INTO THE WOODS

MUSIC AND LYRICS BY STEPHEN SONDHEIM
BOOK BY JAMES LAPINE

Originally directed on Broadway by James Lapine
Orchestrations by Jonathan Tunick
INTO THE WOODS is presented by special arrangement through
Musical Theatre International (MTI).

DIRECTED + CHOREOGRAPHED BY DJ GRAY
MUSICAL DIRECTION BY JEREMY GUSSIN

THE WELLS-METZ THEATRE
IU Theatre + Dance acknowledges and honors the Indigenous communities native to this region, and recognizes that Indiana University Bloomington is built on Indigenous homelands and resources. We recognize the myaamiki, Lēnape, Bodwêwadmik, and saawanwa people as past, present, and future caretakers of this land.

**LIVE PERFORMANCE**

The mission of the Department of Theatre, Drama, and Contemporary Dance is to advance the art, scholarship, and appreciation of theatre and dance and its place in society. We pursue this mission collectively and as individuals through theatrical productions, scholarship and publication, presentation of our work in national and international venues, formal instruction, and individual mentoring.

The Department of Theatre, Drama, and Contemporary Dance is accredited by the National Association of Schools of Theatre and is a member of the University/Resident Theatre Association and United States Institute for Theatre Technology.

**LIVING IMPACT**

IU Theatre & Dance
Dear IUST Audiences,

We are thrilled to welcome you to our IU 2023 Summer Theatre.

This year we are delighted to bring in excellent artistic teams with stage director DJ Gray and music director, Jeremy Gussin at the helm. Focusing in on our mission to provide professional experiences for our students and audiences, I personally am happy to introduce you to the many guest artists and students who make these productions possible. Please be sure to read their bios in this program. Our artistic, human resources, and our cast include seasoned professionals, students from several of our department majors, and our treasured alumni.

Our IUST would not be possible without you, our audiences, but also without the steadfast friendship and generous gifts from Associate Producers, the Theatre Circle, and the Lee & Deb Norvelle Guest Artist Fund as well as additional funding from the College of Arts and Sciences in support of our academic and artistic mission.

You may be asking, why are we only producing a musical theatre production this season?

Foremost, focusing our resources and creative craft on one memorable musical production during summer 2023 is part of a strategic plan to reimagine our summer programming into a robust and exciting season of works for IUST 2024. To ensure our artists' salaries are commensurate with the profession, and keep up with the rising costs of materials, we scaled back our 2023 summer season to prioritize our sustainable growth moving forward. Your continued support ensures that IUST, both this season and for many seasons to come, is a destination for the arts that values health, equity, and artistry for our student artists, for our professional artists, and for our wider community.

Thank you for attending and supporting IUST and its mission of bringing professional theatre in support of our academic programming to our summer Bloomington and regional audiences.

Enjoy the show!

Linda Pisano
Producing Artistic Director, IUST
Chair & Professor,
Dept of Theatre & Dance
PRESENTS

INTO THE WOODS

Lyrics and Music by Stephen Sondheim
Book by James Lapine

DIRECTOR & CHOREOGRAPHER  DJ Gray^
MUSIC DIRECTOR  Jeremy Gussin
SCENIC DESIGNER  Maggie Jackson
COSTUME DESIGNER  Eriko Terao
LIGHTING DESIGNER  Jeremiah Kearns
SOUND DESIGNER  Andrew Hopson*
STAGE MANAGER  Sarah Mansfield
DRAMATURG  Lexi Silva

^The director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

*Member of United Scenic Artists Local 829, IATSE.

MUSICIANS

Cello  Debbi Ponella
Reeds  Phil Ponella
Percussion  Jaxson Rives
Bass  Brandon Vaughn
Piano  Brandon Magid

INTO THE WOODS is presented by special arrangement through Musical Theatre International (MTI).
The video and/or audio recording of this production is strictly prohibited.
Do not use cell phones, pagers, or other devices that may emit sound or light.

