University of Portland Theater Program 2016-2017 Mago Hunt Center Theater

Good Kids by Naomi lizuka, directed by Mead Hunter October 5-9, 2016

Mad Forest by Caryl Churchill, directed by Joshua Rippy November 16-20, 2016

Iphigenia and Other Daughters by Ellen McLaughlin, directed by Andrew Golla March 1-5, 2017

Home a collaboration devised and directed by Kelly Wetherald March 23-26, 2017

Jesus Christ Superstar by Andrew Lloyd Webber and Tim Rice, directed by Gregory Pulver April 19-23, 2017 (2 shows on April 22, 2 p.m. & 7:30 p.m.)

Unless noted otherwise, all performances Wed-Sat are at 7:30 p.m.; Sunday is a matinee only at 2:00 p.m.

For tickets call the Mago Hunt Box office 503.943.7287 or email magohuntboxoffice@up.edu

Season Pas

\$30.00 adults \$15.00 for students and seniors

For ADA accommodations or any questions, please contact the Mago Hunt Box Office at 503.943.7287.

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The Kennedy Center American College Theater Festival 49*, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center of the Performing Arts' Kennedy Center American College Theater Festival.

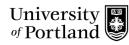
Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; the Blanche and Irving Laurie Foundation; the Dr. Gerald and Paula McNichols Foundation; Beatrice and Anthony Welters and the AnBryce Foundation.

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

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

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

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



5000 North Willamette Blvd. Portland, or 97203-5798

MAD FOREST

by Caryl Churchill

November 16-20, 2016
Performances at 7:30 p.m. except 2 p.m. matinee Sunday
Mago Hunt Theater
Tickets: Mago Hunt Box Office 503.943.7287



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MISSION STATEMENT: THE THEATER PROGRAM AT THE UNIVERSITY OF PORTLAND

The Theater program sees itself as strongly supporting the mission of the Department and the University. The program at the University of Portland is dedicated to providing a broad-based generalist foundation for undergraduate and graduate students with the knowledge, skills, and opportunities necessary for establishing a life-long association with the theatre. Furthermore, its aim is to demonstrate a strong commitment to teaching and learning in a personal, energetic, interactive, liberal arts environment. This is done by offering a broad-based core curriculum of theatre courses that provides a common knowledge base and skill level. Beyond that, the program provides advanced course work in areas of specialization that prepare the students for a myriad of career and educational options. Finally, the program provides a variety of production opportunities open to the entire University student community. Students are encouraged, mentored, and supervised in these productions where they are challenged to use their academic background and technical training in the real laboratory of the live theatre. The program also recognizes its role in bringing a variety of quality theatrical experiences to the University and greater Portland community.

MISSION STATEMENT: THE BACHELOR OF ARTS IN THEATER

The Bachelor of Arts degree program is designed to provide students with a generalist foundation in the areas of performance, technical skills, history and literature. At the same time, it allows the student to further explore a chosen area of emphasis, i.e. performance, design/technical, or production management at an advanced level. Throughout the student's years in the program, there are ample opportunities to apply both academic knowledge and acquired skills to a variety of live production experiences. For the performance and design emphases, a Senior Project in the student's particular area of emphasis serves as a capstone experience. The Management emphasis includes a Senior Project Internship opportunity with a Portland theatre or other arts organization. All of this theoretical and practical learning takes place in a personal, supportive, collegial environment.

MISSION STATEMENT: THE MASTER OF FINE ARTS IN DIRECTING

The Master of Fine Arts degree program introduces the student to the need for a solid research-based foundation to support a common historical, theoretical, literary, and conceptual approach to directing for the theatre. In addition the degree allows for a tightly focused emphasis on the practical skills in directing. The MFA in Directing is unique at this school and in our region in that the faculty encourages and at times requires interaction between the older graduate students and our typically younger undergraduates. In some of our course work and in of our productions it fosters the necessary skill of mentoring and working with all skill levels. This terminal degree program acknowledges the professional-level potential of directing, but the focus of its course work, connection to younger students, and practice is geared towards its educational applications. The requirements are evenly divided between the academic and the practical and systematically evaluated through directing projects, semester evaluations, and an oral defense of both the practical and written aspects of the thesis project. Each student is given a minimum of two practical production opportunities with technical and stage support, including the thesis project, which is part of the department's main stage season. The student also has the requirements of one practicum experience during the first year of study on a program production and an internship in which the student serves in a production capacity with an off-campus regional professional theatre-related organization.

