo in *Waiting For Godot* (2017), and Johnny in *American Idiot* (2017). Most recently,

Faw performed with Charlie Maybee's Polymath Performance Project in *The Promise of Stormy Weather* (2019) as part of Studiodance I at Krannert Center for the Performing Arts. He also has various credits in local film as well as with his band, Charlie & The Possibly Wilds, which has performed over 20 shows in Champaign-Urbana since its inception in 2017.



Fabian Guerrero (Bela Zangler) is a sophomore pursuing a BFA in acting at the University of Illinois and a minor in musical theatre. Hailing from Aurora, Illinois, other recent credits include *A Funny Thing Happened on the Way to the Forum* (Illinois

Theatre), *Pirates of Penzance* (Lyric Theatre @ Illinois), and *Red* (Armory Free Theatre,). Other media credits include an upcoming, untitled Deep Silver Volition project and commercial credits with Kellogg's "Plant a Seed." Guerrero is also a member of the Student Alumni Association on campus.



Joe Grudt (Everett Baker) is a freshman journalism major at the University of Illinois at Urbana-Champaign, and this is his first show with Lyric Theatre @ Illinois. He has previously been seen as Bill Austin in Illini Student Musicals' production of *Mamma Mia!*.



Nick Hittle (Wyatt) is a junior at the University of Illinois at Urbana-Champaign studying chemistry and dance. He has trained with Deanna Doty and guest instructors at Champaign Ballet Academy for 11 years and attended the San Francisco Ballet School's

2015 summer intensive. As a soloist at CU Ballet, Hittle has appeared in and choreographed for several CU Ballet productions including *Coppélia* (Franz), *Cinderella* (Prince Charming), *The Sleeping Beauty* (Prince Desire), *Swan Lake* (Prince Siegfried), and *The Nutcracker* (Nutcracker/Cavalier). He has also appeared in multiple faculty and guest artist dance pieces with Dance at Illinois; *Spring Awakening*, *American Idiot*, *Pippin*, and *Heathers* with Illini Student Musicals; *Oklahoma!* (Dream Curly) and *Joseph and the Amazing Technicolor Dreamcoat* (Asher) with Champaign Urbana Theatre Company; and *Newsies* (Tommy Boy) with Corn Stock Theatre.



Berit Johnson (Patricia Fodor) is a first-year master's student in vocal performance and literature where she is a musical theatre voice teaching assistant, sings with the Chamber Singers, and studies under Dawn Harris and Sarah Wigley. She is originally from

Minneapolis, Minnesota, and is a graduate of Concordia College Moorhead with a BM in vocal performance and theatre art. Other credits include performances with The College Light Opera Company, Southwest Summer Theatre, Fargo Moorhead Opera, and the Minnesota Fringe Festival. Johnson has been seen as Lucia in *The Rape of Lucretia* (Lyric Theatre); Isabel in *The Pirates of Penzance* (Sinfonia da Camera), and Amelia Earhart in Maltby and Shire's *Take Flight* opposite Nathan Gunn and under the direction of Richard Maltby.



Stasia Kasimos (Elaine) is currently a sophomore in the BFA acting program pursuing a musical theatre minor. This is her first production with Lyric Theatre. Last semester, she played a Protean in the Illinois Theatre production of *A Funny Thing Happened on the Way to the Forum*. Previous projects include *The Syringa Tree* and *Heathers* (Illini Student Musicals).



Nicholas Koch (Moose) is a sophomore studying lyric theatre currently under the tutelage of Dawn Harris. In his time at the University of Illinois, he has been involved with several Lyric Theatre @ Illinois productions including *Don Giovanni* (Ensemble), *She*

Loves Me (Arpad Cover/Ensemble), *Take Flight* workshop, *The 25th Annual Putnam County Spelling Bee* (Male Swing), *La Bohème* (Ensemble), *The Pirates of Penzance* (Pirate/Police Officer), and *A Grand Night for Singing*. He is also a member of the Chamber Singers. In addition to his lyric theatre studies, Koch is studying French and hopes to study abroad this upcoming summer in Arles, France.



