

Spring 2-8-2008

A Funny Thing Happened on the Way to the Forum

Department of Theatre, Florida International University

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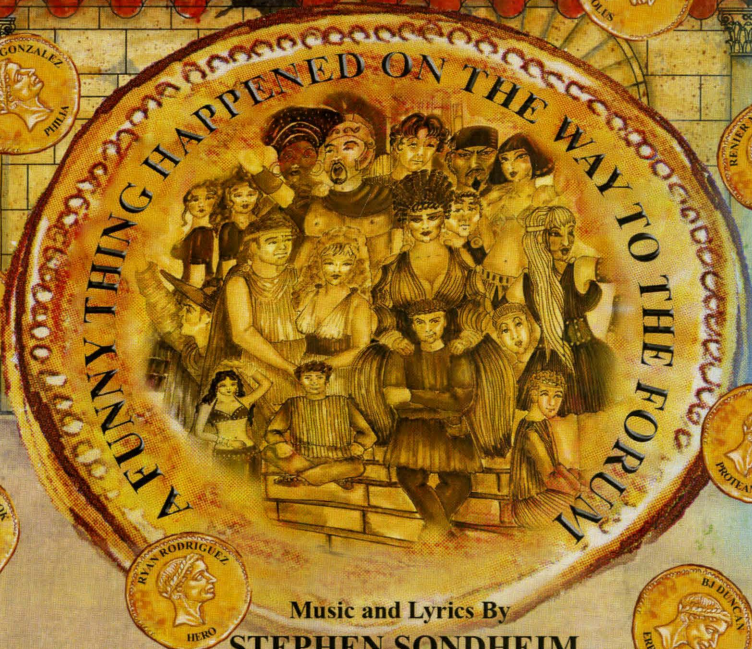
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FIU THEATRE

presents



Music and Lyrics By

STEPHEN SONDHEIM

Book By

LARRY GELBART & BURT SHEVELOVE

Directed by **PHILLIP M. CHURCH**

Set Design Celso Peruyera Costume Design Marina Pareja Lighting Design Philip Watson

Choreographer Philip Edie Conductor Ramon Catalan

Scenic Charge Rebecca Pancoast Graphics Haig Durrant

Wertheim Performing Arts Center, February, 2007

PRODUCTION STAFF

JOSHUA DOBARGANES	Assistant Director	YAMARIS SALOMAN	Paint Crew
JESUS RODRIGUEZ	Stage Manager	MORGAN HOWLAND-COOK	Paint Crew
CHELSEA DURAN	Assistant Stage Manager	STEPHEN NEAL	Business Manager
MICHELLE FRAIOLI	Assistant Stage Manager	RYAN CAPIRO	Box Office Manager
MELISSA HUBICSAC	Dance Captain	JANINE GRANDA	House Manager
JACKIE MARTINEZ	Assistant Costume Designer	MICHAEL FERNANDEZ	Usher
PATRICIA ALMODOVAR	Assistant to Costume Designer	ALI CAMPS	Usher
DENNIS SALINAS	Sound	TOINETTE RAVELO	Usher
NAN SUPHARYANANDA	Costume Crew Head	MARITXELL CARRERO	Publicity
ROGER BENEVIDES	Deck Supervisor	AMY GONZALEZ	Publicity
ASHLEY CAPO	Property Master	GILBERT IGLESIAS	Concessions/Will Call
JUAN ESPINOSA	Props Assistant	LIZ FERRER	Box Office
JENNIFER JEAN-LOUIS	Makeup Head		
GREG CONTRERAS	Assistant Lighting Designer		
CAROLINA POZO	Light Board Operator		
TIFFANY MACK	Sound Board Operator		
REBECCA PANCOAST	Paint Charge		
MARQUITA ADRIAN	Costume Construction		
ASHLEY CAPO	Costume Construction		
VERONICA GONZALEZ	Costume Construction		
MELISSA HUBICSAC	Costume Construction		
BERTHA LEAL	Costume Construction		
RYAN RODRIGUEZ	Costume Construction		
ASHLEY ALVAREZ	Costume Construction		
NATALIE CEBALLOS	Costume Construction		
JAMIE HARTWELL	Costume Construction		
RICK PENA	Costume Construction		
RAIZA LICEA	Costume Construction		
PAUL PEREZ	Costume Construction		
PEDRO MIR	Costume Construction		
SONIA SHERON	Costume Construction		
FRANCESCA TOLEDO	Costume Run Crew		
ROZANNE RUDD	Costume Run Crew		
WITNIE BRESIL	Costume Run Crew		
MARIBEL MARTINEZ	Costume Run Crew		
MATTHEW MUR	Prosthetics		
MICHAEL LEON	Prosthetics		
LAURETTA NAVARRO WATTS	Follow Spot		
CAIRO CANGAS	Follow Spot		
DAVID SOLOMON	Light Hang		
BRENDEN McCUNE	Light Hang		
MORGAN HOWLAND-COOK	Light Hang		
ALLISON SCHACK	Light Hang		
ALAIN MESA	Light Hang		
JEREN RIVAS	Light Hang		
BRENDEN McCUNE	Fly Operator		
ROGER BENEVIDES	Fly Operator		
AMIR MOUSSAWEL	Fly Operator		
CAIRO CANGAS	Fly Operator		
XAVIER VEGA	Set Crew		
BRENDEN McCUNE	Set Crew		
CAROLINA POZO	Set Crew		
FABIEN CARDENAS	Set Crew		
MORGAN HOWLAND-COOK	Set Crew		