CURRENT THEATER MAJORS AND MINORS

Sam Baldwin (WA)	Emily Hogan (CA)	Riley Olson (OR)
Renee Beckwith (CA)	Patrick Holland (CA)	Jacob Orr (OR)
Jen Bigoness (CA)	Meghan Holliday (OR)	Emma Pace (UT)
Andrew Chiasson (CA)*	Sawyer Hudson (WA)	Melinda Roddy (WA)
Shelby Covington (AL)*	Kai Hynes (CA)	Rebecca Russell (ID)*
Sascha Coursen (Germany)	Claire Kearney (CA)	Andrew Scott (OR)*
Wyatt Dykhuizen (MT)	Clare Kessi (OR)	Mathilda Seger (WA)
Maria Edwards (WA)	Adele Kennedy (CA)	Angel Summers (CA)
Elijah Fisher (CA)	Megan Macker (CA)	Robert Templeton (CA)*
Michael Flickner (CA)*	Marilyn Melville (CA)	Samantha Van Norstrand (CO)
Joseph Flory (NV)	Ellen Micek (OR)	Spencer Wallace (CA)
Rebby Foster (WA)	Shaleesa Moreno (WA)	Sydney Wells (WA)
Tanis Gonzaga-Guzman (OR)	Kala Muller (HI)	Michael Wardrop (UT)
Alex Goretta (WA)	Abby Neirynck (CO)	Natalie Young (WA)
Aurora Hernandez (OR)*	Maddie Nguyen (CA)	(* denotes Theater Minor)

MFA Graduate Students

Brian Cutler (OR) Josh Rippy (ID) Kelly Wetherald (PA)

Jon Rice (WA) Jessica Wallenfels (OR)

Patron reminder: Out of concern for the safety of the performers and as a courtesy to other patrons, photography is strictly prohibited in the theater. We also ask that pagers and cellular phones be turned off during performances.

THEATER PATRONS FUND

The Theater Patrons Fund was originally set up in the 1980s by Professor Tom Lasswell as an additional resource for The Theater Program's productions and students. This fund has allocated financial support for many needs of the program that are not always able to be met by the University and its yearly program budget. The Theater Patrons Fund shall use the dedicated monies placed in the Fund to give additional support to The Theater Program's production costs, student's professional development and outreach. These funds should never be used in lieu of other funding from program, department, and college budgetary resources, but only when needed resources are not available. These funds must clearly be directed to the benefit of our students' growth and training as theater artists, which happens both in the classroom and in the program's productions.

If you have enjoyed what we offered tonight, we invite you to get more involved in our program by making a donation to our Theater Patrons Fund. If you are interested in supporting the efforts of our students, please contact any of the faculty listed above (503.943.7228) or send a check to:

University of Portland - Theater Patrons Fund Department of Performing and Fine Arts 5000 N. Willamette Blvd. Portland, OR 97203.





Mindi Logan, M.F.A., Associate Professor, Acting Instructor

Mindi is beginning her 16th year teaching for the University of Portland. Her artistic work at the University includes choreography, acting and dialect coaching for last year's productions. Mindi received her MFA from the Professional Actors Training Program at Rutgers University and then worked professionally as an actor in New York and Los Angeles, appearing off-Broadway, in soap operas, sit-coms, and film. Continuing her professional acting career, Mindi has appeared locally with Artists Repertory Theatre, Quintessence Theater, Stark Raving Theatre, in commercials, industrials, and voiceovers. Mindi also serves as the Regional Past Chair of the Kennedy Center/American College Theatre Festival. Mindi's husband Hal is a professional musician and composer who also works locally and teaches at the University of Portland.