Rachel Maramba (Bonnie) is a sophomore pursuing a dual degree in dance and psychology. While at the University of Illinois, she has performed in *Love Sucks Vol. IV* (choreographed by Rachel Rizzuto) and at local elementary schools through

Dance at Illinois' repertory company. She is also a teaching assistant for the Creative Dance for Children program. Previously, Maramba trained under Libby McGuire-Giovanni. This is her mainstage debut at Krannert Center and her first performance with Lyric Theatre @ Illinois.



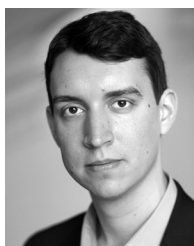
Caroline McKinzie (Patsy) is a sophomore pursuing a BMA in lyric theatre. She has been seen previously as Logainne in Lyric Theatre's production of *The 25th Annual Putnam County Spelling Bee* and in the ensembles of *She Loves Me*, *Take Flight*, and *Pirates of*

Penzance. Previously at Krannert Center, McKinzie played Johanna in the Illinois High School Theatre Festival All-State Production of *Sweeney Todd*.



Logan Piker (Irene Roth) is a sophomore pursuing a BMA in lyric theatre, currently studying with both Yvonne Redman and Sarah Wigley. She made her Lyric Theatre @ Illinois debut last spring as both ensemble member and Ilona cover in *She Loves Me*.

Additional past credits include Marcy Park in *The 25th Annual Putnam County Spelling Bee*, *The Pirates of Penzance*, *Take Flight*, and guest artist in the Nathan and Julie Gunn and Friends Concert: *An Evening on Broadway*.



Geoffrey Schmelzer (Sam/Pete) is a baritone pursuing a BM in voice performance at the University of Illinois where he studies with Jerold Siena. Last November, he was seen as the Sergeant of Police in Sinfonia da Camera's semi-staged production of *The*

Pirates of Penzance at Krannert Center. For Lyric Theatre's recent production of *The Rape of Lucretia*, Schmelzer covered the role of Junius. This upcoming summer, he will perform the roles of Pagageno in *Die Zauberflöte* (Manhattan

Opera Studio) and Schaunard in *La Bohème* (Midwest Institute of Opera). His concert experience includes performances as the bass soloist in Michael Haydn's *Missa Sancti Hieronymi* (UI Oratorio Society) and Handel's *Messiah* (Urbana First United Methodist Church). Schmelzer is a member of the University of Illinois Chamber Singers.



Madysen Simanonis (Louise) is a freshman in lyric theatre, studying voice with Yvonne Gonzales Redman. This is her first production with Lyric Theatre @ Illinois. Some previous roles include Ella in *Cinderella* (2018), Ali in *Mamma Mia!* (2018),

Scaramouche in *We Will Rock You* (2017), and Mrs. Beineke in *The Addams Family* (2017).



Abby Steimel (Susie) is a junior studying mechanical engineering at the University of Illinois at Urbana-Champaign. She has choreographed Illini Student Musicals' (ISM) productions of *Mamma Mia!* and *Heathers the Musical*, appeared in

ISM's productions of *Pippin* (Showgirl) and *American Idiot* (Ensemble), and currently serves as secretary on the ISM Executive Board. Steimel has also performed in BAM Theatre's *Chicago* (Tap Soloist/Liz); Limelight Theatre Company's *Annie* (Grace Ferrell) and *The Drowsy Chaperone* (Janet); and Dance 2XS UIUC.



Owen Connor Stout (Bobby Child) is a first-year master's student in opera performance and literature and studies voice with Dawn Harris. He has previously been seen as Samuel in *The Pirates of Penzance* and as Don Hall in Lyric Theatre @ Illinois'

29-hour reading of Maltby and Shire's *Take Flight*. Connor recently made his operatic debut as Junius in the Lyric Theatre production of Benjamin Britten's *The Rape of Lucretia*.



Cameron Young (Lank) is in his first year as a lyric theatre major, and this production of *Crazy For You* is his first Lyric Theatre @ Illinois role. During his first semester, he played Sky in Illini Student Musical's production of *Mamma Mia!*.