COMING IN MAY OF 2007

FIU College of Architecture + the Arts hosts
CHARLEE homes for children Girls Advocacy Project with

ROMULUS HUNT

a family opera by **Carly Simon**

Designs by **Romero Britto**

Directed by **Phillip M. Church**

Conducted by **John Augenblick**

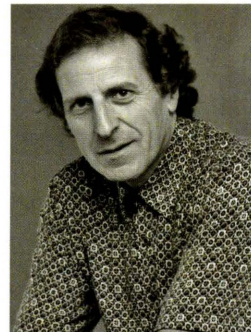
Costumes by **Marina Pareja** Lighting by **Aronld Bueso**

(All-professional cast and orchestra)

Wertheim Concert Hall

FOR INFORMATION CALL 305-348-3358

FROM THE DIRECTOR—Musical Theatre: the power of tradition



A recent news report announced record-breaking box office business in London's West End during 2006. Attendance topped 12 million, and box office receipts reached in excess of \$786 million. Those statistics are all the more astonishing given the fact that less than six months earlier in July of 2005 London experienced one of the most savage acts of carnage in its recent history. Fifty-two commuters were killed in a skillfully orchestrated series of street bombings. While the number of victims pales in comparison to those killed in the attacks on the World Trade Center, the intended barbarity was equally horrific. It was truly a gruesome period for Londoners, severely impacting a tourist industry upon which the nation relies so heavily. However, an interesting phenomenon took place that has been credited with

much of the resurgence of theatergoing and the surprisingly swift return of a healthy tourist economy. Musical Theatre. To be precise, big-ticket musicals, including *Dirty Dancing*, *Spamalot*, *Wicked* and *The Sound of Music*, provided a psychological distraction that gradually encouraged a wave of confidence across a nation once held in the grip of intimidation and fear. Throughout history, musical theatre has, in some form or another, stepped in to revive the willpower of a nation facing defeat. During World War I and World War II music hall, vaudeville and burlesque offered audiences comedy, song and fantasy as antidotes against the fear of world domination. Terror is not germane to our own particular age – it is ever present in various guises, and society recognizes the rationality of turning to comedy, not to escape reality but rather to celebrate an uplifting reaffirmation of life, hope and purpose universally conveyed through comedy and music. More and more the medical profession recognizes the effects of laughter as agents of psychological and physical wellbeing. That said, if enough people turned to laughter-as-remedy is it conceivable that we would no longer have a need for the drug and insurance companies! As Dave Barry might say, "Just kidding!" It is ironic that Pseudolus, in *A Funny Thing Happened on the Way to the Forum*, fabricates a story of a great plague ravaging Crete in which everyone dying is seen lying about smiling. What a wonderful way to die! And so we turn to the quintessential musical comedy as an instructional tool for the young actor. But not just as entertainment for entertainment's sake. For the performer the rewards of comedy are spontaneous, and the actor is immediately put on notice when something does or does not work. An audience's response to tragedy is much harder to gauge. Responses are signaled through a more private and subjective silence. Jack Lemon was once quoted as saying that "comedy is a serious business". Comedy is about maintaining the truth of a higher, more inflated truth. *A Funny Thing Happened on the Way to the Forum* offers a complex distillation of Roman farce, (Plautus), commedia dell arte, burlesque and vaudeville. Such performance genres are rarely seen today within their own settings. The "physical theatre" of Cirque du Soleil and the work of Bill Irwin come closest to maintaining these traditions. The vocal and physical demands made upon the actor are time-honored techniques passed down from one generation to the next. They cannot be studied from historical textbooks. They cannot be conceived in the imagination alone. Such performance skills can only be learned through example and imitation. But regardless of the nature of the technique, the virtues of comedy and music offer us some of the greatest gifts to be shared with one another. From this perspective alone we are assured of surviving the most brutal of attacks on our consciousness. While not being paramedics, firefighters or first responders, the performer offers, through illusion, the healing powers of possibility. Society would be utterly rudderless and morally destitute if its culture were to collapse. Culture is our mirror into which we are compelled to look and laugh at our own image. Long live the tradition of musical theatre!

SPECIAL THANKS

- To the Stagecraft Class for all of their hard work on the set.
- The Tech Lab
- Rob Eastman-Mullins
- Fletcher McCune
- And, as always, to **Marianna Murray** for her constant vigilance of all things departmental.