Gregory Pulver, M.F.A., Associate Professor, Costume and Makeup Design

Before becoming Associate Professor and Drama Program Director for UP, Gregory Pulver was an Associate Professor of Costume Design at Western Washington University for 12 years and Chair of the WWU Theatre Department for three and a half of those years. Mr. Pulver holds an MFA in costume design and choreography from Humboldt State University. He is the 1993 Kennedy Center American College Theater Festival National Costume Design Winner for his work on *The Threepenny Opera*.

Mad Forest

By Caryl Churchill

CAST

Bogdan/Boy Student 2	Pat Johnson
Irina/Flavia's Grandmother/Girl Student	Antonella Doblanovic
Lucia/Student Doctor	Rebby Foster
Florina/Flowerseller	Clare Kessi
Gabriel/Bulldozer Driver	Elijah Fisher
Rodica/Grandmother Vladu/Flavia/Housepainter	Riley Olson
Wayne/Doctor/Patient/Soldier 2/Waiter/Thoma/Painter	Theresa Foley
Grandfather/Old Aunt/Soldier 1/Securitat Man/Sore Throat/Soldier	Jashimara Rodriguez Poma
Mihai/Boy Student 1	Brandon Chadney
Radu/Angel/Vampire/Ghost/Securitat Part 2	Jacob Orr*
lanos/Priest/Dog/Translator	Kai Hynes
Sore Throat/Soldier 1/Ensemble	Emily Hogan

^{*} In partial fulfillment of the Senior Capstone for the BA in Theater.

SPECIAL THANKS

Heather

Mad Forest plays for approximately 135 minutes, including two 15-minute intermissions, and is presented by special arrangement with Samuel French, Inc.

THE MAD FOREST ARTISTIC TEAM

Director	Joshua Rippy
Stage Manager	Michael Wardrop
Dramaturg	Adele Kennedy
Set Design	Megan Macker
Lighting Design	Larry Larsen
Sound Design	Robert Templeton
Costume Design	Gregory Pulver
Hair/Makeup/Wig Design	AngelMarie Summers
Dialect Coach	Mindi Logan
Romanian Language Coach	Eliza Minculescu





THE MAD FOREST PRODUCTION CREW

Assistant Director	Megan Rossman
Assistant Stage Managers	Megan Holliday, Melinda Roddy
Master Electrician	Spencer Wallace
Light Board Operator	Sam Baldwin
Sound Board Operator	Melinda Roddy
Props/Set Crew	Kala Muller, Maddie Nguyen
Assistant Costume Design	Melinda Roddy
Head Dresser	Andrew Plasker
Dressers	Aurora Hernandez, Patrick Holland

THEATER PROGRAM PRODUCTION STAFF

Production Manager	Larry Larser
Scene Shop Supervisor	Eric Lyness
Costume Shop Supervisor	Mooch Martir
Props Master	Jacob Ori
Lead Carpenter	Fatemah Almashar
Light and Sound Area Head	Spencer Wallace
Costume Shop Technicians	Maria Edwards, Sophia Herman, Abby Neirynck Melinda Roddy, Andrew Plaske AngelMarie Summers, Maddie Trar
Box Office Supervisor	Kerrie Dorar
Assistant Box Office Manager	Nina Sacket
Box Office	Rebecca Dallasta, Clare Hatton, Claire Tooley, Hannah Voge
House Manager	Krizchelle Magtoto
Ushers	Isaac Mansuetti, Anaceli Mejia, Catherine Newton Billy Joe Rafil, Kathleen Smith

NOTE: Recording of UP concerts and theater productions without prior permission is prohibited. Performances sponsored by the UP Performing and Fine Arts Department are sometimes video recorded and photographed for a variety of uses, including live simulcast and digital archive on the UP website and social media channels, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UP Performing and Fine Arts Department.

THEATER FACULTY

Andrew Golla, M.F.A., Associate Professor, M.F.A. Graduate Program Director

This is Andrew Golla's ninth year as full-time faculty at the University of Portland. Previous University's productions include *Blithe Spirit*, *Urinetown the Musical*, *Our Town*, *Into the Woods*, and last spring's *Three Sisters*. He also works as a freelance director in Portland, often of new works, and has worked at Portland Center Stage's JAW Festival. Andrew is also the Artistic Director of Portland Theatre Works, which develops new work for theater in collaboration with playwrights, and is a founding staff member of Portland's Fertile Ground Festival. He received an M.F.A. in Directing from the University of Iowa and a B.A. in Political Philosophy from Carleton College. He has directed more than 50 productions of classical and contemporary plays and musicals in over 15 years of directing, many of them world premieres. Andrew is an associate member of the Stage Directors and Choreographers Society.