Haley Borodine (Property Master) is a second-year student studying for her MFA in properties design and management. Her previous shows at Krannert Center include *Travesties*; *Twelfth Night, or What You Will*; and *A Funny Thing Happened on the Way to the Forum*. Previous credits include properties master at Hope Summer Repertory Theatre, technical director at Andrean High School, properties intern at Chicago Shakespeare Theater, properties artisan at the Georgia Shakespeare Festival, and freelancing in Chicago.

Daniela Cabrera (Scenic Designer) was born in Cusco, Perú. She is currently enrolled in her third year in the MFA scenic design program at the University of Illinois. Her most recent credits include scenic designer for *La Bohème*, *Assassins*, and *Travesties* at Krannert Center for the Performing Arts. She also was the scenic charge for *Hit the Wall* and the properties master for *Barbecue* at Krannert Center. She has worked in Argentina as a scenic designer for *Flotante*, *Bigolates de Chocote*, and *Masha y el Oso*.

Ryan Gajdos (Co-Technical Director) is in his first year of graduate school in the scenic technology program. His experience at the University of Illinois began as the show carpenter for *Forum*, along with working on many of the shows in the scene shop. He is from Cleveland, Ohio, where he earned his BA in technical theatre from Baldwin Wallace University. This summer, Ryan will be serving as the technical director for Porthouse Theatre in Cuyahoga Falls, Ohio.

Julie Jordan Gunn (Co-Director of Lyric Theatre) is a pianist, educator, and music director. 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, Washington's Vocal Arts Society, the Wallis Annenberg Center in Beverly Hills, Washington National Opera, 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 and Jupiter Quartets, and her husband and artistic partner Nathan Gunn. This season she is enjoying recitals and cabarets in Vail, Bridgehampton, Orange County, South Bend, and at London's Wigmore Hall. Her production company, Shot in the Dark Productions Inc, made its debut at Krannert Center in Nathan and Julie Gunn and Friends: *An Evening on Broadway*. 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 St. Louis, Southern

Methodist University, Theaterworks!, 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 as a conductor—concert works by Augusta Read Thomas, Jennifer Higdon, and Harold Meltzer and staged works such as *Polly Peachum* (Scheer/Van Horn), *Letters from Quebec to Providence in the Rain* (Gill), *Black Square* (Demutsky), *p r i s m* (Reid), *The Surrogate* (Macklay), and *Bhutto* (Fairouz), often in collaboration with Beth Morrison Projects and American Opera Projects.

Nathan Gunn (Co-Director of Lyric Theatre) is widely acclaimed for his diverse performing career bridging genres of opera, musical theatre, and recital. Gunn grew up in South Bend, Indiana, doing what most Midwestern boys do: play sports, work hard at school, and spend time with family. His interest in music became a passion his junior year in high school when he was introduced to Mozart's opera *Die Zauberflöte*. Consumed by a desire to learn more, he went to the University of Illinois (the third generation to do so in his family) to study music and was mentored by John Wustman and William Miller. As a performer, Gunn is respected as an artist, a musician, and as a singing actor. He has performed on the greatest stages in the world as well as television, radio, video, and live simulcast performances. His famous portrayal of the character Papageno (*The Magic Flute*) was brought to the world stage in the first, live HD broadcast, which was performed at the Metropolitan Opera. In addition

to Papageno, he has reinterpreted classic roles such as Billy Budd, Figaro, and Don Giovanni, garnering many awards including a Grammy award for his portrayal of Billy Budd and the coveted Beverly Sills award. He has also been widely acclaimed for his ability to cross over into musical theatre. Performances of Billy Bigelow and Lancelot (Live at Lincoln Center) and in the New York Philharmonic's celebration of Stephen Sondheim's 80th birthday led to collaborations with musical theatre stars such as Mandy Patinkin, Kelli O'Hara, Audra McDonald, and Kristin Chenoweth. Gunn believes that music is a living art form and therefore needs to be relevant. He has championed dozens of new songs and operas and has sung theatre in a multitude of venues. His newest project is a one-man show produced and written by Hershey Felder called *Flying Solo*, which has been lauded for its "powerful and reflective response to father/son relationships." Nathan and Julie Gunn's production company Shot in the Dark Productions, Inc produces and performs cabaret shows such as Nathan and Julie Gunn and Friends: *An Evening on Broadway* and *Drytown*, which help to entertain and educate the public while giving talented young artists and hometown celebrities a platform to show off their talents.

