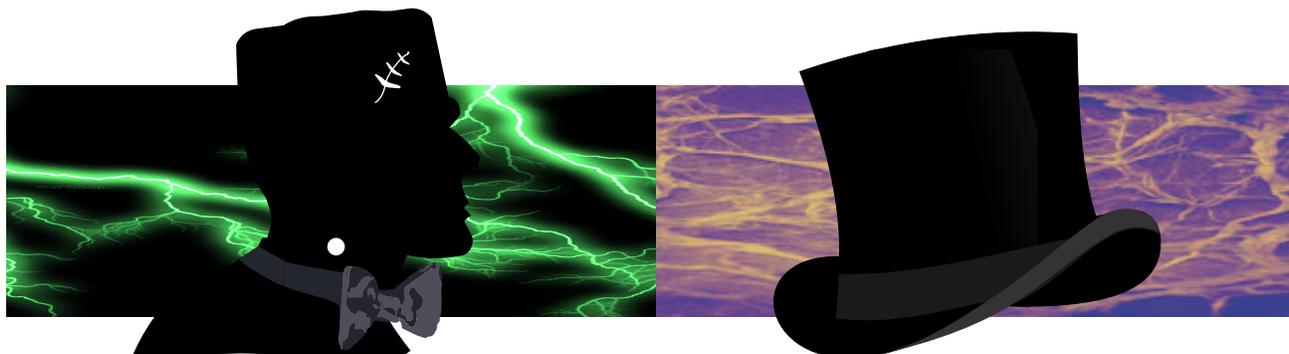


# The Tricks the Mind Plays

2017 Summer Season



**YOUNG  
FRANKENSTEIN**  
*The New Mel Brooks Musical*

*Dr. Jekyll &*  
**MR HYDE**



**RABBIT  
HOLE**

**CYRANO**  
de bergerac

**crossroads**  
**repertory**  
theatre

 **Indiana State**  
**University**



# crossroads repertory theatre 2017

Special thanks to the  
President's Society for its continued  
support for Crossroads Repertory Theatre.

Special thanks to the Indiana State  
University College of Arts and Sciences.

Julie Dixon and Michael C. Sheldon appear  
courtesy of Actor's Equity Association.

**Handicapped seating is available.**  
Please request it at the time  
tickets are purchased.



[www.crossroadsrep.com](http://www.crossroadsrep.com)



Summer 2017

Dear Friends of Crossroads Repertory Theatre,

Welcome to the 2017 season of Crossroads Repertory Theatre at Indiana State University. Our outstanding summer theater program has been providing high-quality entertainment to the Wabash Valley for more than fifty years.

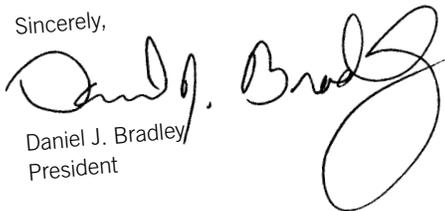
The Crossroads Repertory Theatre is an important part of Indiana State University's commitment to serving as the cultural center of west central Indiana and east central Illinois. As a professional theater company, it provides our undergraduate and graduate students with a unique learning experience of working alongside professional directors, designers, and actors.

Cheri and I have thoroughly enjoyed attending Crossroads' productions over the past nine years and are excited about experiencing this summer's lineup of shows.

Thank you for supporting Crossroads Repertory Theatre through your attendance, and a special thanks to the individuals and businesses sponsoring this summer's programs. Your support helps continue the long-standing success this program has enjoyed in providing excellent summer theater offerings at an incredibly affordable price.

See you at the shows!

Sincerely,



Daniel J. Bradley  
President





Summer 2017

Dear friends of CRT:

I'm so glad that you've decided to join us for another great Crossroads Repertory Theatre production! The summer season of CRT is always a great finish to the academic year in our outstanding Theater Department. I've been at Indiana State University nearly twenty years and have tried to make as many shows as possible. This season's lineup is exciting, as usual, with some classic productions that will make us think about human nature.

As Dean of the College of Arts and Sciences I am proud to have CRT associated with us, and thrilled that so many of our faculty and students participate each year. It's a special part of our Theater program that we think gives our graduates a unique experience, the opportunity to work with a professional company that enjoys such a great reputation across the region. Of course that's in addition to all of the sheer entertainment that CRT brings to the campus and Wabash Valley communities!

On behalf of the entire Indiana State University community I want to thank you for coming to the show. I know that we're all grateful to everyone involved in the production for their talent and dedication. And I'd like to express a special thank you to Chris Berchild, chairperson of the Department of Theater, for all of his work throughout the academic year and this summer season of CRT. Now, enjoy the show!

All the best,

Christopher J. Olsen  
Dean, College of Arts and Sciences





Dear Friends of Crossroads Repertory Theatre,

Welcome to the 52nd season of Crossroads Rep and an exciting and entertaining summer of engaging theater for our audiences from Terre Haute and beyond!

We start our summer with the “electrifying” Broadway adaptation of Mel Brooks’ “monstrously” funny masterpiece—**Young Frankenstein!** This hilarious musical pays homage to the original 1974 cult classic film and doesn’t disappoint in its transition to the stage! CRT also chose to stage this musical in honor of the passing of one of the world’s truly great comic geniuses—Gene Wilder.

Speaking of monsters...for those of you who like a good thrill, our second show promises to make your hair stand on end! **Dr. Jekyll and Mr. Hyde**, based on the novel by Robert Louis Stevenson, is a thrilling, innovative and fast-paced adaptation of this classic tale that explores love, horror, and the true nature of what lies inside all of us.

Our third play, David Lindsay-Abaire’s Pulitzer Prize winning drama **Rabbit Hole**, is an emotional examination of grief, laced with wit, insightfulness, compassion and searing honesty, in one of the best written plays of the twenty-first century.

Finally, we round out our 2017 season with the romantic comic classic that has inspired the world for the last century—**Cyrano de Bergerac**. Our swashbuckling hero, Cyrano, along with his famously prominent nose, fights against the odds and shows himself to be just as effective with the sword as he is with his words. But can he win the heart of Roxane? Be sure to see our production in Terre Haute before we will embark on an exciting tour to Croatia at the end of the summer!

All of us at Crossroads Rep deeply thank you for supporting live theater in Terre Haute and allowing the arts to thrive in our community!

So please, sit back and enjoy your time here at Crossroads Rep!

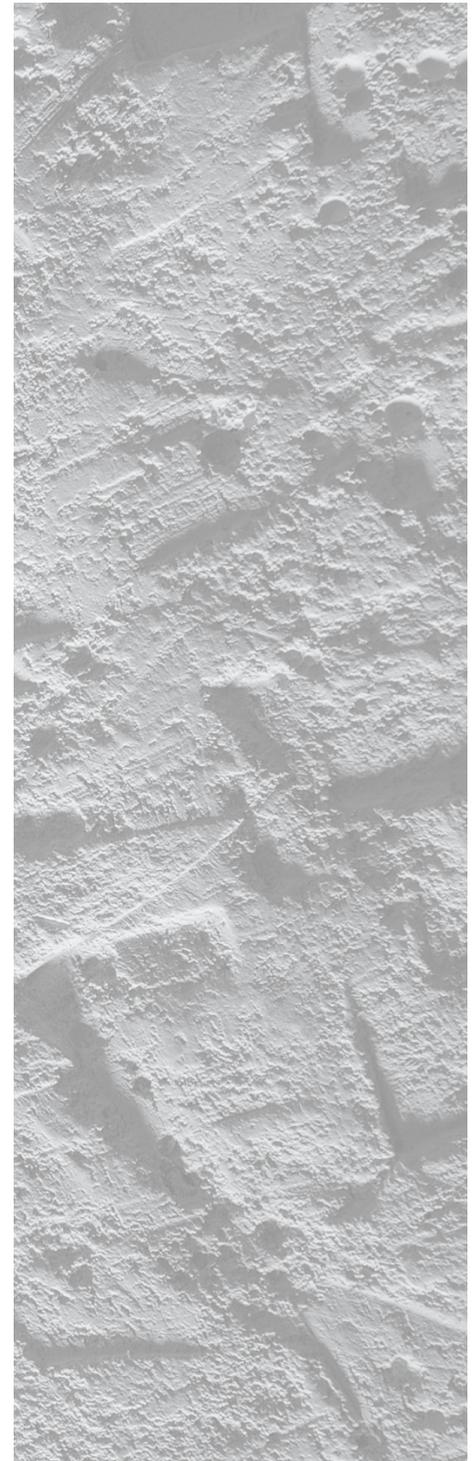
A handwritten signature in black ink that reads "Chris".

Chris Berchild  
Artistic Director, ISU Theater Department Chair



# Company Artistic and Production Staff

Artistic Director/Department Chair.....	Chris Berchild
Associate Artistic Director .....	Brandon Wentz
Production Manager.....	Michael Jackson
Business Manager .....	Toni Roloff
Directors.....	Chris Berchild, Arthur Feinsod, Bill Kincaid, Lauren Morris
Assistant Director .....	Hrvoje Korbar
Croatian Tour Director .....	Aida Bukvić
Choreographers .....	Teresa McCullough, Emily Wirkus
Musical Director/Vocal Coach.....	Mark Carlisle
Dramaturg .....	Carolyn Conover
Graphic Designer .....	Trevor Bridgewater
Scenic Designer.....	Kevin Nelson
Costume Designers.....	Jessica Becker, Jeannie Galoto, Michelle Hunt Souza
Lighting Designers .....	Michael Jackson, Jen Rock
Sound Designer .....	Michelle Tharp
Production Stage Manager.....	Michael C. Sheldon
Stage Managers .....	Crystal Johnson, Santana Ross
Assistant Stage Managers .....	Crystal Johnson, Cherish Rhodes
Rehearsal Pianist .....	Kurt Perry
Technical Director/Scenic Studio Supervisor.....	Ann Warren
Costume Studio Supervisor .....	Madonna Hummel
Wardrobe Head.....	Rachel McCullough
Electrician.....	Caleb Clark, Tim Dick
Projection Technician .....	Caleb Clark
Property Master/Designer .....	Grace Munoz
Assistant Property Master .....	Maggie Hummel
Publicity Director.....	Trevor Bridgewater
Publicity Assistant.....	Samantha Ginoplos
Ticket Office Manager.....	Miren Beristain
Assistant Ticket Office Staff.....	Tristian Crutchfield, Luke Jaconis, Will Rupert, Matthew Schludecker
Promotional Material Designers .....	Trevor Bridgewater
House Manager .....	Glenda Cordell
Light Board Operators .....	Caleb Clark, Tim Dick
Sound Board Operator/Live Sound Mixer.....	Michelle Tharp
Scenic Artist .....	Bob Holton
Scenic Studio Staff.....	Matt Christophel, Robert Dooley, Jacob Glidden, George Pfister, Dharma Stevenson
Costume Studio Staff .....	Molli Ellis, Rachel McCullough, Victoria Sheldon
Dresser.....	Molli Ellis, Nicole Hill, Kate Moore, Jo Reger
Property Studio Staff and Run Crew .....	Maggie Hummel
Lighting Studio Staff .....	Caleb Clark, Tim Dick
Change-Over Supervisor .....	George Pfister
Change-Over Staff.....	Robin Baer, Matthew Christophel, Caleb Clark, Tim Dick, Robert Dooley, Christopher Gagnon, Jacob Glidden, Nicole Hill, Jenna Houchin, MKatie Moore, Grace Munoz, Jo Reger, Matthew Schludecker, Dharma Stevenson
Production Interns .....	Robin Baer, Christopher Gagnon, Laura Reed