Mead Hunter, Ph.D., Assistant Professor

Mead Hunter has an MFA in Dramaturgy and Dramatic Criticism from Yale University and a PhD in Critical Studies from UCLA. For 10 years he was the artistic leader of A.S.K. Theater Projects in Los Angeles, where he commissioned many original scripts and also curated Common Ground, a festival of ensemble-generated theater. He is formerly Portland Center Stage's Director of Literary and Education Programs; for PCS he shepherded the development of many original plays. He has served as a script consultant and arts advocate at numerous theaters and organizations, including the Mark Taper Forum, the Colorado New Play Summit and the Kennedy Center. In addition to teaching theater history and dramaturgy at UP, Mead is artistic director of The New Harmony Project, an organization dedicated to assisting writers in developing works for live performance.

Larry Larsen, M.F.A., Professor, Chair of the Dept. of Performing and Fine Arts

Professor Larsen is in his 22nd year teaching and designing for the University and has been a professional designer in Portland for the last 28 years. His scenic work at the University includes last year's productions of *Full Circle* and *The Three Sisters*. Other designs for the University include *Twelve Angry Jurors, Much Ado about Nothing, Present Laughter, Rosencrantz and Guildenstern are Dead, The Fan, Electra, The Philadelphia Story*, and *Big Love*. His current professional design work includes the scenery for *Adrift in Macao* at Broadway Rose Theatre, *Junie B. Jones* for Oregon Children's Theater, *Celtic Crossing* for Portland Revels and *Mr. Kolpert* for Third Rail Repertory Theatre. This past summer's he designed the set and lights for Mocks Crest's production of *HMS Pinafore* for which he is the Producing Artistic Director. Other theatres designed for include Portland Repertory Theatre, Tygres Heart Theatre, Northwest Children's Theatre, Portland Civic Theatre and Summer Repertory Theatre in Santa Rosa. Prior to his employment at the University, Larry worked for the Oregon Shakespeare Festival, both in Ashland and Portland. Professor Larsen teaches all the scenic and lighting design courses at the University and is the Chair for the Department of Performing and Fine Arts. When he isn't in the Mago Hunt Theater, Larry spends time with his wife, Caren, and their son Mac. He has his M.F.A. in scenic and lighting design from the University of Washington.





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Megan Rossman (Assistant Director) • Megan Rossman received her B.S. in Organizational Communications and Theater from UP last spring, and is thrilled to be working with the Theater Department once again! As an undergrad, Megan worked in the Mago Hunt Costume Shop and received the Jill P. Hoddick Off-Stage Award for her achievements in costume design. This is Megan's first experience with assistant directing, and she couldn't be more grateful for the opportunity. She would like to give a big thanks to Josh Rippy for his teachings and support. She would also like to give a big shout out to the cast and crew — thank you for allowing me to be a part of the Mad magic!

Riley Olson (Flavia, Rodica, Grandmother Vladu, Housepainter) • Riley is a freshman Theater major. This is her first of what will hopefully be many shows at UP. She is so grateful to her cast mates for their support and encouragement, to Josh for the opportunity to work with such a powerful and challenging text, and to her parents for not telling her to study law instead of theater. Enjoy the show, and God bless.

Jashimara Rodriguez Poma (Grandfather, Old Aunt, Securitate Man, Soldier) • Jashi is a senior Psychology and German Studies double major at UP. She is excited to take on multiple diverse roles in this production of Mad Forest. The last major role that Jashimara played was Ana in The Clean House. She portrayed the characters of Dardana and a Plebian in Julius Caesar. In addition, Jashimara has played Gabriela in a one-act project of References to Salvador Dalí Make Me Hot. In order to expand her theater preferences and skills, Jashimara has shared the stage with Improv theater, this being her third year. Jashimara would like to thank her mother, father, and sister, Samira, for being true homies and continuing to support her love for acting. Jashimara would also like to thank her fellow cast mates and their director, Josh Rippy, and wonderful SM and ASMs for giving her another memorable experience!