Melissa Hall (Costume Designer) is in her second year of the MFA costume design program at the University of Illinois. Most recently, she designed *A Funny Thing Happened on the Way to the Forum* (Illinois Theatre) and *In the Fullness Thereof* (Dance at Illinois). Her assistant design works include *Extraordinary Bodies: What Am I Worth?* (The Royal National Theatre in London) and *Assassins* (Illinois Theatre). Melissa graduated with a BA honors degree from The City of Glasgow College in association with The West of Scotland University in the United Kingdom.

Cadis Ying Jie Lee (Coaching Staff/Accompanist) graduated with a Bachelor of Arts (Hons) in classical music from UCSI University (Kuala Lumpur) under the tutelage of Morag Yong Ker Syn where she majored in classical piano performance. She studied for a Master of Music in piano accompaniment under the tutelage of Scott Mitchell at the Royal Conservatoire of Scotland in 2015. In April 2017, she participated in the Georg Solti Accademia Repetiteur's Course and attended masterclasses with the late Jeffrey Tate, Richard Bonyng, Jonathan Papp, James Vaughan, and Mark Markham. In July 2017, she was invited to play in the Georg Solti Accademia Singers' Course. She is currently studying for a Doctor of Musical Arts in vocal coaching and accompanying at the University of Illinois at Urbana-Champaign under the tutelage of Michael Tilley. She has played for the Lyric Theatre @ Illinois' productions of *Don Giovanni*, *She Loves Me*, *La Bohème*, and *The Rape of Lucretia*.

Charlie Maybee (Choreographer) is a music and dance artist hailing from Woodbridge, Virginia. An alumnus of the Metropolitan Youth Tap Ensemble (MTYE) and Virginia Commonwealth University (VCU) Department of Dance and Choreography BFA program, he is currently pursuing an MFA in dance from the University of Illinois at Urbana-Champaign. Maybee has been

an adjunct instructor, production manager, space coordinator, and accompanist for Dance at Illinois as well as the director of dance arts for the Champaign Park District. Charlie is also the founder and artistic director of Polymath Performance Project, a multi-faceted collective of performers who embrace the notion of entangling many methods of making to create interdisciplinary performance artwork. Since 2014, his work has been shown nationally at events and venues such as Eden's Expressway in New York City; Panoply Performance Laboratory in Brooklyn, New York; Links Hall in Chicago; Richmond Dance Festival at Dogtown Dance Theatre in Richmond, Virginia; Krannert Center for the Performing Arts in Urbana, Illinois; and the American College Dance Association at Wichita State University in Wichita, Kansas. Maybee is currently researching creative processes where tap dance is the central medium of expression and how to further integrate tap dance into the scope of contemporary performance and scholarly study.

Michael McAndrew (Coaching Staff/Accompanist) maintains an active schedule as a collaborative pianist and vocal coach. He has played with Summer Harmony Men's Chorus, Foothills Opera Experience, Tri-Cities Opera, and has been on coaching staff at the *Songes d'été en musique* in Quebec, among other engagements. He has collaborated with distinguished artists such as Randy Brecker, Phil Woods, Bob Dorough, the Momenta Quartet, Jacqueline Horner-Kwiatek, and Met Opera National Audition Winner Martye Bizinkauskas. McAndrew is also an award-winning composer, recently placing as a finalist in the 2019 National Association of Teachers of Singing (NATS) Art Song Competition and the Greater Twin Cities Youth Orchestra Call for Scores. He is a DMA candidate in vocal coaching and accompanying where he studies with Michael Tilley. He holds degrees in collaborative piano and composition

from Binghamton University (MM) and in music composition from Moravian College (BM). His recent engagements included a full performance of Schubert's *Winterreise* as well as being on music staff for *La Bohème* and assistant-conducting *Rape of Lucretia* with Lyric Theatre @ Illinois.