WELLS-METZ THEATRE | JULY 7–29, 2023
## Cast

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<td>Gavin Holman Douglas</td>
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<td><strong>Lucinda</strong></td>
<td>Alexa Norbeck</td>
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<td><strong>Florinda</strong></td>
<td>Nicole Stawski</td>
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<td><strong>Stepmother</strong></td>
<td>Sarah Cassidy</td>
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<td><strong>Witch</strong></td>
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<td><strong>Cinderella</strong></td>
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<td><strong>Rapunzel's Prince/Cinderella's Father</strong></td>
<td>Justin Tidd</td>
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<td><strong>Cinderella's Prince/Wolf</strong></td>
<td>Ben Sanderson</td>
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<td><strong>Baker's Wife</strong></td>
<td>Emily Davis</td>
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<td><strong>Baker</strong></td>
<td>Evan Vaughan</td>
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<td><strong>Jack</strong></td>
<td>Jack Kline</td>
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<td><strong>Jack's Mother</strong></td>
<td>Elleka Okerstrom-Drew</td>
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<td><strong>Cinderella's Mother/Granny</strong></td>
<td>Maria Izzo Walker</td>
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<td><strong>Little Red</strong></td>
<td>Mia Stewart</td>
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<td><strong>Rapunzel</strong></td>
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<td><strong>Milky White/Giant's Wife/Snow White</strong></td>
<td>Laura Rong</td>
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<td><strong>Steward/Sleeping Beauty</strong></td>
<td>Tucker Ransom</td>
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<td><strong>Woodland Creature/Understudy</strong></td>
<td>Lucy Ferguson</td>
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<tr>
<td><strong>Woodland Creature/Understudy</strong></td>
<td>Brady McGuire</td>
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The first time I worked with James Lapine was with the musical, *The 25th Annual Putnam County Spelling Bee*. It was a production that had transferred from development at the Barrington Stage Company, to Second Stage Theatre. I assisted Dan Knechtges with the choreography. The challenge in creating the movement for the piece was James’ request to not do anything that looked like dance. The movement needed to feel like it was invented by children. (Though Dan and I snuck a few traditional steps in the making of the show). I keep James’ words close when I create for pieces that do not have dancers in them yet need to tell a story through movement. I start there, but do allow for more traditional steps to “sneak in”, if the story allows for that.

The second time I worked with James was with the show, *Sondheim on Sondheim* that played for a limited run with the Roundabout Theatre. Stephen Sondheim was at several rehearsals to oversee the “invention” of his life story. This was an experience I will keep near and dear to my heart. The show was comprised of taped interviews of Sondheim, paired with well known-songs, lesser-known songs, and songs that were cut from their original shows. The process of finding the material that expressed what was needed to tell the story was a journey of its own. Assisting Dan again, we would workshop many of the pieces chosen, to decide what should be cut from the show. Time was valuable, and we needed to find the best way to fast forward the process. This was in 2010, and I had taught a Semester at UC Irvine. At the time, the students from Irvine were in NY to do a two-week intensive study. I was able to recruit the students to workshop one of the numbers. The rehearsal space we used was the upstairs lobby of the Roundabout, at Studio 54. On the leopard printed rug, with the bar behind us, we workshopped a number. James came up to see the work, complimented the students, and the number made it into the show.

Sondheim was present at many rehearsals. I was privileged to watch him coach three of the actors. The moments I hold on to, are the moments where he gave notes to the performers. At times, he wanted them to sing less, and trust the words. He also wanted them to find the words that expressed the moment and lean into them. There was a balance between vocal production,
intention and trust.
In rehearsals with Stephen present, I liked to watch him watch the actors. Mostly, he had a slanted smile, and a twinkle in eye. I knew this was a moment to hold onto. The support and love he had for actors was palpable.

I feel sometimes, the business of show business on Broadway, to make a show a success and to make the production “sell” is highly stressful because of the money and reputations at stake. This production of Stephen’s work was rare to experience, as there was trust in the material to begin with, because most all his material was a success. But to tell this story that was specific to how this “documentary” was to be told was a gift to be a part of.

A few years later, I worked with James on *Merrily We Roll Along* at the City Center. One of the stars of that production was the creator of the hit show *In the Heights*, Lin-Manuel Miranda. It was an unforgettable moment when Lin met Stephen. There was a genius comradery that frothed with excitement between them. It was an energy unmatched. To now look back at this and to know that *Hamilton* and much more was in store for Lin, is another memory to behold.

*Into the Woods* for me, is a love song for all my experience with the greats who created this work. I hear their voices and relive the memories in my head. I have my own experiences to help guide this work. I feel at home with this piece. It is a piece that has brought me much healing. I adore working with these actors at IUST. I smirk with joy with the work I see from these talented actors. It is a gift to create, and connect.

DJ Gray
Director + Choreographer

Above: Sondheim in rehearsals for Sondheim on Sondheim at Studio 54 (Photo by DJ Gray)
Right: Lin Manuel Miranda talking to Sondheim during a Merrily We Roll Along Rehearsal (Photo by DJ Gray)
Opposite Page: Director DJ Gray with James Lapine (Photo by DJ Gray)
After the success of *Sunday in the Park with George* (1983), Stephen Sondheim and James Lapine wanted to devise something whimsical together. In a 1991 PBS Interview, Sondheim contended that *Into the Woods* creates a cohesive “quest fairy tale” that aims to expand the conventionally short form of fairy tales by combining and dramatizing the collision of multiple folk stories (primarily adaptations credited to the Brothers Grimm). When further prompted about the inspiration for *Woods*, Sondheim noted that L. Frank Baum’s series of Oz books served as an initial point of inspiration because, aside from Disney films, the composer did not have much contact with fairy tales in his youth.