Joshua Rippy (Director) • Josh is in his third and final year in the MFA directing program. He is currently a directing fellow at Artists Repertory Theater in Portland. His adventures in theater have taken him from coast to coast with stops in Washington, D.C., New York, and Detroit. This will be Josh's 75th full production, which calculates to approximately 160,000 hours spent doing his passion. He considers himself unbelievably lucky to have the support system that has gone above and beyond encouraging him. Josh would like to express his gratitude to the faculty and staff at UP, especially the ones that never said it can't be done. Mom and Dad, you haven't missed a single performance season since I was five years old. I will never be able to express how much that means to me. Heather, you are my anchor in this storm of a career.

Robert Templeton (Sound Design) • Robert is a sophomore at UP majoring in Theater and History. Regional sound design: *Spamalot, Mary Poppins, All Shook Up*, and *Sister Act*. San Diego local theater: *Crazy For You, Godspell, Little Shop of Horrors, You're a Good Man, Charlie Brown*, and *Footloose* to name a few. UP credits include sound board op for *Julia Caesar*. Robert thanks everyone for the opportunity to work on this show.

Michael Wardrop (Stage Manager) • Michael is excited to debut his stage managing career with the cast and creative team of *Mad Forest*. He maintains that he would have actually died without his ASMs, Melinda and Meghan, and his custom eye bags are Dior. He would like to thank Josh, the director, for being so kickass and choosing such a complex and challenging show. Sit down (you're probably already seated), buckle up (metaphorically, obviously, our seats are sans seat belts), and enjoy the fruits of our artistic womb.

DIRECTOR'S NOTE

Dear Audience Member,

Welcome to *Mad Forest*. Perhaps this will be the first time you experience a theatrical event like this or maybe you are a rounded veteran of all types of theater. Either way, welcome to your unique production. The audience members that arrive tomorrow will not experience the same production or performances as the ones you are about to experience. This is the beauty and tragedy of live theater. The components of the performance will be the same. But it will never be repeated in the exact form you experienced tonight. This is your show.

This play was written in 1990, about three months after the revolution had taken place in Romania. It was done in a workshop environment, where playwright Caryl Churchill, the director Mark Wing-Davey, and theater students from the Central London School of Language and Drama all packed up and spent time living in Romania. The troop lived with Romanian theater students. Their experiences and interviews were compiled into this play. It is a truly remarkable way to create a theatrical piece in this modern era.

At the center of this story are two families connected by a love affair. The Vladus are a struggling family that remain on the periphery of favor in the Nicolae Ceausescu regime. The Antonescus are more in favor with the regime, but still suffer as a consequence of its repressiveness. The only child of the Antonescus, Radu, is in love with Florina Vladu. When we arrive in this world the engagement of the middle Vladu daughter, Lucia, to an American have put both families in danger and a strain on Florina and Radu's relationship.

A revolution is never black and white. This production is a tangled forest of naturalistic representation, surrealism, and meta-theatricality, with a hint of Brecht. When you get lost on the journey, admit you are lost and that is the first step to finding your way again. Humor exists even in the direct of circumstances. Feel free to be active and not passive. My hope is our production will take you on a surprising ride.

AN ACTOR SPEAKS ABOUT PROCESS

I don't want to speak for everyone in the cast, but this show was HARD. I don't mean, "wow, there are a lot of lines and the blocking was kind of confusing" hard, I mean, "what is the emotional journey this 500-year-old vampire is going through during the Romanian Revolution as he has a conversation with a stray dog" hard. The brilliance of *Mad Forest*, and Josh's vision of this play (this is the same brilliance that caused everyone in the cast to lose a significant amount of sleep over the last two months), is in its sweeping political themes, its complex characters, and its unflinching emotional honesty; this was a production in which all involved giving anything less than 100% was not enough. As a senior (gulp) Theater major, I have had the genuine privilege to act on Mago's asymmetric stage for over three years now, and I can honestly state that this was the hardest I have ever worked on a piece of theater, and the loved ones I have been slowly pushing away as I descend further and further into actor-madness will substantiate that claim.