Imani McDaniel (Co-Technical Director) is in her first year as a scenic technology master's candidate at the University of Illinois at Urbana-Champaign. Before attending the university, she worked for two years as the technical director at The Little Theatre On The Square (LTOTS) in Sullivan, Illinois. She also taught drama classes for children ages 4-18 in the Star Dance and Drama program at LTOTS and directed their most recent production of *The Music Man, Jr.* McDaniel received her BA at Eastern Illinois University in both technical theatre and performance. Some other works in technical direction include *Noises Off!*, *Beauty and the Beast*, *Thoroughly Modern Millie*, and *The Great American Trailer Park Musical*. Outside of theatre, she enjoys coaching musical competition groups and athletic teams.

Alex Munger (Coaching Staff/Accompanist) is a recent graduate of the University of Illinois at Urbana-Champaign with a Master of Music in vocal coaching and accompanying, studying with Julie Jordan Gunn, where he was the recipient of the Nancy Kennedy Wustman Award in Vocal Accompanying. This past summer, Munger was a Fellowship Pianist with the Aspen Opera Center. Previously, he spent two summers at the Bay View Music Festival. He is passionate about working in theatre and loves seeing how his role as pianist fits into the countless other aspects of a production.

Matt Powell (Sound Designer) is a second-year audio grad student. His previous sound designs include *Don Giovanni* and *An American Daughter* at the University of Illinois. In addition to these two productions, he has also

designed *Rehearsal for Death*, *Der Fledermaus*, *Vintage*, *Lady from the Sea*, *The Threepenny Opera*, *The Movie Game*, *Two x Tenn*, and *The Illusion* at the University of Nebraska at Kearney. Powell's audio engineering work at the University of Illinois includes *The Other Shore*, *All the King's Men*, and *Assassins*.

Christina Rainwater (Scenic Charge Artist) is a member of United Scenic Artists Local 829 and has been a professional scenic artist for 16 years. She received a BFA in theatre from Missouri State University and an MFA in scenic art from University of North Carolina School of the Arts. There, she developed the workshop "A Distressing Subject" on distressing techniques for scenery, properties, and costumes. Rainwater was the scenic charge artist at the Flat Rock Playhouse in Flat Rock, North Carolina, for two years. She has an ongoing working relationship at Goodspeed Musicals where she worked on the musicals *Camelot*, *Carnival*, *Carousel*, *Hello, Dolly!* and *La Cage aux Folles*. She also worked for Feld Entertainment in Palmetto, Florida, including Disney's Princesses on Ice and Disney's Playhouse Tour II. This summer Rainwater worked for six weeks at The Muny (St. Louis, Missouri) as a journeyman scenic artist.

Tony Rajewski (Lighting Designer) is a third-year MFA student in lighting design. He has designed primarily in the Buffalo area, including a season-long residency at the American Repertory Theatre of Western New York. While there, Rajewski was nominated for a regional award for best lighting design in the production of *Shine* and was part of the production team for *Bloody Bloody Andrew Jackson*, which won best production of a musical. Other works include *The Giver* at Lexington Children's Theatre, February Dance With Dance at Illinois, and *Marat/Sade* with Illinois Theatre.

Adeline Snagel (Stage Manager) has had the opportunity to stage-manage a great variety of productions in her four years working at Krannert Center. In her senior year, she has stage-managed Nathan and Julie Gunn and Friends: *An Evening on Broadway* and production stage-managed Dance at Illinois' 50th Anniversary Celebration, November Dance: *Dancing 50: Moving Forward/Looking Back*. She is finishing her University of Illinois career with *Crazy for You*. Last year, Snagel served as stage manager for Illinois Theatre's production of Stephen Sondheim's wacky, murderous musical *Assassins*. Last winter, she had the opportunity to work as a tech production assistant for *Pretty Woman: The Musical* for its out-of-town tech and previews. She has also worked as an assistant stage manager for *The Grapes of Wrath*, *Failure: A Love Story*, *Studiodance I* (2017), and *All the King's Men*. Snagel has also worked on the *BEAR* iteration of *The Unreliable Bestiary*—a lifelong performance art project by Art + Design Professor Deke Weaver; as a production manager/teaching artist with Storycatchers Theatre at the Juvenile Temporary Detention Center in Chicago on their original musical *Living Life Backwards*; and as an assistant stage manager for the 2017 Intensive Development Lab Residency with the Jonah Bokaer Dance Company at Krannert Center.