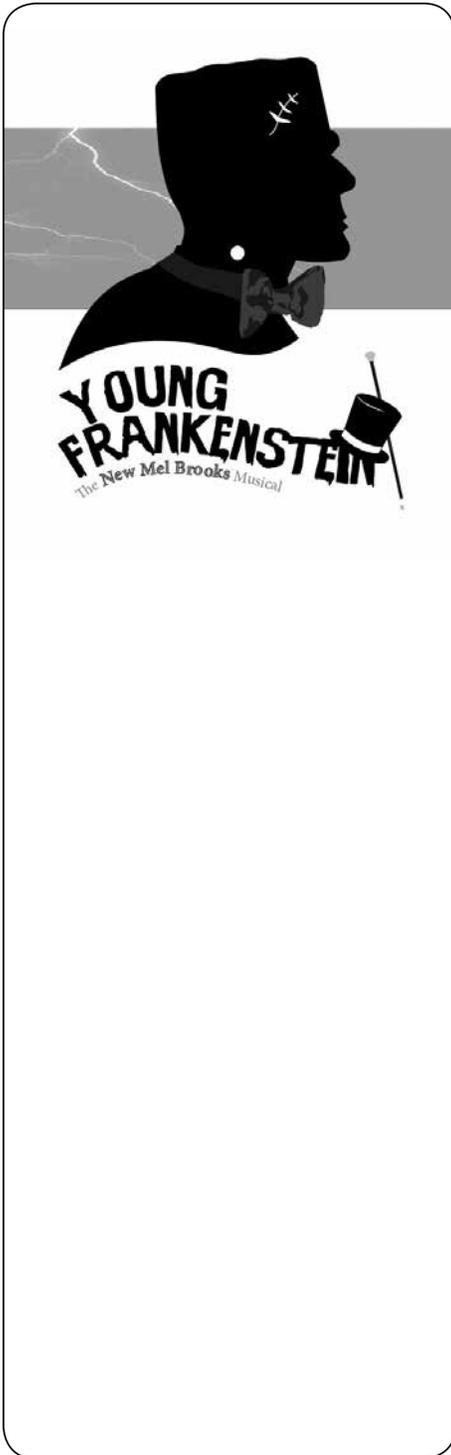


# Young Frankenstein

## The Mel Brooks Musical

Book by Mel Brooks and Thomas Meehan  
 Music and Lyrics by Mel Brooks

Original Direction and Choreography by Susan Stroman  
 Based on the story and screenplay by Gene Wilder and Mel Books  
 And on the original motion picture by special arrangement  
 with Twentieth Century Fox  
 “Puttin’ On The Ritz” by Irving Berlin



Director..... Bill Kincaid  
 Choreographer..... Teresa McCullough  
 Choreographer/Dance Captain..... Emily Wirkus  
 Musical Director..... Mark Carlisle  
 Scenic Designer..... Kevin Nelson  
 Scenic Artist..... Bob Holton  
 Costume Designer..... Jeannie Galioto  
 Lighting Designer..... Jen Rock  
 Sound Designer..... Michelle Tharp  
 Property Designer..... Grace Munoz

### The Cast

Dr. Frederick Frankenstein..... Brett John Olson  
 The Monster..... Dave Harris  
 Igor..... Brandon Wentz  
 Inga..... Eileen Earnest  
 Elizabeth Benning..... Jo Reger  
 Frau Blücher..... Jill Shutt  
 Inspector Hans Kemp..... Peter Ciancone  
 Victor Frankenstein..... Drew Hampton  
 Ensemble..... Jacob Glidden, Nicole Hill, Jenna Houchin, Luke Jaconis,  
 Kate Moore, Matthew Schludecker, Chuck Shutt, Emily Wirkus

### Musicians

Keyboard 1..... Lacey Nepote  
 Keyboard 2..... Kurt Perry  
 Bass..... Sarah Nation  
 Drums..... Bryan Boler  
 Percussion..... Sarah Call



Peter Ciancone



Eileen Earnest



Jacob Glidden



Drew Hampton



Dave Harris



Nicole Hill



Jenna Houchin



Luke Jaconis



Kate Moore



Brett Olson



Jo Reger



Matthew  
Schludecker



Chuck Shutt



Jill Shutt



Brandon Wentz



Emily Wirkus

**Place**

Transylvania Heights

**Time**

1934

*There will be one 15-minute intermission*

*Young Frankenstein* is presented through special arrangement with Music Theater International (MTI). All authorized performance materials are also supplied by MTI. 421 West 54th St., New York, NY 10019; Phone: 212-541-4684; Fax: 212-397-4684; [www.MTIShows.com](http://www.MTIShows.com)

The scenic projections used in this production of *Young Frankenstein* are licensed through Broadway Media Distribution

## Production Staff

Production Stage Manager .....	Michael C. Sheldon
Assistant Stage Managers .....	Crystal Johnson, Cherish Rhodes
Rehearsal Pianist .....	Kurt Perry
Lighting Board Operator .....	Caleb Clark
Projection Technician .....	Caleb Clark
Sound Mix Operator .....	Michelle Tharp
Sound Assistant .....	Christopher Gagnon
Spot Operators .....	Robin Baer, Tim Dick
Wardrobe Head .....	Rachel McCullough
Dresser .....	Molli Ellis
Run Crew .....	Samantha Ginoplos, Laura Reed
House Manager .....	Glenda Cordell

## About Mel Brooks

In his 1979 book *Box Office Clowns*, film historian and University of Vermont Professor Emeritus, Frank Manchel, describes Mel Brooks as a unique conundrum in the echelons of Hollywood. On one hand, Brooks is an equal opportunity offender, creating films and characters that are “offensive to minorities, crude, [and] flooded with sick jokes and off-color humor,” citing the director’s famous mantra “Funny is Money.” However, Manchel goes on to reveal that this is only a surface-level analysis of Brooks’ now iconic collection of work. In fact, this Brooklyn-born funny man has used his razor wit and expert understanding of farce and parody to address some of the greatest social injustices of our time, turning a mirror to rampant greed and inequality, and forcing moviegoers to laugh at ourselves and the hypocrisies all around us.



Mel Brooks

Melvin Kaminsky was born in Brooklyn, New York, three years before the stock market crashed in 1929. The youngest of four boys, Brooks was brought up in a devoutly Jewish family with a mother who taught him to embrace life to the fullest. He lost his father to kidney disease when he was just two years old, and even though he was barely old enough to remember the event, he often sighs his father’s death as the beginning of his work in comedy. He once said of the loss, “There’s an outrage there. I may be angry at God, or at the world, for that. And I’m sure a lot of my comedy is based on anger and hostility . . . I learned to clothe it in comedy to spare myself problems—like a punch in the face.”

After being stationed in North Africa during WWII, Brooks began his career as a stand-up comic and soon began to gain attention thanks to his comedic duo work with longtime friend and partner, Carl Reiner and their skit *The 2000 Year Old Man*. In the early 1960s, Brooks became a regular writer on the comedy series *Get Smart*. Brooks has consistently produced films every decade since, often walking a precarious tightrope between distasteful and downright hilarious. The 1970s were a boom decade for the filmmaker, director, production, writer, and actor, releasing five films during that period. His two most famous films, *Young Frankenstein* and *Blazing Saddles* were both released in 1974. The 1980s saw the release of other popular pictures like *History of the World, Pt. 1* (1981) and *Spaceballs* (1987), followed by *Robin Hood: Men in Tights*, and *Dracula: Dead and Loving It* over the last decade of the 20th Century.

It didn’t take long for audiences in Hollywood and beyond to notice Brooks’ signature one-liners, embarrassingly over-the-top characters, and raunchy, risky content. Reviews were almost always mixed. Many were uncomfortable; others were offended. But this never deterred the director. If anything, it spurred him on even more. Brooks prides himself on using “bad taste as a weapon,” citing the works of



*Brandon Wentz, Brett Olson, and Jill Shutt from the CRT 2017's show Young Frankenstein.*

Bob Hope, Charlie Chaplin, and Mae West as the most influential to his work. Through his characters, Brooks strives to help people “see the stupidity in society’s greed, frustration, and self-righteousness... to pick [at] the public’s absurd pretensions.” In short, Brooks uses his films to accomplish one of his all-time favorite hobbies: “attacking phonies and bigots.” Even while Brooks has earned every major award the entertainment world has to offer—his 2001 Tony for Best Musical for *The Producers* added Brooks to the shortlist of artists who have achieved the coveted EGOT (Emmy, Grammy, Oscar, Tony)—Mel Brooks has continuously had to defend the nature and value of his brand of comedy to stuffy critics and Hollywood elites.

Despite the mixed reviews of the past, there is no question that Mel Brooks has secured his legacy in the history of film as one of the most daring and iconic filmmakers of the 20th Century. Now 91 years old, Brooks has been married twice and has four children. In 1951, he married his first wife, Florence Baum. They had three children and divorced after ten years of marriage. A few years later, in 1964, Brooks married his second wife, actress Anne Bancroft. They were married for over 40 years, until her death in June 2005.

## **The Evolution of the Creature**

Mary Wollstonecraft Godwin Shelley created the tortured and haunting characters of Victor Frankenstein and his monster when she was only eighteen years old. Because this horror story has provided the literary and entertainment worlds with one of the most iconic figures ever created, it is strange to realize that the origins of this creature and his reluctant, scientific “father” began as a simple contest proposed to pass a quiet, rainy weekend in 1816. Since that time, the trials and sufferings of Mary Shelley’s tormented scientist have paved the way for countless variations of the original tale. It is these multiple adaptations that are largely responsible for the common misconception that Frankenstein is

the name of the creature, rather than of the man who created it. Most of the retellings of Shelley's novel have strayed far from the original story. Regardless, entertainment has benefitted greatly from these characters and the universality of their suffering, ambition, and rage.