Sondheim additionally mused on the mysterious and mutable nature of the woods, noting that before rehearsals began for the first Broadway production in November, 1987, he invited the cast to his country home to work beside the particularly dense and “menacing” woods in the composer’s backyard. He contended that the woods represent a dichotomy: they embody the unknown, while simultaneously serving as an image closely associated with childhood imagination. Fairy tales, Sondheim observed, “exist in virtually every culture in the world” and in *Woods*, both he and Lapine create an opportunity to interrogate the false expectations that fairy tales can leave us with. In the woods—and the woods—possibilities both enticing and frightening await us.

In his book, *Look, I Made a Hat* (2011), Sondheim asserts that “content dictates form,” and fittingly, *Into the Woods* presents a farcical Act I followed by a melodramatic Act II to frame the transformation from “once upon a time” to “ever after.” Like every good fairy tale, the audience is left with several moral takeaways: mistakes are a necessary part of growing up, good intentions do not justify selfish actions, and empathy paves the way towards a brighter future. Sondheim and Lapine guide us through a transformation from innocence to experience, allowing us to re-examine the stories of our childhood through the nuanced lens of adulthood. Somewhere in the woods, growing pains transform into understanding, witches transform into teachers, and magic is made in the moments when we realize that no one is alone.

Lexi Silva, Production Dramaturg
INTO THE WOODS
IS SPONSORED IN PART BY:

Associate Producers

Phil Evans and Herbert Kuebler
Musical Numbers

ACT ONE


Cinderella at the Grave – Cinderella, Cinderella’s Mother

Hello, Little Girl – Little Red Riding Hood, Wolf

I Guess This is Goodbye – Jack

Maybe They’re Magic – Baker’s Wife, Baker

Our Little World – Witch, Rapunzel

Baker’s Reprise – Baker

I Know Things Now – Little Red Riding Hood

A Very Nice Prince – Cinderella, Baker’s Wife

First Midnight – Company

Giants in the Sky – Jack

Agony – Cinderella’s Prince, Rapunzel’s Prince

A Very Nice Prince (Reprise) – Cinderella, Baker’s Wife

It Takes Two – Baker, Baker’s Wife

Second Midnight – Baker, Baker’s Wife, Witch, Cinderella, Cinderella’s Prince, Rapunzel’s Prince, Stepmother, Florinda, Lucinda, Granny
Stay With Me – Witch, Rapunzel

On the Steps of the Palace – Cinderella

Ever After – Narrator, Florinda, Stepmother, Cinderella’s Mother, Lucinda, Witch, Company

This musical is presented with one 15-minute intermission

ACT TWO


Agony (Reprise) – Rapunzel’s Prince, Cinderella’s Prince

Witch’s Lament – Witch

Any Moment – Cinderella’s Prince, Baker’s Wife

Moments in the Woods – Baker’s Wife


Last Midnight – Witch

No More – Baker, Mysterious Man

No One is Alone – Cinderella, Little Red Riding Hood, Baker, Jack


Stay With Me – Witch, Rapunzel

On the Steps of the Palace – Cinderella

Ever After – Narrator, Florinda, Stepmother, Cinderella’s Mother, Lucinda, Witch, Company

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Agony (Reprise) – Rapunzel’s Prince, Cinderella’s Prince

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Any Moment – Cinderella’s Prince, Baker’s Wife

Moments in the Woods – Baker’s Wife


Last Midnight – Witch

No More – Baker, Mysterious Man

No One is Alone – Cinderella, Little Red Riding Hood, Baker, Jack

SARAH CASSIDY
(Stepmother, U/S: the Witch)
(she/her) is from Bloomington, IN and just graduated from IU with a B.S. in Voice Performance, Outside Field in Musical Theatre, and Certificate in Arts Administration. Past credits include Sweeney Todd (Sweeney Todd), Marcy Park (25th Annual...), Bus Driver (Don’t Let the Pigeon Drive the Bus!), and Judy Bernly (9 to 5). Sarah’s first EP, Swimming Lessons, is on all streaming platforms. Many thanks to the IUST team, and love always to Mom, Dad, Phillip, and Sarah’s fantastic friends.

EMILY DAVIS
(Baker’s Wife)
Emily is thrilled to be back at IU in Into the Woods playing the Baker’s Wife. This is a dream role and she’s so thrilled to work with such a great cast and creative team. She’s also a multi-disciplinary performer and voice teacher. Favorite credits include Amy in Company (IU), Hermione in Winter’s Tale (IU), Olive in ...Spelling Bee (ATI), and Kate in Calling All Kates (BPP + ATF). She holds a BM in vocal Performance from NYU and an MFA in Acting from IU. Love to Craig, her biggest fan. www.emilydavis.com.

GAVIN HOLMAN DOUGLAS
(Narrator/Mysterious Man)
(he/him) is a recent graduate of IU’s M.F.A. Acting program, originally from Bend, OR and the Pacific Northwest region. He was recently on the IU stages as Leontes, in The Winter’s Tale and Sir Edward Clarke, in Gross Indecency.