THE ORCHESTRA

RAMON CATALAN.....CONDUCTOR
ADRIAN QUESADA.....PIANO
SANDRA BAEZ.....SYNTHESIZER
AXEL ALEMAN.....ACCOUSTIC BASS
RONALD ROMERO.....PERCUSSION

MUSICAL NUMBERS

OVERTURE.....Orchestra

ACT I

COMEDY TONIGHT.....Full company
LOVE, I HEAR.....Hero
FREE.....Pseudolus, Hero
HOUSE OF MARCUS LYCUS...Lycus, Tintinabula, Panacea, Geminae, Vibrata, Gymnasia
LOVELY.....Philia, Hero
PRETTY LITTLE PICTURE.....Pseudolus, Hero, Philia
EVERYBODY OUGHT TO HAVE A MAID.....Senex, Pseudolus, Hysterium, Lycus
I'M CALM.....Hysterium
IMPOSSIBLE.....Senex, Hero
BRING ME MY BRIDE.....Miles, Proteans, Lycus, Pseudolus, Courtesans

ACT II

DIRTY OLD MAN.....Domina
THAT'LL SHOW HIM!.....Philia
LOVELY (Reprise).....Hysterium, Pseudolus
FUNERAL (Sequence).....Miles, Pseudolus, Proteans, Courtesans
FINALE.....Full Company

There will be a ten-minute intermission.

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM is produced by special arrangement with MUSIC THEATRE INTERNATIONAL.

A Funny Thing Happened
On the way to the Forum

Music and Lyrics by STEPHEN SONDHEIM

Book by LARRY GELBART & BURT SHEVELOVE

Directed by PHILLIP M. CHURCH

Scenic Designer CELSO PERUYERA Lighting Designer PHILIP WATSON

Costumer/Costume Designer MARINA PAREJA Technical Director GEORDAN GOTTLIEB

Choreographer PHILLIP EDIE Vocal Coach JOSÉ URBINO

DRAMATIS PERSONAE

SENEX, an old man.....MATTHEW C. MUR
DOMINA, his wife.....ASHLEY CAPO
HERO, his son, in love with Philia.....RYAN RODRIGUEZ
HYSTERIUM, slave to Senex and Domina.....JUAN ESPINOSA
PSEUDOLUS, slave to Hero.....PAUL PEREZ
ERRONIUS, an old man.....B. J. DUNCAN
MILES GLORIOSUS, a warrior.....CHRIS CROMER
LYCUS, a buyer and seller of courtesans.....RENIER J. MURILLO
TINTINABULA, a courtesan.....AMY GONZALEZ
PANACEA., a courtesan.....MELISSA HUBICSAK
THE GEMINAE, courtesans.....ASHLEY ALVAREZ, CARINITA QUINTERO
VIBRATA, a courtesan.....JADE GOODRIDGE
GYMNASIA, a courtesan.....NATALIE CEBALLOS
PHILIA, a virgin.....JENNIFER MARIE
PROTEANS.....PEDRO MIR, MORGAN HOWLAND-COOK, RICK PEÑA

UNDERSTUDIES

PSEUDOLUS, HYSTERIUM, MILES GLORIOSUS.....JOSHUA DOBARGANES
GYMNASIA, PANACEA, THE GEMINAE.....CHELSEA DURAN
TINTINABULA, VIBRATA, THE GEMINAE.....MICHELLE FRAIOLI
SENEX, ERRONIUS.....PEDRO MIR
HERO, LYCUS.....RICK PEÑA
DOMINA.....JADE GOODRIDGE

The time is 200 years before the Christian era

The place is a street in Rome in front of the houses of Erronius, Senex and Lycus

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For more information please contact Stephen Neal Phone: 305-348-2895 Fax: 305-348-1803
 E-mail: stephen.neal@fiu.edu

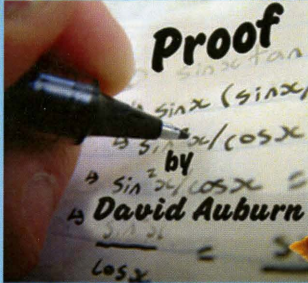
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 Business Manager
 FIU Theatre PAC 135 B
 University Park
 11200 SW 8th Street
 Miami FL 33199

Next up: Two wonderful plays in rotating repertory!

PROOF

by David Auburn



Directed by

Judy Bauerlein

April 6, 12, 14 @ 8 PM

April 8 @ 2 PM

**Sexy, Gothic
Fairy Tale**

April 4 - 15

**Pulitzer Prize
Winner**

SILENCE

by Moira Buffini



Directed by

Tracey Moore

April 5, 7, 13 @ 8 PM

April 15 @ 2 PM

And Don't miss our BFA Senior Projects April 20 and 21 at 7:00 PM



The Kennedy Center American College Theater Festival
XXXVIII

Presented and Produced by

The John F. Kennedy Center for the Performing Arts

Supported in Part by

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Dr. and Mrs. Gerald McNichols

The Laura Pels International Foundation

The Kennedy Center Corporate Fund

The National Committee for the Performing 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, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2006.

Last year more than 1,400 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.