As early as 1823, playwrights and directors began experimenting with Mary Shelley's novel. Most were unwilling to stay true to the original characters, giving life to the stereotypical, though inauthentic, character types of the mad, driven scientist and the cruel, menacing creature. In most versions, the creature, rather than the creator, is the star of the show, and Victor is simply the unstable, obsessive object of blame. Even in comedic versions of the story, the insinuation that the creature is nothing more than a monster is prevalent. Included here are some of the most popular, surprising, and enduring renditions of Mary Shelley's *Frankenstein*:



Gene Wilder as Dr. Fredrick Frankenstein in the original 1974 film.

- A burlesque version titled *Frankenstein, or The Vampire's Victim* produced in London in 1887.
- One of the earliest film versions is a silent film, produced by The Edison Company in 1910.
- Working for Universal Pictures, James Whale directed the iconic 1931 film, which introduced the Igor-like character and labeled Victor as "Dr. Frankenstein." Neither of these elements is present in Mary Shelley's novel. Boris Karloff as the creature sealed the appearance of the monster in popular culture. Universal also released three sequels: *Bride of Frankenstein* (1935), *Son of Frankenstein* (1939), and *Ghost of Frankenstein* (1942).
- In 1957, Christopher Lee embodied the creature in the film *The Curse of Frankenstein*.
- Mel Brook's 1974 parody, *Young Frankenstein*, still enjoys a monumental following; a musical version of the film opened on Broadway in 2007,

winning the Outer Critics Circle Award for Best Musical.

- Kenneth Branagh's 1995 film, Mary Shelley's *Frankenstein*, remains most faithful to the original.
- In Showtime's popular horror series, *Penny Dreadful*, the doctor and his creature receive a sympathetic and tormented retelling alongside several other Victorian Gothic literary favorites, including Dorian Gray, Abraham Van Helsing, and Dr. Jekyll.
- Most recently, James McAvoy and Daniel Radcliffe starred as Victor and Igor respectively in a 2015 sci-fi-fantasy-horror film.

While films have been the most popular medium for reinventing the Frankenstein story, they are not alone in this endeavor. Numerous graphic novelists have tackled the subject matter in both written and artistic forms, and artists and sculptors throughout the world have attempted to capture the creature. Additionally, the 1986 film *Gothic*, starring Gabriel Byrne as Lord Byron and Natasha Richardson as Mary Shelley, presents an eccentric, eerie, and erotic account of the fateful night Lord Byron challenged Mary Shelley to create her haunting tale.

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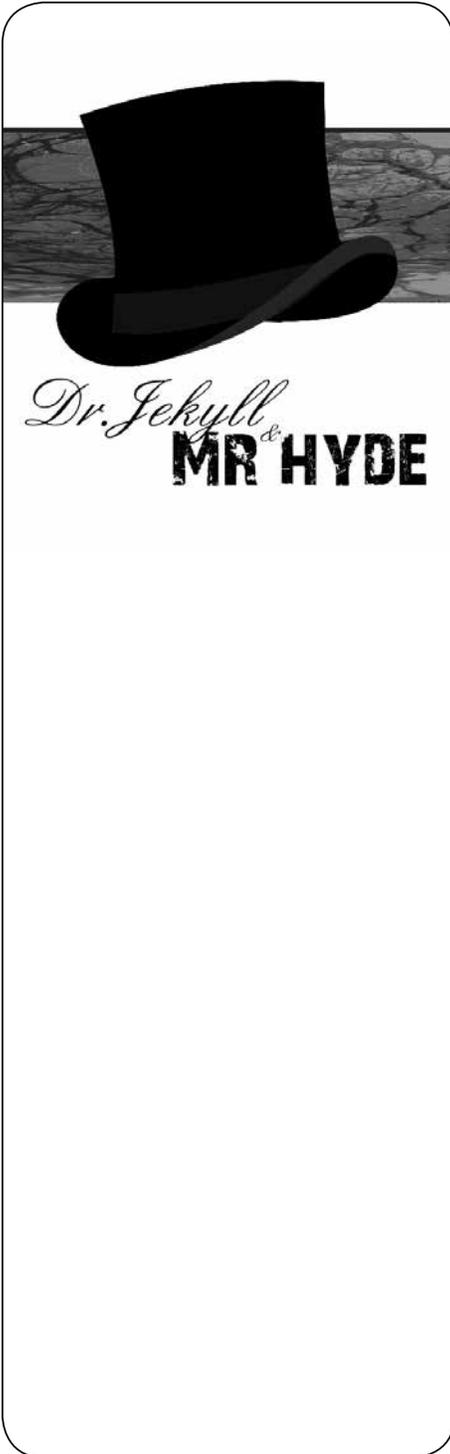
› TERRE HAUTE, IN ›

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# Dr. Jekyll and Mr. Hyde

Adapted by Jeffrey Hatcher

From the novella *Strange Case of Dr. Jekyll and Mr. Hyde*  
by Robert Louis Stevenson



Director..... Chris Berchild  
Choreographer ..... Teresa McCullough  
Scenic Designer ..... Kevin Nelson  
Scenic Artist ..... Bob Holton  
Costume Designer..... Michelle Hunt Souza  
Lighting Designer ..... Jen Rock  
Sound Designer ..... Michelle Tharp  
Property Designer ..... Grace Munoz

## The Cast

Dr. Henry Jekyll ..... Brett John Olson  
Mr. Edward Hyde (and others)..... Julie Dixon, Lew Hackleman,  
Dave Harris, Luke Jaconis  
Elizabeth Jelkes ..... Emily Wirkus  
The Orderlies (and others)..... Samantha Ginoplos, Will Rupert

## Place

Drawing rooms, offices, a laboratory, a private surgery, a morgue, a dissecting theater,  
a bed-sitting room, a park, a hotel room, various streets and alleys

## Time

London, 1883

*There will be one 15-minute intermission*

The World Premiere of *Dr. Jekyll and Mr. Hyde* was commissioned and produced by Arizona Theater Company, David Ira Goldstein, Artistic Director; Jessica L. Andrews, Executive Director

*Dr. Jekyll and Mr. Hyde* is presented through special arrangement with  
Dramatists Play Service, Inc., 440 Park Avenue South, New York, NY 10016



Julie Dixon



Samantha Ginoplos



Lew Hackleman



Dave Harris



Luke Jaconis



Brett Olson



Will Rupert



Emily Wirkus

## Production Staff

Stage Manager.....	Santana Ross
Assistant Stage Manager.....	Crystal Johnson
Lighting Board Operator.....	Caleb Clark
Sound Operator.....	Michelle Tharp
Wardrobe Head.....	Rachel McCullough
Dresser.....	Kate Moore
Run Crew.....	Christopher Gagnon, Matthew Schludecker
House Manager.....	Glenda Cordell

## About Robert Louis Stevenson

Robert Louis Stevenson was a prolific and popular Scottish writer, best known for his stories on adventure and travel. His most popular works include *Treasure Island*, *Kidnapped*, and *The Strange Case of Doctor Jekyll and Mr. Hyde*. Stevenson enjoyed a great deal of personal celebrity during his lifetime, and today, he still ranks in the top twenty most frequently translated authors in the world.

Robert Lewis Belfour Stevenson was born in Edinburgh, Scotland on November 13, 1850 to a family best known for their design and engineering of lighthouses. Even though he enrolled in engineering school when he was seventeen, he never had any desire to take on the family business and instead spent most of his time traveling, a practice that was perpetuated by his consistently poor health. These global excursions laid the groundwork for the adventurous and exotic stories he would spend the majority of his lifetime writing. Stevenson's writing spans multiple genres, including travel writing, short stories, fiction and nonfiction, poetry, and over one hundred musical compositions.

In 1882, Stevenson published a collection of short stories called *The New Arabian Nights*. This collection, along with several publications in various travel magazines, initiated Stevenson's trademark content and style that would seal his literary celebrity. As the years went by, many of his own nomadic travels were reflected in corresponding adventure stories. *The Silverado Squatters*, written in 1883,



Robert Louis Stevenson, author of the original story *The Strange Case of Dr. Jekyll and Mr. Hyde*.

was influenced by his three-week honeymoon with wife, Fanny Osborne (ten years his senior), to Napa Valley, California, where the couple explored an abandoned silver mining town.

The 1880s saw Stevenson's health wane, and he found that writing was one of the few activities he could physically maintain. He suffered from chronic hemorrhaging in his lungs that was most likely brought about by an undiagnosed case of tuberculosis, but as his physical health deteriorated, his literary prowess escalated. A simple map he drew for this 12-year-old stepson inspired the tale of *Treasure Island* (1883); *The Strange Case of Doctor Jekyll and Mr. Hyde*, published in 1886, was quickly given an "adult" classification for its horrific and visceral portrayal of good and evil. *Kidnapped* was published the same year, with *Black Arrow* following two years later.

In 1888, Stevenson set out on a nautical adventure with his family to explore the islands of the South Pacific, claiming he was in search of the perfect climate. The Scottish author found a newfound love for the islands, and like so many other adventures, this experience had a direct impact on his writing. In the latter part of his life, Stevenson's works focused more on nonfiction, taking on a tone of frank observation and mature commentary of life on the islands. He moved his family permanently to Vailima, Samoa, where he lived out the rest of his life. Writing up until very end, Stevenson said of his work and experiences, "sick and well, I have had splendid life of it, grudge nothing, regret very little ... take it all over, damnation and all..."

Robert Louis Stevenson died of a brain hemorrhage on December 3, 1894. He was only 44 years old. He is buried at the summit of Mount Vaca, on the island of Samoa, in a sarcophagus that overlooks the ocean.

**"How can I be substantial if I do not cast a shadow?  
I must have a dark side also, if I am to be whole."  
—Carl Jung**

Black and white, positive and negative, cause and effect, good and evil; iterations of duality are present in every area of study from mathematics and science to art, literature, and philosophy. The philosophy of dualism or duality is not new. In fact, it has its roots in antiquity. The writings of both Plato and Aristotle consider the possibility of multiple souls within one body, with conflicting debate about whether or not one survives without the other. Centuries later, Descartes formulated mind-body distinctions, with further divisions of consciousness, self-awareness, and intelligence.

In the same year that landmark psychologist Sigmund Freud was establishing his clinical practice in Vienna with a focus on psychoanalysis, Scottish author Robert Louis Stevenson published his famous story of human duality with *The Strange Case of Doctor Jekyll and Mr. Hyde*. While this correlation might easily be disregarded as mere coincidence, there is no denying that the late 19th Century, and in this case, particularly 1886, was an important time in history for the advancement of psychological study and exploration.

What Stevenson posits with his gothic horror story is still another division: that of the physical body itself. Essentially, the characters of Henry Jekyll and Edward Hyde explore the frightening question: what if the primal, dangerous instincts each of us likely harbors could be separated from the rational, compassionate side we show to the world? And not only separated, but manifest in physical, independent, sentient beings? Dr. Jekyll's self-experiments quickly spiral out of his control, and we see the power of reducing an individual to their base level. Through Edward Hyde, we also grapple with the undeniable and seductive quality of raw power. These two dichotomies pull at one another until they are both destroyed.