LUCY FERGUSON
(Woodland Creature, U/S: Cinderella, Rapunzel, Cinderella’s Mother)
is a rising sophomore B.F.A. musical theatre major from St. Louis, MO. She is thrilled to be making her IUST debut in Into the Woods! IU credits: Something Rotten (Ensemble). Other past credits: Chicago (Teen Ensemble) and Legally Blonde (Off-Stage Singer) at The MUNY, The Sound of Music (Maria), Little Women (Meg March), and Freaky Friday (Savannah). She is endlessly grateful to her IUMT friends, faculty and family for all of their continued encouragement, love and support!

JAKE KLINE
(Jack, U/S: Cinderella’s Prince / The Wolf)
(he/him) is a rising fourth year B.F.A. Musical Theatre student, originally from Newark, DE. For IU Theatre: Something Rotten (Ensemble), Threepenny Opera (Walter), Joseph and the Amazing Technicolor Dreamcoat (Gad / Potiphar). Other: Ordinary Days (Warren) for University Players, Spelling Bee (Chip Tolentino) for Independent Project Footloose (Cowboy Bob) for University Players, Brightstar (Daddy Cane) for University Players. He would love to give an immense thanks to his parents for their love and support.

AMIA KORMAN
(Rapunzel, U/S: Jack’s Mother)
(they/she) is a junior in the Jacobs School of Music under the tutelage of Heidi Grant Murphy pursuing a B.S. in Voice

HANNAH KULAWIAK  
(Witch)  
(she/her) is a recent IU graduate with a B.F.A in Musical Theatre and a minor in Media and Creative Advertising. She is looking forward to moving to NYC in August to continue her professional career. For IU Summer Theatre: *Joseph...Dreamcoat* (Narrator) *Twisted Tales of Poe* (Helen, Mrs. Pitts, Ensemble). For IU Theatre: *Carrie* (Margaret White), *Natasha, Pierre.....1812* (Ensemble, Roving Violinist), *The Threepenny Opera* (Swing), *Bonnets* (Ensemble/Standby), *Spring Awakening* (Pit Orchestra - Violin). For IU Independent Projects: *The Light in the Piazza* (Clara), *Fun Home* (Helen), *The Hunchback of Notre Dame* (Ensemble). She has performed at Lincoln Center as part of the American Pops Orchestra’s NextGen competition and has been a featured vocalist with The Cleveland Pops Orchestra back home in Cleveland, OH.

BRADY MCGUIRE  
(Woodland Creature, U/S: Baker, Jack, Milky White, Cinderella’s Father)  
(he/him) is a rising sophomore in the B.F.A Musical Theatre program from Ashland, MA. He is very excited to be making his professional debut with IUST’s production of *Into the Woods*. His recent credits include *Why Liliya, Why?* (Tony), *Ordinary Days* (Swing/Ensemble), *Sweeney Todd...* (Adolfo Pirelli), *Little Shop of Horrors* (Seymour Kelborn). Brady would like to thank all of the wonderful artists who worked on this production, and a special thank you to his parents and loving family.

ALEXA NORBECK  
(Lucinda, U/S: Milky White, Giant’s Wife, Snow White)  
is a senior majoring in B.F.A. Musical Theatre and minoring in Italian. Her hometown is Fredericksburg, VA. For IU Mainstage: *Something Rotten* (Portia U/S), *1970s College Sex Comedy* (Lauren), *Bowling for Beginners* (Sarah), and *Twelfth Night* (Curio & First Officer). For IU Summer Theatre: *Into the Woods* (Lucinda). For Constellation Stage & Screen: *Anne of Green Gables* (Anne Shirley). She is thankful for her professors, her castmates and production team, and her family for their love and support.

ELLEKA OKERSTROM-DREW  
(Jack’s Mother, U/S: Stepmother, Woodland Creature)  
is a first year Doctoral student in the Jacobs School of Music and is making her debut with IU Summer Theatre. Elleka was most recently seen as Paquette in IU Opera Theatre’s *Candide*. Other production credits include *L’incoronazione di Poppea, Die Zauberflöte, Alcina,* and *Our Town*. In addition to performing she is an Associate Instructor of Voice in the Jacobs School where she studies with Peter Volpe.

TUCKER RANSOM  
(Steward, Sleeping Beauty, U/S: Rapunzel’s Prince, Lucinda)  
(he/him) hails from Lebanon, IN and has just completed his sophomore year at Indiana University, pursuing an individualized degree in Drama for Youth & Communities. His recent credits include IU Theatre’s *Gross Indecency* (Narrator), *Bowling for Beginners* (Ensemble), Constellation’s
Don’t Let the Pigeon Drive the Bus! The Musical! (Businessman/Hot Dog Vendor), and Summer Stock Stage’s We Will Rock You the Musical (Khashoggi). Outside of theatre, Tucker is a second-year member of campus acapella group, Resting Pitch Face.

LAURA RONG
(Milky White, Giant’s Wife, Snow White, Dance Captain, U/S: Little Red, Florinda) (she/her) is rising junior B.F.A. Musical Theatre major and Arts Management minor. Credits--IU Theatre: Something Rotten! (Swing), Sweeney Todd (Dancing Bird/Ensemble), Firebringer (Keeri/Dance Captain). Upcoming: Cabaret (Rosie). She sends unending love and gratitude to her parents! Laura is from Toronto, ON and Terre Haute, IN.