Patrick Storey (Co-Technical Director) is in his first year as a scenic technology graduate student at the University of Illinois at Urbana-Champaign. Patrick's work at the University of Illinois includes *La Bohème* and being the technical director for Lyric Theatre @ Illinois. Storey has previously worked as the assistant technical director at Berkshire Theatre Group in Stockbridge, Massachusetts, and assistant project manager at BeNT Productions in Clinton, Massachusetts.. He received his bachelor's degree in industrial engineering/technical theatre from Fitchburg State University in Fitchburg, Massachusetts.

Michael Tilley (Conductor/Music Director) 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. Tilley's 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 the University of Illinois, he is currently assistant musical director for The Four Phantoms.

Sarah Wigley (Director) is a clinical assistant professor of voice for the School of Music Lyric Theatre at the University of Illinois at Champaign-Urbana where she instructs Lyric Theatre Studio and Musical Theatre Repertoire while maintaining a voice studio of over 20 students and frequently stage-directing both opera and musical theatre productions. She 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 Theater, the Skylark Opera Theatre, The Mystery Café, the Minnesota Centennial Showboat, and the Minnesota Opera. Her Denver credits include roles such as Aldonza in *Man of La Mancha* (OpenStage Theatre), Emma in *Jekyll and Hyde* (Inspire Creative Theater Company), Dolores in *The Wild Party* (Ignite Theatre Company), and Miss Scarlett in *Clue The Musical*

(Candlelight Dinner Playhouse). Wigley has served as faculty for the musical theatre program at the University of Northern Colorado and Parlando School for the Arts in Boulder, Colorado, and has had several students appear on Broadway and in national tours and regional theatres across the nation. As a contemporary voice specialist, she frequently presents 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, the National Association for Teachers of Singing, Illinois Music Education Association, Iowa Choral Directors Association, and Minnesota Music Education Association as well as numerous high schools and colleges nationwide.

PRODUCTION STAFF

ASSISTANT STAGE MANAGERS

Kaetlyn Allen
Zeenah Hussein

ASSISTANT SCENIC DESIGNER

Kat Blakeslee

ASSISTANT COSTUME DESIGNER

Courtney Anderson Brown

WIG DESIGNER

Melissa Hall

ASSISTANT LIGHTING DESIGNER

Stephen Moderhock

PROPERTIES MASTER

Haley Borodine

SCENIC ARTIST

Christina Rainwater

MASTER ELECTRICIAN

Megan Coffel

AUDIO TECHNICIAN

Hayat Dominguez

ASSISTANT DIRECTOR

Rachel Weinfeld

PROPS/DECK CREW

Jenna Keefer
Carissa O'Kasick
Palash Ranjit
Matthew Rohan
Yutong Wang

FLY CREW

Duncan McMillan

WARDROBE SUPERVISORS

Sadie Cheslak
Cassandra Patrie

ASSISTANT HAIR AND MAKEUP

Edith Moreno

WARDROBE CREW

Lauren Harders
Li Kao
Lily Newton
Pat Weber

MAKEUP RUNNING CREW

Tafadzwa Diener

COSTUME TECHNICIANS

Chanté Knight
Nicole Peckens

STUDENT DRAPERS

Megan Cudd
Miriam Jurgensen
Michelle Pettit

LIGHT BOARD OPERATOR

Elliot Hubiak

FOLLOW SPOT OPERATORS

Benjamin Mathew
Jake Patterson
Ningyi Zhang

SOUND BOARD OPERATOR

Osiris Ramos

AUDIO MIXING

Nora Simonson

A2

Walter Koonce

Selected dresses were custom-built by Seams Unlimited.