A classic allegory of good and evil, *The Strange Case of Doctor Jekyll and Mr. Hyde* literally puts a human face on malice. While Jekyll is the main antagonist in the story, readers aren't given much information about him until three chapters into the novel; while Hyde, on the other had, occupies the



*Lew Hackleman, Julie Dixon, Luke Jaconis, Dave Harris, and Brett Olson from the CRT 2017's show Dr. Jekyll and Mr. Hyde.*

first few pages, when Utterson describes seeing “some damned Juggernaut” who was “hellish...[but] not unlike a man” trample a young girl in the street. The physical contrast of the two characters is just as fascinating as their disparate personalities. Stevenson describes Hyde as small, disgusting, even deformed. There are multiple comparisons of Hyde to animals and his face as “indefinably evil.” Jekyll, on the other hand, is defined more by his behavior than his physical appearance, being a man who is charitable, gregarious, and well established in his community. Ultimately, the two warring identities are more than either can sustain. As Hyde’s predilection for violence becomes harder to control, Jekyll must sacrifice himself to stop what he created. In a haunting conclusion, however, it is Hyde who ultimately seizes control, overpowering Jekyll’s body, even in the final moment of his death.

## Other Strange Cases

The fascinating psychology behind Stevenson’s exploration of good and evil has inspired artists and scientists alike. Well over a hundred stage and film adaptations have been written since the novel’s inception, and the impact the characters have on literature and popular entertainment continues. Here are some of the most interesting interpretations of Stevenson’s work:

- 1887**—A four-act play written by Thomas Russell Sullivan opens in Boston, enjoys a European tour, and runs for twenty years.
- 1908**—The first film version of the story is produced; no known copies survive.
- 1920**—A silent film starring John Barrymore combines character elements and plot points from another popular Victorian novel, Wilde’s *The Picture of Dorian Gray*.
- 1932**—The first known radio play is produced in 52 fifteen-minute episodes, likely broadcast every week for a year.

- 1941**—An MGM film stars Spencer Tracy, Ingrid Bergman, and Lana Turner.
- 1947**—Cartoon celebrities, Tom and Jerry, take on the characters in an episode titled “Dr. Jekyll and Mr. Mouse.”
- 1953**—*Abbot and Costello Meet Dr. Jekyll and Mr. Hyde*
- 1954**—An NBC Theatre Royal episode stars Laurence Olivier
- 1962**—Marvel Comics debuts *The Incredible Hulk*, a Jekyll and Hyde adaptation created by Stan Lee.
- 1963**—ABC airs a made-for-TV-movie starring Jack Palance in the title roles.
- 1968**—British rock band, The Who, release the song “Dr. Jekyll and Mr. Hyde” about drummer Keith Moon’s struggles with alcohol.
- 1989**—A low-budget film starring Anthony Perkins posits that Mr. Hyde might also be notorious London serial killer, Jack the Ripper.
- 1990**—Frank Wildhorn, Steve Cuden, and Lesile Bricusse collaborate on a wildly popular musical adaptation that premieres on Broadway seven years later.
- 1991**—a stage play by David Edgar opens in London and is praised for its faithful commitment to the original book.
- 1996**—Julia Roberts and John Malkovich star in *Mary Riley*, a film version that explores the relationship between Dr. Jekyll and his housemaid.
- 2012**—The Synetic Theatre, a physical theatre company in Washington D.C. runs a silent version of the story called *Jekyll & Hyde* that receives positive reviews from local critics.
- 2013**—a staged version of the story exploring the character of Jekyll as a woman is featured at the Edinburg Fringe Festival. Three years later, Stevenson’s story is featured again at the Fringe, this time in a contemporized version about a woman testing a serum to treat PTSD.
- 2016**—The character of Dr. Jekyll joins the Gothic horror lineup of Showtime’s *Penny Dreadful*.



Poster from an 1880 theatrical adaptation of Dr. Jekyll and Mr. Hyde.

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**Follow us on Facebook:** [Wise Pies](https://www.facebook.com/WisePies)

# Rabbit Hole

by David Lindsay-Abaire

Director..... Lauren Morris  
Scenic Designer..... Kevin Nelson  
Scenic Artist..... Bob Holton  
Costume Designer..... Michelle Hunt Souza  
Lighting Designer..... Jen Rock  
Sound Designer..... Michelle Tharp  
Property Designer..... Grace Munoz

## The Cast

Becca..... Eileen Earnest  
Izzy..... Nicole Hill  
Howie..... Drew Hampton  
Nat..... Julie Dixon  
Jason..... Tristan Crutchfield

### Place

Larchmont, New York

### Time

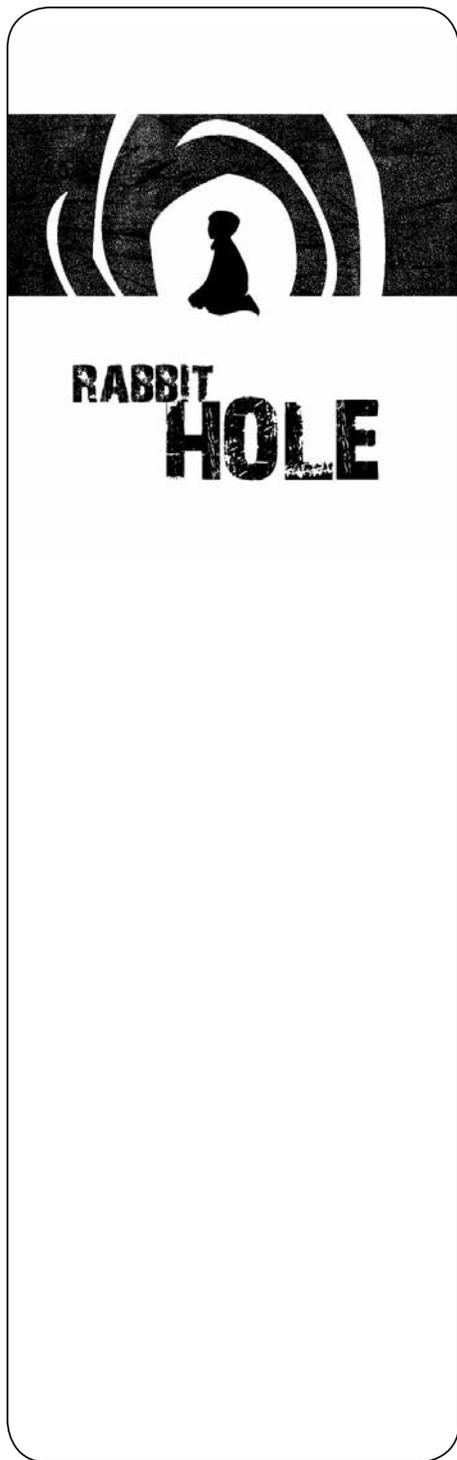
The present

*There will be one 15-minute intermission*

*Rabbit Hole* was commissioned by South Coast Repertory (Martin Benson, Artistic Director; David Emmes, Producing Artistic Director) in Costa Mesa, CA

Originally produced by the Manhattan Theatre Club, Lynne-Meadow, Artistic Director; Barry Grove, Executive Producer at the Biltmore Theatre on January 12, 2006

*Rabbit Hole* is presented through special arrangement with Dramatists Play Service, Inc., 440 Park Avenue South, New York, NY 10016





Tristan Crutchfield



Julie Dixon



Eileen Earnest



Drew Hampton



Nicole Hill

## Production Staff

Stage Manager.....	Santana Ross
Assistant Stage Manager.....	Cherish Rhodes
Lighting Board Programmer.....	Caleb Clark
Lighting Board Operator.....	Tim Dick
Sound Operator.....	Santana Ross
Wardrobe Head.....	Rachel McCullough
Dresser.....	Jo Reger
Run Crew.....	Jenna Houchin
House Manager.....	Glenda Cordell

## About David Lindsay-Abaire

David Lindsay-Abaire's 2007 Pulitzer Prize winning drama *Rabbit Hole* follows one family's struggle with grief and acceptance at the loss of a child. This timeless story of searching for answers to the inexplicable has garnered praise from nearly every major magazine and theatre critic in the country. More than anything, Lindsay-Abaire's play has been heralded from its brutal and often amusing sense of honesty. *Entertainment Weekly* praised the work for examining loss "with utter candor, and without sentimentality" and *Variety* called the play "an intensely emotional examination of grief, laced with wit, insightfulness, compassion, and searing honesty." Howie and Becca represent the everydayness of suffering; experiencing all the vulnerability, anger and frustration that come with fighting for answers that will never be found. And perhaps what's even more important, Lindsay-Abaire crafts characters who make us laugh; there is humor in suffering, just as there is humor in the mundane routine of our daily lives, that must, and somehow always do, go on as usual, despite our broken hearts.

With his ability to craft drama that explores everyday human relationships through a combined lens of humor and pain, it is no surprise to learn that David Lindsay-Abaire began his training as a playwright at Julliard under the tutelage of playwrights Marsha Norman (*Night, Mother*) and Christopher Durang (*Vanya, and Sonia, and Masha, and Spike*). Between 1998 and 2001, he wrote several plays that experienced short Off-Broadway runs at the Manhattan Theatre Club and later in some regional theatres. But it was 2006's *Rabbit Hole* that rocketed this playwright into the echelons of American theatre history, winning several Tony Award nominations, including one for Best Play. Cynthia Nixon (of *Sex and the City* fame) won the 2006 Tony for Best Actress for her role as Becca.

Since 2006, David Lindsay-Abaire has proven himself a prolific and creative writer, who continues to be recognized. He received a 2009 Tony nomination for writing the book and lyrics for *Shrek the Musical*, and in 2011, he garnered a second Best Play nod for his raw, domestic drama *Good People*. Lindsay-Abaire's writing is eclectic and varied, having written several screenplays that span multiple



*Rabbit Hole* playwright  
David Lindsay-Abaire.



*Drew Hampton, Eileen Earnest, Nicole Hill, and Julie Dixon from the CRT 2017's show Rabbit Hole.*

styles and genres, from the animated, science-fiction comedy *Robots* (2005), to the literary fantasy *Inkheart* (2008), and the 2016 remake of the 1980s horror classic *Poltergeist*. Not surprisingly however, his most successful screenplay was his adaptation of *Rabbit Hole* for a 2010 film starring Nicole Kidman.

To date, this has been David Lindsay-Abaire's greatest literary achievement, with many calling this work his *magnum opus*. Whether on stage or screen, the story endures. *Rabbit Hole* shows audiences a grief that is real, that is selfish, and that is often impossible to resolve. The characters don't placate one another. They don't find consolation in saccharine platitudes or clichés about acceptance. They are in pain. They struggle. They hurt one another with their words and their neglect. And they laugh. They continue on because they must. While some critics (and they are few) might ridicule the play for its complete lack of resolution, this detail is one the playwright himself requests. In his author's note, David Lindsay-Abaire writes, "*Rabbit Hole* is not a tidy play. Resist smoothing out its edges."