BEN SANDERSON
(Cinderella’s Prince/ Wolf) (he/him) is a rising second-year B.F.A. Musical Theatre major at Indiana University from Los Angeles and is grateful to be making his professional debut! He made his mainstage debut this past semester in Something Rotten (Lord Clapham). For IU Independent Projects: Firebringer (Smelly-Balls). Other: Hairspray (Link), Clue (Wadsworth), ...Spelling Bee (Coneybear), School of Rock (Ned). Ben dedicates this production to his family and, especially, his loving grandmother, Mama Jane.

EIRENE STAVROPOULOS
(Cinderella) (she/her) is an incoming senior pursuing a B.M. in voice performance with a minor in theatre. Eirene is ecstatic to be a part of Into the Woods! Previous IU credits include The Winter’s Tale (Emilia), Macbeth (Banquo/Lady Macduff), I Love My Friends (Mack), and Nice Jewish Boy (Amy). Other credits include The Sound of Music (Maria), Joseph...Dreamcoat (Narrator), Trail to Oregon (Daughter) and The Wizard of Oz (Glinda). In addition to stage work, Eirene can also be seen starring in various film projects as well. Eirene was the 1st place winner of the 2022 Oscar Hammerstein Museum & Theatre Education Center International Youth Solo Contest. Eirene is passionate about interdisciplinary arts education and collaboration and is currently working to implement a more unified arts organization at IU and other colleges across the nation. Eirene would like to give a special thank you to her mom for all her love and support. Insta: @eirene.stav

NICOLE (NIKKI) STAWSKI
(Florinda, U/S: Baker’s Wife, Granny) (she/her) is a junior at Indiana University pursuing a double major in Theatre and Media Advertising. Some of her recent credits include Teenager/City Worker (Don’t Let the Pigeon Drive the Bus!) for Constellation Stage & Screen and Mayzie LaBird (Seussical) and Ariel (The Little Mermaid) for The Main Stage, Inc. She is so excited to be a part of this production and wants to thank DJ Gray for the opportunity and also her family for supporting her!

MIA STEWART
(Little Red) (she/her) is a rising sophomore at IU majoring in Musical Theatre. Her recent IU productions include Firebringer (Chorn) and Sweeney Todd (Tobias Ragg). Outside of IU, she has been in the following shows: Sister Act (Deloris), Little Women (Amy), Elf: the Musical (Michael), and Lost in Yonkers (Grandma Kernitz). She looks forward to being in this exciting production of Into the Woods!
JUSTIN TIDD
*(Rapunzel’s Prince, Cinderella’s Father, U/S: Narrator/Mysterious Man)*

(he/him) is an incoming senior in the B.F.A. Musical Theatre program from Indianapolis, IN. For Indiana University: *Something Rotten* (Ensemble), *Natasha, Pierre... 1812* (Dolokhov), *The Winter’s Tale* (Stage Manager), Sueño (Assistant Stage Manager). For University Players: *Bright Star: Concert Version* (Daddy Murphy), *Puffs!* (Oliver), *SLIP!* (Stage Manager). He hopes that you have a wonderful experience watching this fantastic show! Many thanks to his family, friends, and mentors for all of their support and encouragement!

EVAN VAUGHAN
*(Baker)*

is a third year student pursuing a B.F.A. in Musical Theatre. Indiana University credits: *Natasha, Pierre and the Great Comet of 1812* (Andrey/Ensemble), *Carrie: The Musical* (Ensemble), *Joseph and the Amazing Technicolor Dreamcoat* (Asher). Other credits include *Elf* (Swing), *Modern* (Maurice). Evan is from Indianapolis, IN and wants to express thanks to his friends and family for all of their support!

MARIA WALKER
*(Cinderella’s Mother, Granny, Ensemble, U/S: Steward, Woodland Creature)*

**IUST production staff**

**IUST Scenic Shell Designer**
Reuben Lucas*

**Intimacy Consultant**
Jenny McKnight

**Assistant Stage Managers**
Sophie Frank
Madeline Horne

**Scenic Studio Supervisor**
Sean Dumm

**Technical Director**
Rachel Shearon

**Assistant Technical Director**
Morgan Hemgrove

**Props and Scenic Artist Supervisor**
Dan Tracy

**Scenic Charge Artist**
Hannah Keeler

**Props Manager**
Spencer Donovan

**Props Artisan**
Christina Lane

**Carpenters**
Sierra Shelton
Jacob Spencer

**Costume Studio Supervisor**
Guy Clark

**Assistant Costume Studio Supervisor**
Eriko Terao

**Cutter/Draper**
Dana Tzvetkov

**Wardrobe Supervisor**
Jocelyn Sparkles*

**Wardrobe Crew/Stitchers**
Paullly Hawthorn
Mara Manoski
Emma Rodes

**Lighting Studio Supervisor**
Betsy Smith

**Lead Electrician/Programmer**
Mads West

**Light Board Operator**
Lexi Brouwer

**Sound Board Operator**
Bri Stoneburner

**Audio Mix Engineer**
Luc Charlier

**Spotlight Operators**
Jeremy Clark
Willow Arenz

**Sound Studio Supervisor**
Andrew Hopson

*The IUST Scenic Shell Designer, Sound Designer, and Wardrobe Supervisor are members of United Scenic Artists Local 829, IATSE.