Let me just start by saying this: it is absolutely bananas that I am a senior. I realized walking into the first rehearsal that I was the only senior Theater major in the cast, and that is a responsibility that I have, if I do say so myself, not lived up to in the slightest. The seniors I remember as an underclassman were people of reverence: confident, well-informed, figures of authority, all of which are qualities I do not possess. However, Josh established off the bat that this was not going to be a "normal" rehearsal process. We were not putting up a show, we were creating an ensemble, one which would work collaboratively to build a piece of theater that reflected our own ideas and values. For over a month and a half, we worked as a unit to build the show together, starting with the most basic group-building exercises and ending with what was essentially long-form improv. The typical rehearsal method (table read, memorizing, blocking, fixing) was completely thrown out, and instead we worked from a place of genuine discovery and creativity. This



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way of crafting a show not only allowed us a much freer and more stimulating environment within which to work, it forced us as actors to claim ownership of the show; Josh was never satisfied with "pretty good," and neither were we.

Another reason I never felt like the senior member of the cast is the incredible group of actors I am fortunate enough to be onstage with. Getting to know my cast mates, both personally and creatively, has been one of the most enriching experiences of my college career, and lest you worry that this note (essay) will devolve into me spouting unmitigated praise, let me reference back to my earlier statement: THIS SHOW WAS HARD. I am not intending to say that every moment we spent together was happy and fun. I sat by cast members as they cried, as they fumed, as they worried themselves sick; I myself, on multiple occasions, had to physically leave the building on break just to clear my head. But the unifying emotion we all felt beneath those moments was determination: determination to do this show, and ourselves, justice. The challenges this production presented us with, the entire creative team, and the hard work we put in to overcome those challenges is what has made this production such a unique experience. It has been terrifying, hilarious, frustrating, exciting, and enlightening all wrapped into one little play-sized package, and I know that I have been genuinely changed as an artist.

Whew! Well done reading all that. It's a lot, I know, but believe me, if you've been around me anytime in the recent past, you know I could go one for a few more pages. If I could leave you with anything, it's this: forget everything you just read. Don't let one actor's ramblings shape your experience of this production, for better or for worse. That being said, if you don't think that this is the most brilliant piece of art you've ever had the privilege to consume, you *probably* didn't read carefully enough and could do with glancing over the last few paragraphs again. Don't worry, we'll wait.

—Jacob Orr

BIOGRAPHIES

Jacob Orr (Radu, Angel, Vampire, Ghost, Securitat Part 2) • Jacob finds himself unsure of what to write in this bio, as he's realizing that it is going to be one of his last at UP, which fills him with an overwhelming sense of deep gratitude, an excitement for the future, and a need to breathe into a paper bag for a hot second. Jacob is aware that most are only reading this to fill that awkward length of time between sitting down and when the play actually begins, so he challenges you to find the small picture of a sloth somewhere within this program. For those who are still reading, Jacob is a senior Theater major, and has learned so much from everyone involved in this show, from his happy bear of a director, to his stunningly talented cast mates, to his Iron Temple guides. He sends a heartfelt thank you to his extraordinarily attractive family, his extraordinarily wise teachers, his extraordinarily kind friends (especially all residents of Rizzo, on the lease and otherwise), and to his extraordinarily extraordinary partner, who is the best family, teacher, and friend he has ever been lucky enough to have.

Brandon Chadney (Mihai Antonescu, Boy Student 1) • Brandon is a junior at UP. This is his second play here and his first as a Theater major! He cannot express how happy he is to be a part of the production of *Mad Forest* and get a chance to work with the always fantastic Josh Rippy and the equally amazing cast. He is ecstatic to now fully be a part of the Theater department and doing the things he loves. Brandon wants to thank everyone for coming and hopes you enjoy the show we all worked hard to bring to you!