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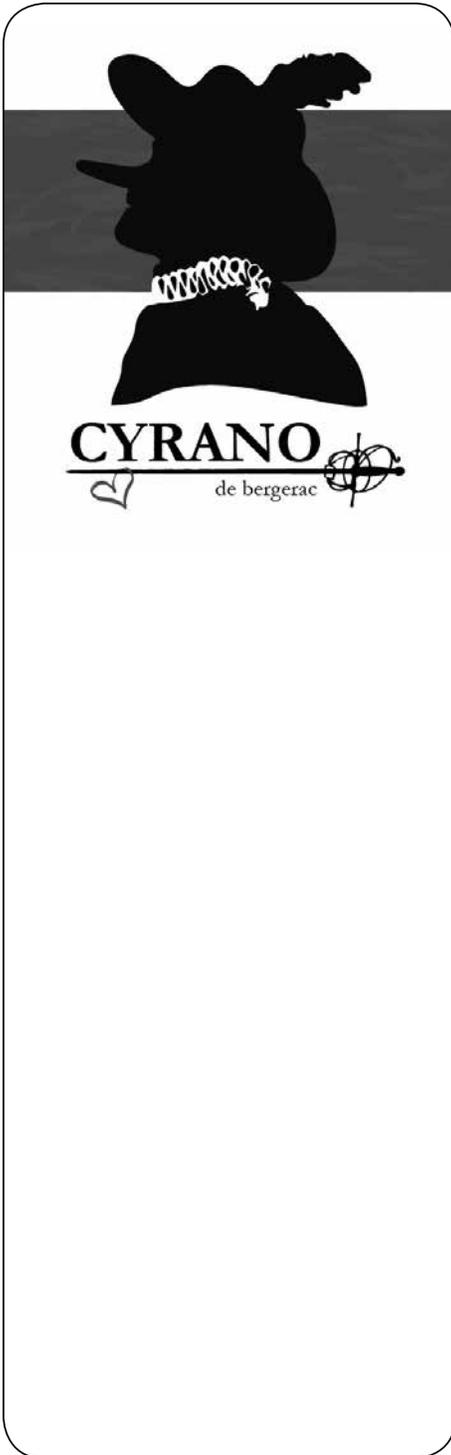
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# Cyrano de Bergerac

by Edmond Rostand

Translated into English Verse by Brian Hooker

This production is sponsored by Don and Gretchen Jennermann



Director..... Arthur Feinsod  
Assistant Director..... Hrvoje Korbar  
Croatian Tour Director..... Aida Bukvić  
Scenic Designer..... Kevin Nelson  
Scenic Artist..... Bob Holton  
Costume Designer..... Jessica Becker  
Lighting Designer..... Michael Jackson  
Sound Designer..... Michelle Tharp  
Property Designer..... Grace Munoz

## The Cast

Cyrano de Bergerac..... Brandon Wentz  
Christian de Neuvillette..... Ivan Colarić  
Roxane..... Tesa Litvan  
Lignière/Ensemble..... Charles Adams  
Vicomte de Valvert/Ensemble..... Tristan Crutchfield  
Ragueneau/Ensemble..... Julie Dixon  
Comte De Guiche/Ensemble..... Drew Hampton  
Le Bret/Ensemble..... Rok Juričić  
Lise/Ensemble..... Jo Reger

### Place

France

### Time

Acts I-IV in 1640

Act V in 1655

*There will be one 15-minute intermission between Acts III and IV*



Charles Adams



Ivan Colarić



Tristan Crutchfield



Julie Dixon



Drew Hampton



Rok Jurić



Tesa Litvan



Jo Reger



Brandon Wentz

## Production Staff

Stage Manager.....	Crystal Johnson
Assistant Stage Manager.....	Cherish Rhodes
Lighting Board Operator.....	Tim Dick
Wardrobe Head.....	Rachel McCullough
Dresser.....	Nicole Hill
Run Crew.....	Jacob Glidden
House Manager.....	Glenda Cordell

## Edmond Rostand

By the time *Cyrano de Bergerac* opened in Paris in 1897, Edmond Rostand had been writing and producing plays and publishing poetry for nearly a decade. Just four months shy of his 30th birthday, and after seven years of drafts and revisions, Edmond Rostand presented his *magnum opus* in Paris. The play was an immediate triumph and continued to run for over 300 consecutive nights.

Edmond Eugène Alexis Rostand was born on April 1, 1868 in Marseille, France. Born into a very influential and privileged French family, Rostand spent his youth in Paris, studying history, poetry, and philosophy. He produced his first play, a one-act called *Le Gant rouge*, when he was twenty. Two years later, he published his first book of poetry. In 1890, Rostand married French poet and playwright, Louise Gérard. While Rostand's 1894 burlesque *Les Romanesques* would gain fame over half a century later due to Tom Jones and Harvey Schmidt's 1960 musical adaptation, *The Fantasticks*, it is his swash-buckling poet, *Cyrano de Bergerac*, who sealed Rostand's place in theatrical history. Later, Rostand explored the Napoleonic era with his six-act play, *L'Aiglon*, produced in 1900 by French leading lady, Sarah Bernhardt, who also starred in the piece.

Shortly after the major theatrical success of *Cyrano de Bergerac*, Rostand left Paris and lived in a kind of self-imposed exile in the Pyrenees Mountains of Southern France, attempting to avoid the



*Cyrano de Bergerac* playwright Edmond Rostand in the uniform of the Académie Française, 1905.



*Brandon Wentz as Cyrano from the CRT 2017's show Cyrano de Bergerac.*

press. He did, however, maintain large social circles, often hosting guests and tourists at his estate. Edmond Rostand died of pneumonia on December 2, 1918, one of the many victims of the 1918 global flu pandemic. He was just 50 years old. History holds that two unfinished plays were discovered after his death. An obituary printed in *Theatre Magazine* said of the playwright, “his career is without precedent in the literature of France.”

While it would be easy to assume Molière would hold the title of France's most popular playwright, *Cyrano de Bergerac* is easily the most performed piece of drama to originate from that country. The character of Cyrano is one worth exploring, as some adore his verbal prowess and quick wit while others abhor his arrogance and self-aggrandizing. Surprisingly, many theater scholars criticize the overall quality of the work. Regardless of criticism from academics, however, popular opinion has always favored Rostand's play, and actors have pined for the chance to take on the role since it first graced the stage. The title role is a powerhouse for even the most experienced actor, and complete versions of the original French text require the leading player to memorize over 1400 lines of rhyming Alexandrian verse.

Rostand's poetic tale is perhaps one of the most meticulously researched plays ever written. While the details of the characters involved are fabricated, many of the characters in the play were inspired by actual individuals from French history. Savien de Cyrano de Bergerac himself was an actual and popular figure who lived and wrote in France from 1619 to 1655 and was one of Rostand's favorite writers. Additionally, while most of the popular references in the play might seem obscure, most of the members of the French Academy, as well as the societal and court related references to games, events, institutions, battles, and literary works, are all rooted in French history. But perhaps more than any other element of the play, Rostand's work is best known for its nearly perfect poetic verse and its introduction of the word “panache,” a word that perfectly characterizes Cyrano himself.

## Rostand's Legacy of Love and Language

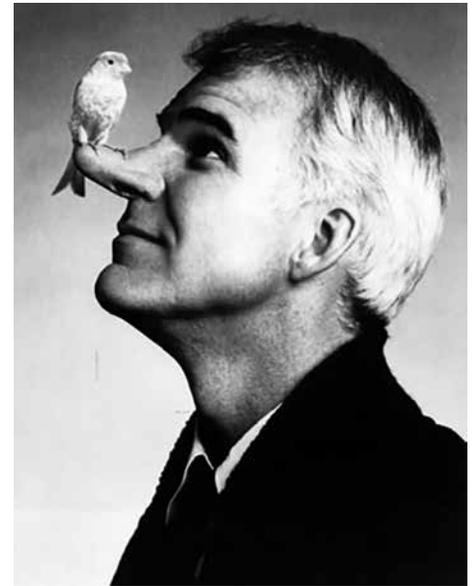
Edmund Rostand's poetic play, *Cyrano de Bergerac*, was first produced on December 28, 1897 at the Théâtre de la Porte Saint-Martin in Paris and became a national treasure overnight. Less than two years later, it opened in New York at the Garden Theatre. But the play's reputation soared when the title role was taken on by Walter Hampden, who had already gained considerable notoriety for his Hamlet on Broadway in 1918-1919. For his performance as Cyrano in 1923, he used Brian Hooker's pentameter translation, now considered almost as much of a classic in the English-speaking world as the original is in France. The famous 1950 movie starring José Ferrer also adopted the Hooker translation, as have we for the Crossroads Repertory Theatre production.

Since that time, it has been adapted dozens of times for stage and film, as well as several radio plays and operas. Perhaps one of the most popular adaptations is the 1987 film, *Roxanne*. This romantic comedy is a modern adaptation of the classic love story, starring Daryl Hannah in the title role, and Steve Martin as the romantic yet insecure Cyrano character, a fire chief named "C.D." Martin adapted the screenplay from Rostand's work. Arguably the most faithful and successful film version came in a 1990 film directed by Jean-Paul Rappeneau and starring French film favorite, Gerard Depardieu. Anthony Burgess's popular 1971 translation of the play provided the English subtitles for the film.

Cyrano has become one of the most famous figures in literature. He seems to endure because he is able to balance both his bravery as a soldier and skill with a sword as well as his romantic dexterity as a passionate poet. In addition to its classic characters, *Cyrano de Bergerac* introduces two of the most famous scenes in theatre: the renowned "nose speech" and the unforgettable staging of Cyrano as ghost-poet to the incompetent Christian, as he attempts to woo Roxane beneath her balcony.

The "nose speech" comes in true Cyrano fashion, as a way for the hero to show off. In a kind of "Beauty and the Beast" story, Cyrano believes he can never be loved due to the size of his nose. This cynicism causes him to suppose that he is constantly the center of jokes and gossip. In the first act of the play, Cyrano confronts Valvert, who has just remarked that his nose is "rather large." Never missing an opportunity to wax poetic and humiliate his adversaries, Cyrano dives into a 54-line oration pointing out Valvert's lack of creativity and listing nearly twenty more effective potential insults to his protruding proboscis. Bolstered by the delighted reaction of the crowd, Cyrano goes on to combine his verbal and physical expertise by challenging Valvert to a duel, while simultaneously composing a poem describing their skirmish.