The Production Manager is a member of the Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

**Summer administration**

**IUST Producing Artistic Director**
Linda Pisano

**Associate Producers**
Reuben Lucas
Richard Roland

**Business Director/Financial Operations Manager/Fiscal Officer**
Cindi Severance

**Department Dramaturg**
Madison Colquette

**Marketing & Outreach**
David Davila

**Company Manager**
Trish Hausmann

**Audience Development Staff**
Carolynn Stouder

**Director of Patron Relations, House Manager**
Scott Hogsed

**Assistant House Managers**
Joey Cerone
Ingrid Faber
Alana Porter
Artistic team

SPENCER DONOVAN
(Props Manager)
(he/him/his) is a fourth-year scenic designer, graduating this spring. His past credits at IU include Carrie, Twelfth Night, Jump and Servant of Two Masters. He received his undergraduate degree in theatre from Loyola University in Chicago, where he balanced designing for the undergrad program, and acting as a scenic painter in the city. He would like to thank the scenic grads for their work on this production, and his partner Daniel for supporting him.

SOPHIE FRANK
(Assistant Stage Manager)
(she/her) is a rising junior here at IU from Indianapolis, IN and working towards a B.A. in Theater & Drama with a concentration in Stage Management. For IU, she has worked on Carrie: The Musical (Production Assistant), Everybody (Assistant Stage Manager), and Something Rotten! (Assistant Stage Manager). Some of her other favorite productions she’s worked on are Anastasia (Stage Manager) and Singin’ in the Rain (Stage Manager).

DJ GRAY
(Director/Choreographer)
is a performer and choreographer with Broadway and Off-Broadway credits. On Broadway, she was the Associate Choreographer for the Tony Award-winning 25th Annual Putnam County Spelling Bee, Tony-nominated Xanadu, (also staging the National Tours and commercial engagements), and Sondheim on Sondheim. Regional credits include Barrington Stage, North Shore, Northern Stage, Florida Studio Theatre, Candlelight Theatre, Moonlight Stage productions, McCoy/ Rigby Entertainment, and Musical Theatre West. For TV, DJ choreographed for Stephen Colbert’s “Christmas Special”, and Colbert’s “Dance Party”, and for NBC, The Year Without a Santa Claus, as well as several episodes of “The New Electric Company”.

JEREMY GUSSIN
(Music Director)
(he/him) holds a D.M. and M.M. from the Jacobs School of Music. Currently an Assistant Professor of Musical Theatre Voice at Ball State University, teaching voice, ensemble, and cabaret courses. Recently seen on stage at Playhouse Square in the Olivier-nominated Choir of Man. Music Direction: Gentleman’s Guide, Matilda, Hunchback of Notre Dame, The Last Five Years. Other: Little Shop of Horrors (Voice of Audrey II). In the Heights, Pirates of Penzance, Le Nozze di Figaro, Fidelio, Die Zauberflöte.

MORGAN HEMGROVE
(Assistant Technical Director)
is a second year TD Grad student, who previously worked on Why Liliya Why as the Technical Director and Natasha Pierre and the Great Comet of 1812 in the role of ATD. They are excited to see this classic musical come to life onstage. Their other creative IU credits include: Everybody, Gross Indecency, and Winter’s Tale working as a carpenter. Feel free to check out Morgan’s other creative works on their website or on New Play Exchange.
ANDREW HOPSON
(Sound Designer)
As a composer and sound designer, Andrew has designed or written the scores for shows at such theatres as the Oregon Shakespeare Festival, Utah Shakespearean Festival, Actors Theatre of Louisville, American Repertory Theatre, American Players Theatre, Cincinnati Playhouse, Pioneer Playhouse, Cleveland Playhouse, Victory Gardens, Harvard University, and the Indiana Repertory Theatre, where he was resident sound designer for five years. In 2004, his New York debut Trying was rated one of the best Off-Broadway shows of the year. In film, he has scored the documentaries, Birth of Legends, The Battle of Comm Avenue, Hockey’s Greatest Era 1942-1967, The Frozen Four and Utah’s Olympic Legacy. He has produced, engineered or performed on over 40 CDs, ranging from stories for children to collections of modern American piano works. He is a member of United Scenic Artists, local 829 and USITT.