Antonella Doblanovic (Flavia's Grandmother, Irina, Girl Student) • Antonella is a freshmen at UP this year majoring in Psychology. She's had a deep love and appreciation for theater ever since elementary school but it did not show itself in fullest form until high school and has been constantly growing from then. #supporttheatrs She is so happy she is able to share a love of performance, not to mention this brilliantly written play with you tonight. She hopes you enjoy it as much as she enjoys being in it. Cheers!

Elijah Fisher (Gabriel Vladu, Bulldozer Driver) • Elijah is a junior with a freshly declared Theater major and Music minor. "Freshly declared? What was he before?" Elijah traveled a long journey that began in the Shiley School of Engineering that led him to where he is today with "honest communication." Ask him about it, and he'll talk for days. Anyway, this is his third show at UP; you may have seen him as Lt. Rode in The Three Sisters or Steve in She Kills Monsters. He also appeared as an ensemble member of Chicago the Musical with the Metropolitan Community Theater Project this past spring. Elijah is very grateful to be given this opportunity to be in Mad Forest with the wonderful director that is Joshua Rippy and the rest of the cast. There are a bunch of people that Elijah could thank in this program, but he doesn't want to take up the whole program. So a very very special shoutout goes to Kala Muller and the guy, Austin Sly, for bringing out the best, most honest version of Elijah there is. There's still so far to go, but a fun journey nonetheless. All that being said, he hopes that you thoroughly enjoy the play tonight!

Theresa Foley (Wayne, Doctor, Patient, Soldier, Waiter, Thoma, Painter) • Theresa is a sophomore with a double major in Secondary Education and Mathematics. She is excited to be performing in her third UP show and would like to thank her cast for being so incredible to work with.

Rebby Foster (Lucia, Doctor) • Rebby wishes to thank every individual who has influenced her in some manner. She is so grateful for all of you! Currently, Rebby is a junior Theater and English major. She has previously performed on the Mago Hunt stage as Tilly Evans in *She Kills Monsters*, Irina in *The Three Sisters*, and Connie in *The 1940s Radio Hour*.

Emily Hogan (Sore Throat, Soldier 1, Ensemble) • Emily is a sophomore Political Science and Theater double major at the University of Portland. This is her third play on campus, previously being involved in *She Kills Monsters* and *Julia Caesar*. She is from Lompoc, California. She is the secretary of ACTUP, the theater club on campus. Emily is so honored to be able to perform alongside so many talented people to tell this story.

Kai Hynes (lanos, Priest, Dog, Translator) • Kai is a freshman Theater major from the suburban hell that is San Jose, California. This is his first show since coming to UP, and he couldn't be more excited about it. He'd like to thank everyone involved for helping make this show the work of art that it is!

Pat Johnson (Bogdan, Boy Student 2) • Pat is very excited to be in his fourth show at UP. His previous roles include Helmut in *Full Circle*, Chuck Biggs in *She Kills Monsters*, and Mr. 1 in *The Adding Machine*. A junior Education and History double major, Pat also proudly serves as the President of UP's award winning Speech and Debate Union. He would like to thank his friends as well as his parents, Lee and Elizabeth, for their much-appreciated support and encouragement and he hopes everyone enjoys the show.

Adele Kennedy (Dramaturg) • Adele is a senior Theater major with an emphasis in dramaturgy and acting. Recent projects include *Julia Caesar* and *Good Kids*. Adele would like to thank Josh Rippy and the cast of *Mad Forest* for all that they've given to this production.

Claire Kessi (Vladu, Flowerseller) • Clare is a freshman Theater and Organizational Communications major hailing from Scappoose. Her favorite past roles include Millie in *Thoroughly Modern Millie*, Juror #8 in *Twelve Angry Jurors*, and Nellie in *South Pacific*. She is delighted for this opportunity to work with such an incredible group of artists in such a stimulating show right out of the gate, and cannot wait for what the next four years will bring! Many thanks to her community at home for their constant outpouring of love and support, and an extra special thanks to her mother for encouraging her to pursue her passion before anything else.

Megan Macker (Scenic Designer) • Megan is currently a junior and is a Theater and English double major. She previously designed the set for *Stop Kiss* by Diana Son in the Blair Black Box. She would like to thank all of you for attending the show.



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