While publically bombastic and long-winded, it is soon revealed that, inside, Cyrano is insecure, distrustful, and hopelessly romantic. This combination serves for what is unquestionably the most famous scene in the play: that of a hidden Cyrano whispering his lines of love and devotion to the hopeless, bumbling Christian, as he woos Roxane. The inherent comedy of this moment has evolved into one of the most famous tropes in entertainment. Reiterations of the hidden poet helping the hopeless fool to secure a romantic partner truly out of their league have popped up in film and television for years. Films like *The Truth About Cats and Dogs* (1996), *Hitch* (2005), and *The Ugly Truth* (2009) all employ the technique. Television shows from *Seinfeld* to *Friends* and even *Star Trek* have used the motif of the hidden poet to secure unlikely romances. *The Simpsons*, *Family Guy*, *South Park*, and *Futurama* have all employed the famous concept in individual animated episodes. From 2004-2006, MTV even created a reality show called *Wanna Come In?* based entirely on the concept of a hidden Cyrano-type character feeding lines to contestants via a hidden earpiece.



Steve Martin as C.D. Bales (a.k.a. Cyrano de Bergerac) in the 1987 film adaptation, *Roxanne*.



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# Crossroads Repertory Theatre

## 2017 Company Member Biographies

**Charles James Adams** (*Cyrano de Bergerac*: Lignière/Ensemble) is a 2015 graduate of Indiana State University. In previous CRT seasons he appeared as Pantalone in *The Servant of Two Masters*, served as stage manager for the European tour of *Coming to See Aunt Sophie*, and was the Literary Assistant for the Spark Reading Series. Since graduating, he has toured numerous one-man shows, including *The Raggedy Man* and *Couples*. He recently was seen in the T7 tour of the musical *Here in the Universe* as well as in *Death of a Salesman*. In the fall he'll be seen in the tour of *Addicted* as well as in the one-person adaptation of *A Christmas Carol*, produced by the Daily Times. His film/TV credits include *Battle of Dunkirk*, *Pheromone 451*, *A Hoosier Poet*, *Hearing Voices* (series 3), *Head Shop of Horrors*, and *The Painting House*.

**Robin Baer** (Production Intern; *Young Frankenstein*: Spot Operator) is a newcomer to CRT, but has participated in several theater productions for the past 11 years. He has played Gaston in *Beauty and the Beast*, George Bailey in *It's A Wonderful Life*, and Gus P. Head in *It's Only A Play*, just to name a few.

**Jessica Becker** (*Cyrano De Bergerac*: Costume Designer) is originally from Somerset, Kentucky, and has worked professionally in the entertainment world for over 20 years. This is Jessica's fourth season here at CRT. In 2015, she designed costumes for *RENT* and the 50th Anniversary Cabaret, and has been a stitcher for the past three seasons. Love to Brendan, Brian, and Roo for everything.

**Chris Berchild** (Artistic Director; *Dr. Jekyll and Mr. Hyde*: Director) is looking forward to his twelfth year as a member of the CRT staff, his fourth as Artistic Director. Chris is also the chairperson of the ISU Department of Theater, and is proud parent (along with Tresa Makosky) of Tycho John, who recently celebrated his second birthday! Over the last many years, Chris has directed

numerous productions at both CRT and ISU, including most recently *The Lonesome West* (CRT 2016), *RENT* (CRT 2015), *Company* (ISU 2016, with a student tour to Vietnam), and *Richard III* (ISU 2015). Chris is excited to return to one of his favorite genres of theatre—classic horror—with *Dr. Jekyll and Mr. Hyde*!

**Miren Beristain** (Ticket Office Manager) is delighted to be managing the CRT ticket office again this summer. She is actively involved with the Community Theatre of Terre Haute as Past President and current Sales Chair. She has also engaged in many other facets of CT play productions. Miren was born and raised in Paris and belongs to a multilingual and multicultural family. She is a retired international sales executive.

**Trevor Bridgewater** (Director of Marketing and Publicity) has worked in the arts nonprofit world for almost 10 years now. He has also been involved in marketing and design for multiple businesses, agencies, and organizations throughout the Wabash Valley. His commitment to his community and the arts is also his passion.

**Aida Bukvić** (*Cyrano de Bergerac*: Croatian Tour Director) was born in Zagreb, Croatia, where she graduated from the Academy of Dramatic Art in Theatre Directing. For her graduation project—directing *Skein* by Pero Budak—she received both a prize of the Satire Days in 1999 and a nomination for the Croatian Actors' Guild Award in the category "best overall production." Since then, she has directed more than thirty plays in Croatia and Bosnia and Herzegovina. Some of the productions she directed received multiple awards. She is an associate professor in the Acting Department at the Academy of Dramatic Art in Zagreb and Vice Dean for International Collaboration.

**Mark Carlisle** (*Young Frankenstein*: Music Director), a faculty member in the School of

Music at Indiana State University, teaches voice and conducts vocal ensembles. He has enjoyed serving as music director for past Crossroads Repertory Theater musical productions, including *I Love You, You're Perfect, Now Change*; *RENT*; and *Avenue Q*, and greatly looks forward to collaborating with all involved in this summer's musical, *Young Frankenstein*.

**Matthew Christophel** (Carpenter) is a theater technology and design student at Indiana State University, where he works in the scene shop during the school year. Matthew previously studied music education at Indiana State. He got his start in theater in seventh grade where he ran audio at Concord High School. Matthew has worked as a tour audio hand on many productions.

**Peter Ciancone** (*Young Frankenstein*: Inspector Hans Kemp) is once again thrilled to be working with Crossroads Repertory Theatre—a summertime jewel in Terre Haute. Enjoy!

**Caleb Clark** (Electrician and Projection Technician; *Young Frankenstein*: Light Board Operator) is a senior with a concentration in playwriting in directing. He ultimately plans to pursue a career in directing, with an emphasis on projection and theater technology.

**Ivan Colarić** (*Cyrano de Bergerac*: Christian de Neuville) is currently completing his postgraduate studies of acting at Academy of Dramatic Arts (ADU) in Zagreb, Croatia, where he recently appeared as Erik in *Cosmonauts last message to the woman he once loved* by David Greig, which is one of his favorite roles in his studies so far. He is currently a scholar of Croatian National Theatre drama. Ivan enjoys spending time with his friends and colleagues, travelling, playing piano and guitar, reading, writing poetry, composing and daydreaming. Credits include: *ADU*—Chekhov, *The Three Sisters*: Andrey; *Mayenburg*, *Parasites*: Mulcher; *Feydeau*,

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*Leonie est en avance*: De Champrinet; Moliere, *Tartuffe*: Tartuffe; Ibsen, *John Gabriel Borkman*: Jon Gabriel Borkman; Shakespeare, *Hamlet*: First actor. Croatian National Theatre—Piketty, *Kapital*: Various roles; Kosor, *Woman*: Caffè Boem, pianist; Moliere, *Tartuffe*: Damis, City Drama Theatre Gavella—Scene 121—*Krleža alla Gavella*: Mr. Glembay. Lisbon, Portugal—various theatres—Pessoa, *Tabaccaria*: monodrama.

**Carolyn Conover** (Company Dramaturg) is excited to return for her twelfth season with Crossroads Rep and her ninth as company dramaturg. Some her favorite CRT credits include *A Midsummer Night's Dream*, *The Servant of Two Masters*, *Crimes of the Heart*, *Frankenstein*, *Macbeth*, and *The Last 5 Years*. She earned her MA in English/Drama from ISU and her MFA in Acting from Michigan State University. She just finished her first year as Professor of Theatre at Blackburn College.

**Glenda Cordell** (House Manager) happily returns to Crossroads Repertory Theatre where she helps theatergoers have a first-rate experience. A Terre Haute native, Glenda works with performance venues throughout the area, and volunteers in senior communities doing programs. At St. Mary-of-the-Woods College, she enjoys time on stage with reader's theater presentations and the occasional role in a play, as well as working backstage with set decoration and props. A long-time volunteer at Community Theatre of Terre Haute, Glenda sits on the Board of Directors, and fills positions such as Property Chair, producer, stage manager, set decorator, and assistant director. "Enjoy this CRT season, and please let me know if there's anything I can do for you!"

**Tristan Crutchfield** (*Rabbit Hole*: Jason; *Cyrano de Bergerac*: Viconte de Valvert/Ensemble) is a senior at Indiana State University where he majors in Theatre. He recently was seen on the stage in *Awake and Sing* as well as directed the play *Art* for the Spring '17 season. He also featured in T7's tour of the musical *Here in the Universe* earlier this year. An accomplished ceramic artist, his works have been featured in several shows, most recently as part of the 2017 ISU Ceramic Exhibition in the Truman Gallery.

**Tim Dick** (Electrician; *Young Frankenstein*: Spot Operator; *Rabbit Hole* and *Cyrano de Bergerac*: Light Board Operator) is back from San Francisco for his third season at CRT. While in San Francisco, he worked closely with Peter Papadopoulos at Mojo Theatre and designed the lighting for their summer cabaret. He also worked with Oakland's Ragged Wing Ensemble designing the lights and sound for Windy Wynazz's *Rich and Famous* and the devised piece, *Clown Mama*.

**Julie Dixon** (*Dr. Jekyll and Mr. Hyde*: Hyde/Ensemble; *Rabbit Hole*: Nat; *Cyrano de Bergerac*: Ragueneau/Ensemble) has appeared in several roles at CRT in past seasons, including Mrs. Whatsit in *A Wrinkle in Time* and Berthe in *Boeing-Boeing*. During the school year, she teaches acting at Indiana State University.

**Robert Dooley** (Carpenter) will be a senior this coming fall semester at Indiana State University. He is a Theatre major with a minor in Music. This will be his first year working for CRT and he is excited to start working in profession setting. He is involved in many different parts of theatre, ranging from scenic work to acting. He would like to thank his family for always supporting him. He would also love to give his mother a big shout out for coming to see every show he has ever worked on.

**Eileen Earnest** (*Young Frankenstein*: Inga; *Rabbit Hole*: Becca) thanks you for supporting live theatre and CRT for this awesome summer. In Cincinnati, she is Co-Director of ComedySportz and a Executive Member of OTRimprov. To learn more, visit her website: <http://nononixie.wixsite.com/eileen-earnest>. Also, she loves you. Yes, you.

**Molli Ellis** (Stitcher) is a senior in the ISU Theater Department and this is her fourth year with CRT. Though she works in the Costume Shop during the school year, this is her first official stitching position and she's looking forward to it. She loves thrift stores, secondhand shops, and long walks under 24-hour superstore florescents at 3 a.m. Molli would like to thank the McCulloughs for welcoming her to Terre Haute, her professors and peers for all they've taught her, and the theatre folk in general for being so warm and accepting.

**Arthur Feinsod** (*Cyrano de Bergerac*: Director) is Professor of Theater at Indiana State. He served as Artistic Director of Crossroads Rep from 2001 to 2014 and in July 2016 co-founded Theater 7 with Jeff Lorick. His play *Coming to See Aunt Sophie*, which was presented at CRT in 2014, has been performed in Germany, Poland, Bloomington (IN), Chicago's Chopin Theatre and in Sydney, Australia.