MADELINE HORNE
(Assistant Stage Manager)
(she/her) is a senior at Indiana University studying Arts Management with minors in Law and Public Policy, Theatre, and Spanish, and is excited to be serving as one of the Assistant Stage Managers on Into the Woods this summer. Madeline is from Fishers, IN, a member of the professional tap company Circle City Tap Company in Indianapolis, and an aspiring law student, who hopes to attend law school in 2024 to pursue Entertainment & Arts Law to represent minorities in the industry. Her past stage management credits include Natasha, Pierre & the Great Comet of 1812 and Bowling for Beginners (Recipient of the Kennedy Center American College Theater Festival Excellence in Design Award). For the University, she has worked as a Scenic Charge Artist (Gross Indecency, The Threepenny Opera, The Winter’s Tale) and Prop Manager (At First Sight 2022, Something Rotten). Prior to Indiana, Maggie obtained her Bachelor of Arts in Technical Theatre Design & Musical Theatre Performance from East Stroudsburg University (ESU- East Stroudsburg, PA). This past summer Maggie was the Scenic Charge Artist for the Hangar Theatre Company in Ithaca, NY. This summer she is thrilled to join Summer Stock Stage as the Set Designer for Tuck Everlasting. To see her upcoming works and previous designs visit www.maggiejacksondesigns.com for more information.

MAGGIE JACKSON
(Scenic Design)
(she/her) is from Carlisle, PA. She is a third-year, M.F.A. candidate in Scenic Design at Indiana University (IU). Her previous design credits for IU include Natasha, Pierre & The Great Comet of 1812 and Bowling for Beginners (Recipient of the Kennedy Center American College Theater Festival Excellence in Design Award). For the University, she has worked as a Scenic Charge Artist (Gross Indecency, The Threepenny Opera, The Winter’s Tale) and Prop Manager (At First Sight 2022, Something Rotten). Prior to Indiana, Maggie obtained her Bachelor of Arts in Technical Theatre Design & Musical Theatre Performance from East Stroudsburg University (ESU- East Stroudsburg, PA). This past summer Maggie was the Scenic Charge Artist for the Hangar Theatre Company in Ithaca, NY. This summer she is thrilled to join Summer Stock Stage as the Set Designer for Tuck Everlasting. To see her upcoming works and previous designs visit www.maggiejacksondesigns.com for more information.

JEREMIAH KEARNS
(Lighting Designer)
is a third year Lighting Design M.F.A. candidate from Cincinnati, OH. He graduated from Northern Kentucky University with a B.F.A. in Rock Concert Technology in 2020. NKU Lighting Design Credits include HMS Pinafore, Initiative, Kiss Me Kate (Assistant), and Marisol (Assistant). NKU Sound Design credits include Big Fish and The African Company Presents: Richard III. IU Lighting Design credits include New Moves 2021 and Jump.
HANNAH KEELER  
(Scenic Charge Artist)  
is a 2022 graduate of IU with Bachelors’ of Arts in Theatre and Creative Writing. Hannah returned to IU last semester to continue working as a scenic artist. As well as working in the scenic studio, Hannah also is a playwright—previous credits include Camp Redacted (University Players), I am the Asshole (Independent Project), Moonchild (University Players). Hannah looks forward to pursuing a career in theater in Chicago this fall with a combination scenic work, writing, and artistic administration.

SARAH MANSFIELD  
(Stage Manager)  
(they/them) is a Junior from Cincinnati double majoring in Theatre & Drama and Gender Studies with a minor in Arts Management. For IU Theatre: 1970s College Sex Comedy (Stage Manager), Natasha. Pierre and the Great Comet of 1812 (Assistant Stage Manager) and Sueño (Production Assistant). They are currently the Production Manager for University Players and have props designed Sweeney Todd, Camp [Redacted], Ordinary Days, Lizzie, and Puffs. Outside of theatre, Sarah enjoys reading and runs an Etsy shop.

BRANDON MAGID  
(Piano)  
(he/him) is a music educator, music director, and vocal coach and holds a Master of Science in Music Education from the Jacobs School of Music at Indiana University and Bachelor of Arts degrees in Music and in Theatre from Loyola University Chicago. Credits include Broadway: Godspell; Off-Broadway: City Center Encores! Regional; Paper Mill Playhouse, American Repertory Theater, Barrington Stage Company, and Goodspeed Musicals. Currently, he is pursuing his Doctor of Philosophy in Music Education at Indiana University.

JENNY MCKNIGHT  
(Intimacy Consultant)  
(she/her) recently completed her sixth year as Professor of Practice in Acting and Directing. For IU Theatre, Jenny has developed intimacy choreography for more than 30 productions. In the wider community, she has consulted on Intimacy for shows at Constellation, Cardinal Stage, BPP, Off-Night Productions, Indiana Repertory Theatre, Phoenix Theatre, University of Indianapolis, and Bloomington HS South. For more information on Theatrical Intimacy: www.theatricalintimacyed.com and www.idcprofessionals.com.