**Christopher Gagnon** (Production Assistant; *Dr. Jekyll and Mr. Hyde*: Run Crew) currently teaches chemistry at Terre Haute South Vigo High School where he also serves as the Director of Theatre. This past season, he directed South's productions of *Annie Get Your Gun* and *The Mousetrap*. He is also a regular volunteer at Community Theatre of Terre Haute both on stage and behind the scenes.

**Jeannie Galioto** (*Young Frankenstein*: Costume Designer) is the Head of Costume Design at Western Illinois University. She has twenty-five years of experience as a costume designer. Credits include productions for the San Diego Repertory Theatre, The Guthrie Lab, Mixed Blood, and Shakespeare in the Park among others. She was the costume design assistant for the Tony award winning "Memphis". Her website is [www.jeanniegalimoto.com](http://www.jeanniegalimoto.com)

**Samantha Ginoplos** (Publicity and Marketing Assistant; *Young Frankenstein*: Run Crew; *Dr. Jekyll and Mr. Hyde*: Orderly/Ensemble) is a student at Indiana State University studying theater and anthropology. Last summer, she appeared in Crossroads Repertory Theatre's children's show, *The Big Bad Bullysauros*, as Billy Bullysauros. Last semester, she performed in ISU's production of *J. Caesar* as Calpurnia. She is thankful to be working with CRT for another season.

**Jacob Glidden** (Carpenter; *Young Frankenstein*: Ensemble, *Cyrano de Bergerac*: Run Crew) is a student at Indiana State, currently studying acting. His most notable roles include Rapunzel's prince in *Into the Woods*, David in *Company*, Ensemble in *Avenue Q* and in the 2016 CRT Cabaret. Jacob is excited to be working his second summer with CRT.



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**Lew Hackleman** (*Dr. Jekyll and Mr. Hyde*: Hyde/Ensemble) began his connection with CRT in 1967 when he designed the set for the musical *Destry*, so this is his 50th anniversary. His favorite directing stint was *Pump Boys and Dinettes*. His favorite plays acted in include *Prelude to a Kiss*, *The Cherry Orchard*, *The Sunshine Boys*, and *You Can't Take It With You*. Thank you all for supporting us.

**Drew Hampton** (*Young Frankenstein*: Victor Frankenstein; *Rabbit Hole*: Howie; *Cyrano de Bergerac*: Conte De Guiche/Ensemble) is honored to return for his fourth summer with Crossroads. CRT acting credits include *Boeing Boeing*, *Avenue Q*, *The Lonesome West*, *Frankenstein*, and *Terre Haute*. Drew earned his BFA in Theatre Performance from the University of Texas-Arlington and his MFA in Acting from Western Illinois University (under Bill Kincaid). Drew thanks his beautiful wife Grace for her love and support!

**Dave Harris** (*Young Frankenstein*: The Monster; *Dr. Jekyll and Mr. Hyde*: Hyde/Ensemble) is excited to make his Crossroads Rep debut. Currently a freelance actor and comedy improv performer in Houston, Texas, Dave has worked with The Ensemble Theatre, Alley Theatre, Houston Grand Opera, and narrated for River Oaks Chamber Orchestra. Originally from Fort Worth, Texas, Dave holds a BA in Theatre from Belhaven University.

**Nicole Hill** (*Young Frankenstein*: Ensemble; *Rabbit Hole*: Izzy; *Cyrano de Bergerac*: Dresser) is a recent graduate of Indiana State University with a B.S. in theatre with a concentration in acting and a minor in creative writing. Nicole's most recent role was Caesar in Indiana State University's production of *J. Caesar*.

**Bob Holton** (Scenic Artist) is delighted to return again from the cool shores of Lake Superior for another season of hot theatre at CRT.

**Jenna Houchin** (*Young Frankenstein*: Ensemble; *Rabbit Hole*: Run Crew) is a theater major and music minor at Indiana State University. This year, she appeared in the ISU productions of

*The Jonathan Swift Project* and *J. Caesar*. This is Jenna's first year working with CRT.

**Madonna Hummel** (Costume Studio Supervisor) is the costume shop supervisor and has served in that position for many years. She finds it a challenge to work with different designers in a fast paced environment that CRT demands.

**Maggie Hummel** (Property Assistant) looks forward to lending her talents to the properties crew once again. Maggie most enjoyed her time working with *Avenue Q* last year and is happy to be back with the CRT family.

**Michael Jackson** (Production Manager; *Cyrano de Bergerac*: Lighting Designer) is an Associate Professor in the Department of Theater where he serves as Resident Lighting and Scenic Designer. He's happy to return for his 8th summer season with Crossroads Repertory Theatre, this season as Production Manager and Lighting Designer. His recent design work has been seen regionally at the Cardinal Stage Company, Phoenix Theatre and the Indiana Repertory Theatre. He earned his undergraduate degree at the University of Evansville and MFA in Design for Stage and Film from NYU.

**Luke Jaconis** (*Young Frankenstein*: Ensemble; *Dr. Jekyll and Mr. Hyde*: Hyde/Ensemble) has recently appeared as Smee in *Peter and the Starcatcher* and as Adam in *The Complete Works of William Shakespeare (Abridged)*. Luke graduated from Western Illinois University this past May where he received his B.A. Jaconis also enjoys writing and performing his own comedy skits as well.

**Crystal Johnson** (*Cyrano De Bergerac*: Stage Manager; *Young Frankenstein* and *Dr. Jekyll and Mr. Hyde*: Assistant Stage Manager) is happy to be returning to CRT for her third summer as a part of the stage management team. In the past, Crystal has been the stage manager for the *51st Anniversary Musical Cabaret* and *The Big Bad Bullysaurus*. She has also been the assistant stage manager for four shows over the last couple of seasons and is a recent graduate from the Indiana State University Department of Theater.

**Rok Juričić** (*Cyrano de Bergerac*: Le Bret/Ensemble) is a sophomore Acting student at Zagreb's Academy of Dramatic Art. Favorite theatre experiences vary from Chekhov's *Uncle Vanya* to Bela Zangler in Gershwin's *Crazy for You*. Currently trying to figure life out between class, singing lessons and a Cocker Spaniel.

**Bill Kincaid** (*Young Frankenstein*: Director) has directed *I Love You, You're Perfect, Now Change*; *A Wrinkle in Time* and *Avenue Q* for Crossroads Repertory Theatre. He also directs regularly at the Cortland Repertory Theatre in New York, where recent projects include *I Am My Own Wife* and *The Drawer Boy*. Bill is head of the MFA acting program at Western Illinois University, where he has received the Outstanding Teacher Award, Outstanding Service Award, and Outstanding Creative Activity Award from the College of Fine Arts and Communication.

**Hrvoje Korbar** (*Cyrano de Bergerac*: Assistant Director) is a theatre directing student from Zagreb, Croatia. During his studies, he has been assistant director on numerous drama and opera productions in Croatian National Theater and participated in various workshops, including those on Venice Art Biennale. For his staging of Kafka's *The Metamorphosis* he won an award for directing at the International theatre student festival in Brno, Czech Republic. Besides theater, he is proud of his work for radio on both independent and institutional projects. He is looking forward to his first visit to the USA and working experience in an unknown environment.

**Tesa Litvan** (*Cyrano de Bergerac*: Roxane) completed her second year of acting (BA) at the Academy of Dramatic Art in Zagreb, Croatia. Her favorite roles include Nina from Chekhov's *The Seagull* and Sofia Yegorovna from *Platonov*, both performed at the Academy. In her spare time, Tesa enjoys singing with her band, playing tennis, and horseback riding.

**Rachel McCullough** (Wardrobe Supervisor) is an alum of Indiana State University Theatre program and has spent the last ten months working with Norwegian Cruise Lines. She is a native Hoosier and looking forward to being back home for the

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### **TO KILL A MOCKINGBIRD (Drama)**

**September 22, 23, 24, 29, 30, October 1, 2017**

Auditions: July 31 & August 1, 2017; 10 men, 8 women, 3 boys, 1 girl

### **9 TO 5 (Musical)**

**December 1, 2, 3, 8, 9, & 10, 2017**

Auditions: September 24 & 25, 2017; 8 women, 5 men, 1 teen boy

### **ONE FLEW OVER THE CUCKOO'S NEST (Comedy/Drama)**

**January 26, 27, 28, February 2, 3 & 4, 2018**

Auditions: December 4 & 5, 2017; 10 men, 4 women

### **THE FOREIGNER (Comedy)**

**March 16, 17, 18, 23, 24, & 25, 2018**

Auditions: January 29 & 30, 2018; 5 men, 2 women

### **THE 25<sup>TH</sup> ANNUAL PUTNAM COUNTY SPELLING BEE (Musical)**

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summer to work with CRT for her fourth year. She would like to thank her family and friends for putting up with her habit of disappearing for long lengths of time and telling them very little about her work.

**Teresa McCullough** (*Young Frankenstein*: Choreographer; *Dr. Jekyll and Mr. Hyde*: Choreographer/Dresser) is the coordinator and instructor for the Dance Minor and Dance Elective Programs at Indiana State University where she has worked for the last 29 years. She is also a freelance teacher and choreographer and is pleased to be working at CRT this summer. Favorite projects include *Godspell* and *RENT*.

**Kate Moore** (*Young Frankenstein*: Ensemble; *Dr. Jekyll and Mr. Hyde*: Dresser) is known for her role as Brutus in the recent all-female adaption of *J. Caesar* at Indiana State University. She is delighted to be making her debut with Crossroads Repertory Theatre. Moore is currently a Sophomore Theater major with an acting concentration at ISU.

**Lauren Morris** (*Rabbit Hole*: Director) is an alumna of ISU theatre and received her MBA/MFA from Cal State Long Beach. She has directed, acted, or managed for Cal State Long Beach, Shawnee Theatre, IRT, Phoenix Theatre, Indy Shakespeare, Shadow Ape, Brown County Playhouse, Children's Museum of Indianapolis, Children's Theatre Institute, Georgia Shakespeare and Crossroads Repertory. Morris is a member of Actors' Equity Association.

**Grace Munoz** (Property Master) is thrilled to be a part of CRT this season! She received a BA from Eastern Illinois University, some of her previous experience includes Props Master at Opera Saratoga and Maples Repertory Theatre, and The Children's Museum of Indianapolis-Lilly Theatre. She would like to thank her family and fiancé, Michael, for their love and support.

**Kevin Nelson** (Scenic Designer) would like to welcome you to his first season at Crossroads Repertory Theatre. A recent graduate of Indiana University, he now holds a M.F.A. in Scenic Design. If you would like to see more work, visit

his digital portfolio at [www.kevinnelsondesign.com](http://www.kevinnelsondesign.com). Kevin would like to thank his fiancée Tiffany for her constant love and support, and he hopes you enjoy the show.

**Brett John Olson** (*Young Frankenstein*: Dr. Fredrick Frankenstein; *Dr. Jekyll and Mr. Hyde*: Dr. Henry Jekyll) completed his MFA in Acting at Western Illinois University where he recently appeared as Boy/Peter in *Peter and the Starcatcher*. Favorite roles include Jesus in *JCS* and Eric in *Unnecessary Farce*, both with Minot Summer Theatre. Brett enjoys spending time with his lovely wife, Emily, and their three cats. He is excited to be part of this amazing season at CRT!

**Kurt Perry** (*Young Frankenstein*: Pianist and Rehearsal Pianist) is from Avon, Indiana. He is a 2008 graduate of Indiana State University and holds a degree in Music. He has accompanied the choirs/musicals at Terre Haute North High School since 2009. Kurt also accompanies musicals at Terre Haute South, ISU, Rose Hulman, St. Mary-of-the-Woods, and Crossroads Repertory Theatre. Kurt hopes everyone enjoys this exciting summer season!

**George Pfister** (Carpenter, Change over Supervisor) performed as Willie Conklin in *Ragtime* this past season at Community Theatre of Terre Haute, where he serves on their Board of Directors and has been a part of their seasons for 24 years. This is his second season with CRT.

**Laura Reed** (Production Assistant; *Young Frankenstein*: Run Crew) has performed locally in *Harvey*, *The Star Spangled Girl* and *Same Time Next Year*. Reed directed *The Ballad of Robin Hood*. Reed is a graduate of Indiana State University.

**Jo Reger** (*Young Frankenstein*: Elizabeth Benning; *Cyrano de Bergerac*: Lise/Ensemble; *Rabbit Hole*: Dresser) is so excited to be a part of *Young Frankenstein* and *Cyrano de Bergerac* casts this summer. She will be a junior at ISU this fall and is so thankful for the opportunity.

**Cherish Rhodes** (*Young Frankenstein*, *Rabbit Hole* and *Cyrano De Bergerac*: Assistant Stage Manager) is a Theater Major at Indiana State. She has been an Assistant Stage Manager for Crossroads Repertory Theatre since 2016 and worked on *The Lonesome West*, *Boeing Boeing*, and the musical cabaret. In addition, she continued to broaden her capabilities as stage manager for two academic mainstage shows and directed her first production during the past year.

**Jen Rock** (*Young Frankenstein*, *Dr. Jekyll and Mr. Hyde* and *Rabbit Hole*: Lighting Designer) is thrilled to be joining CRT for a second season after designing *Avenue Q* and *Boeing, Boeing* last summer. When not Summering in Terre Haute, Jen works as a freelance lighting designer and educator in New England. Her work has recently been seen in Boston, Providence, and Off-Broadway.

**Toni Roloff** (Business Director) tries to keep things running smoothly around the department while keeping busy in her personal life. After summer she is looking forward to some rest and relaxation before another busy school year begins with students who just keep getting younger and younger and....

**Santana Ross** (*Dr. Jekyll and Mr. Hyde* and *Rabbit Hole*: Stage Manager) is doing her fourth season at Crossroads Repertory Theatre. Recently returning home from Bangor, Maine, where she was the assistant stage manager for Penobscot Theatre Company for their 2016-2017 Season. Santana is a 2015 graduate from Indiana State University where she did several shows as a stage manager and assistant manager. Previous work includes CRT's 50th Anniversary Cabaret and ISU's production of *Leveling Up*.

**Will Rupert** (*Dr. Jekyll and Mr. Hyde*: Orderly/Ensemble) is a BFA acting major at Ball State University. He is beyond excited to spend his summer working on *Jekyll and Hyde* at Crossroads Rep. Past credits include Princeton/Rod (*Avenue Q*), Ensemble/Dorsey and Craig u/s (*Parade*), and Martin (*Seminar*). Will wants to thank his family and friends for their endless love and support.

**Indiana State University Department of Theater  
Announces its 2017-2018 Season**

**2017**

***A Piece of My Heart***

by Shirley Lauro  
directed by Julie Dixon  
**October 18-22, 2017**

***A Streetcar Named Desire***

by Tennessee Williams  
directed by Arthur Feinsod  
**November 8-12, 2017**

**2018**

***An Evening of One-Acts***

Three one-act plays directed by  
ISU Theater Students  
**February 28-March 4, 2018**

***Urinetown, The Musical***

Music by Mark Hollmann  
Lyrics by Mark Hollman and Greg Kotis  
Book by Greg Kotis  
directed by Chris Berchild  
musical direction by Mark Carlisle  
A co-production with the ISU School of Music  
**April 11-15, 2018**

**Matthew Schludecker** (*Young Frankenstein*: Ensemble; *Dr. Jekyll and Mr. Hyde*: Run Crew) is an upcoming sophomore theatre major at Indiana University-Bloomington. For IU University Players, his credits include *The Great American Trailer Park Musical* (Duke). For IU independent projects, his credits include *Fading Joy* (Fast Eddie) and *Fugue* (Harry). Matthew is from Terre Haute, Indiana.

**Michael C. Sheldon** (Production Stage Manager; *Young Frankenstein*: Stage Manager) previously worked as a faculty member at Alma College. Professionally he has stage managed at Companies in Michigan, Tennessee, Alabama, and Florida as well as touring thru America. Michael received his MFA in Stage Management from the University of Alabama and his undergrad degree from Northern Michigan University.

**Victoria Sheldon** (Cutter/Stitcher) was the costume designer for Pine Mountain Music Festival's productions of *Die Zauberflote* and *La Cenerentola*. Victoria trained as a costumer at Michigan Technological University and was involved in over a dozen productions.

**Chuck Shutt** (*Young Frankenstein*: Ensemble), along with his wife Jean (a former CRT Publicity Director), two of his three daughters, and his grandson, Will Rupert, have all appeared onstage in CRT productions. Some favorite roles in his 25 CRT seasons include The Stage Manager in *Our Town*, Willie Clark in *The Sunshine Boys* and The Old Actor in *The Fantasticks*. This year Chuck celebrates 50 years as a leading actor with the Terre Haute Community Theatre. He thanks all of the wonderful directors, actors and crew he had the opportunity to work with over the years.

**Jill Shutt** (*Young Frankenstein*: Frau Blücher) is an ISU graduate and performed with ISU's SummerStage in the mid '80s. She then went on to act and sing in NYC, San Francisco, and Nashville before returning to her hometown of Terre Haute in 2004. Jill works at ISU's Division of Development during the day and acts and sings her way into your hearts at night. She's glad to be back at Crossroads Rep and thanks her fiancé, Mark; her 2 kids, Will and Claire; her parents, Jean and Chuck and her sisters, Allison and Shelly for their love and support.

**Michelle Hunt Souza** (*Dr. Jekyll and Mr. Hyde* and *Rabbit Hole*: Costume Designer) is proud to return for her second CRT season. Last year's designs included *Avenue Q*, *Boeing Boeing*, and *Lonesome West*. She is a member of the ISU Theater faculty. Her previous work includes costume designs for The Old Globe Theatre, San Diego Repertory Theatre, and the La Jolla Playhouse, among others.

**Dharma Stevenson** (Carpenter) is about to go into her second year at Indiana State University. Her major is Theater with a concentration in Directing, but I am currently thinking about changing to scenic design. She is so excited for the opportunity to be working at CRT this summer! It is a great chance to meet new people and make new friends that are interested in the same things that she is.

**Michelle Tharp** (Sound Designer) is an Alma College alumnae. While in school, she was the Sound Designer for *The Whiteheaded Boy* (2014), *Tartuffe* (2015), and *From Up Here* (2015). Michelle was also the sound engineer for *You're A Good Man, Charlie Brown* (2016).

**Ann Warren** (Scenic Studio Supervisor; Technical Director) is the Technical Director and Scenic Studio Supervisor at Indiana State University. In addition to her construction duties, she has designed the scenery for numerous productions at ISU, including scenery for the summer company, Crossroads Repertory Theatre. Prior to that, she worked as the Assistant Technical Director for Set Up & Company, an Indianapolis based company, providing scenery, décor, and booths for trade shows, parties, and corporate events.

**Brandon Wentz** (Associate Artistic Director; *Young Frankenstein*: Igor; *Cyrano de Bergerac*: Cyrano) is excited to be returning for his sixteenth season at CRT. This past year Brandon has been working with EarPlay studios on a number of audio games, and when not in his makeshift recording booth—can be found in his workshop building various heroes and villains (no radioactive bites or chromosomal mutations required). Brandon would like to send his love to his wife Jacqueline and dog Harvey, who support him from a thousand miles away in Texas, as well as his Pathfinder family for their constant companionship.

**Emily Wirkus** (*Young Frankenstein*: Ensemble/Choreographer/Dance Captain; *Dr. Jekyll and Mr. Hyde*: Elizabeth Jelkes) is ecstatic to be returning to CRT for her second season! She was seen last year as Gabriella in *Boeing Boeing*, Christmas Eve in *Avenue Q*, and an ensemble member of the musical cabaret. Wirkus is currently pursuing an MFA in acting and directing at Western Illinois University.

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**Our heartfelt thanks go to the Friends of Crossroads Repertory Theatre Advisory Board for their ongoing guidance and spirited support on behalf of Crossroads Rep:**

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*As of June 2017*

# 2017 Summer Calendar

					June 16 <b>YF</b> <b>7:30</b>	17 <b>YF</b> <b>7:30</b>
18 <b>YF</b> <b>4:00</b>	19	20	21	22	23 <b>JH</b> <b>7:30</b>	24 <b>JH</b> <b>7:30</b>
25 <b>JH</b> <b>4:00</b>	26	27	28	29	30 <b>RH</b> <b>7:30</b>	July 1 <b>RH</b> <b>7:30</b>
2 <b>RH</b> <b>4:00</b>	3	4	5 <b>JH</b> <b>7:30</b>	6 <b>RH</b> <b>7:30</b>	7 <b>YF</b> <b>7:30</b>	8 <b>JH</b> <b>7:30</b>
9 <b>YF</b> <b>4:00</b>	10	11	12 <b>YF</b> <b>7:30</b>	13 <b>JH</b> <b>7:30</b>	14 <b>RH</b> <b>7:30</b>	15 <b>YF</b> <b>7:30</b>
16 <b>YF</b> <b>4:00</b>	17	18	19	20 <b>CB</b> <b>7:30</b>	21 <b>CB</b> <b>7:30</b>	22 <b>CB</b> <b>4:00</b> <b>CB</b> <b>7:30</b>
23 <b>CB</b> <b>4:00</b>	24	25	26	27	28	29

**YF**—Young Frankenstein  
**JH**—Dr. Jekyll & Mr. Hyde  
**RH**—Rabbit Hole  
**CB**—Cyrano de Bergerac

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