LINDA PISANO  
(Producing Artistic Director)  
was appointed Chairperson for IU Theatre & Dance in July 2018. She formerly headed the M.F.A. Costume Design program and was head of the Design & Technology Area. She has directed the Theatre and Drama department’s Study Abroad Program in London since 2004. Linda has served on the faculties of Iowa State University and Kenyon College. A member of the United Scenic Artists Local 829, Linda’s work has covered a broad range of theatre, dance, musical theatre, ballet and opera and has been featured on stages throughout the United States, Canada, and the UK. Her work has been featured in the Quadrennial World Design Expo in Prague, the Bakhrushin Museum in Moscow, the China Institute of Stage Design in Beijing, and the World Stage Design exhibition in Taipei and Toronto. She is a four-time winner of the Peggy Ezekiel Award for Excellence in Design, a three-time jury winner in the National Design Expo, and a two-time recipient of the Kennedy Center/ACTF Meritorious Achievement in Costume Design Award. Her work has been called “stunning...
mesmerizing...powerful," and "a remarkable contemporary dance display."

RACHEL SHEARON
(Technical Director)
(she/her) is a third year M.F.A. Theatre Technology candidate. She was the Technical Director for the IUST 2022 season. Recently, she has been the Technical Director for Something Rotten, Natasha, Pierre, and the Great Comet of 1812, Uncle Play, and Bowling for Beginners.

LEXI SILVA
(Production Dramaturg)
(she/her) is a recent alumna of the M.F.A. Dramaturgy program at Indiana University, Bloomington and is currently the inaugural Dramaturgy Fellow at the University of North Carolina at Chapel Hill and PlayMakers Repertory Theatre. She also holds an M.A. in English Literature from California State University, Stanislaus where she received a dual B.A. in Theatre Arts and English. A Chicago/Midwest contributor for American Theatre Magazine, she began her career as a Literary Intern for Steppenwolf Theatre Company where she continues to serve as a literary consultant. For IU Theatre she has served as the dramaturg for Twelfth Night, Sueño, Carrie: The Musical, and The Winter’s Tale and for multiple new play development processes in the At First Sight New Play Festival. Her current research is on embodied dramaturgy in the new play process and for IU has served as actor/dramaturg in Jayne Deely’s Decolonizing Your Mind with Walter Mercado (Walter Mercado) and David Davila’s 1970’s College Sex Comedy (Dolly Parton). Lexi is from Hilmar, CA.

JOCELYN SPARKLES
(Wardrobe Supervisor)
(she/her) studied fashion design and costume construction at Indiana University. She received a M.F.A. in Costume Technology from Mason Gross School of the Arts, at Rutgers University. She has worked in NYC costume shops constructing costumes for Broadway shows, such as The Lion King and Wicked. In addition to building costumes, Jocelyn is also a proud IATSE union member. Her online portfolio can be viewed at www.studiozcreations.com.

ERIKO TERAO
(Costume Designer)
is a costume designer and technician. Originally from Japan, Eriko has worked internationally in the US, Japan, the UK, and Ireland, serving as a costume designer, assistant designer, coordinator, wardrobe supervisor, and technician in a variety of theatrical productions, concerts, and costume exhibitions. Prior to joining Indiana University Bloomington, she served as the Costume Studio Manager/Lecturer for the University of Central Arkansas and Arkansas Shakespeare Theatre. Past costume experience includes work with Santa Fe Opera, Utah Shakespeare Festival, American Players Theatre, Children’s Theatre of Madison, Williams College Theatre Department, Ally Theatre, the Jacobs School of Music Opera & Ballet Theater, Imperial Theatre, Nissei Theatre, and Akasaka ACT Theatre. Eriko received her M.F.A. in Costume Design in Theatre from the Indiana University Bloomington, and a B.A. in Theatre and a Minor in Art from the University of Central Arkansas.
DANA TZVETKOV  
(Cutter/Draper)

is a draper and designer whose work has been featured in the Central City Opera’s Tosca (2016) and Carmen (2017), as well as the National Opera Association’s Hagar (2016). Her designs have appeared on Indiana University’s Musical Arts Center stage in Saudade, Carmen, and Peter Grimes. She has designed rentals for Ball State Opera Theater, Mississippi Opera, DePauw University, and Butler University. She worked alongside Linda Pisano for Opera San Antonio to build costumes for a cast including Patricia Racette and Michelle DeYoung. She has been commissioned to create concert gowns for DeYoung and Sylvia McNair. Tzvetkov served as the costume shop supervisor for IU Opera and Ballet Theater from 2013-2022. She returned to Central City Opera in summer of 2018 to coordinate its production of Il Trovatore.

MADS WEST  
(Head Electrician)

(they/them) is a second year M.F.A. Lighting Design Candidate from Benton, AR. This is their first summer stock position EVER and they’ve been having a blast! Big thanks to the entire Electrics team <3 Previous Credits include The 1970s College Sex Comedy (LD), New Moves/New Directions (LD), and Something Rotten! (ALD) at IU, and She Kills Monsters (LD), The Spitfire Grill (LD), and Miss SAU / OT ’20 & ’22 (LD) at their alma mater, Southern Arkansas University. See more on Instagram @madswestlighting.

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