

University of Wisconsin-La Crosse
Department of Theatre and Dance

tick, tick...BOOM!

Book, Music, and Lyrics by
Jonathan Larson
David Auburn, Script Consultant
Vocal Arrangements & Orchestration by Stephen Oremus

Director

Nic Barilar

Sound Designer

David Harlan

Musical Director

Katie Fries

Props Designer

Apollo Kasprzyk*

Stage Manager

Morgan Millard*

Costume Designer

Miranda Logan*

Scenic Designer

Nate Mohlman

Technical Director

Dylan Curvin

Lighting Designer

Mandy Kolbe

Dramaturg

Ozzy Glazer*

*denotes UWL Theatre & Dance student

November 7-8 & 13-15, 2025
November 9 & 16, 2025
Frederick Theatre, Morris Hall

tick, tick...BOOM! is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI.

www.mtishows.com

Cast

Jon

Sean Peterson

Michael

Gavin Muller

Susan

Ellie Hemming

tick, tick...BOOM! was originally produced off-Broadway in June 2001 by Victoria Leacock, Robyn Goodman, Dede Harris, Lori Cowen Levy, and Beth Smith

Any video and/or audio recording of this production is strictly prohibited.

Special Thanks

Dean TJ Brooks

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Biographies

Nic Barilar (Director)--Dr. Nic Barilar teaches theatre history, dramatic literature, and directing at UWL. Currently in his fourth year at UWL, Nic previously directed UWL's productions of *Cabaret*, *Puffs*, *Virginia Woolf's Orlando*, *Dr. Faustus*, *Dragons Love Tacos*, and *Last Train to Nibroc*. He has also coached dialects for several of the shows he directed, as well as *The Wickhams: Christmas at Pemberley* and *Murder on the Orient Express*, among others. His research in theatre history and performance studies has been published *The Journal of American Drama and Theatre*, *The Palgrave Handbook of Theatre Censorship*, *The Routledge Companion to Absurdist Literature*, and *Beckett Beyond the Normal*. A proud member of Actors' Equity Association (AEA), Nic has also worked as an actor and singer at Lincoln Park Performing Arts Center (Midland, PA), the Pittsburgh Festival Opera (Pittsburgh, PA), the Virginia Samford Theatre (Birmingham, AL), and the Barn Theatre (Augusta, MI).

Coleman Breedlove (Asst. Lighting Designer)--Coleman is a junior with a major in Theatre Design & Technology with an emphasis in Lighting, and a minor in Economics. Coleman has worked in a variety of shows before but is excited to be the assistant lighting designer on his first musical! Coleman wishes everyone can relax and enjoy the hard work on display.

Michelle Collyar (Costume Shop Supervisor)--With an MFA in design, Michelle manages the costume shop and teaches costume technology in the Department of Theatre and Dance. Having designed/constructed costumes and dancewear for regional and academic theatres, she has worked for Mid America Dance Company, Trollwood Performing Arts Center, Glimmerglass Festival, an American opera company, and American Players Theatre, to name a few. Michelle worked on costumes for two Canadian television series: *Let's Get Physical* starring Jane Seymour and *This Hour Has 22 Minutes*, a mock news series.

Biographies

Leah Costello (Asst. Stage Manager)--Leah is a second-year Stage Management major. She's thrilled to be involved in her first musical at UWL! She's grateful to have worked with a skilled cast and crew. She recently worked on *Much Ado About Nothing* (Asst. Stage Manager) and *The Wickhams: Christmas at Pemberley*. She hopes you enjoy the show!

Dylan Curvin (Technical Director)--Dylan is the Assistant Technical Director and Scene Shop Supervisor at the University of Wisconsin - La Crosse Department of Theatre and Dance. He is originally from Piedmont, Alabama, where he obtained his B.A. at Jacksonville State University. Dylan has worked professionally in theatre for around 10 years with most recent credits including *Sweeney Todd* and *The Barber of Seville* with Des Moines Metro Opera Theatre, *The Cher Show*, *STOMP*, and *Fiddler on the Roof* Broadway tours.

Katie Fries (Musical Director)--Katie is thrilled to make her UWL debut with *tick, tick...BOOM!* and grateful for the chance to collaborate with such a talented cast and creative team. A graduate of Drake University (Bachelor's of Music Education) and the Disney College Program, she returned to La Crosse to teach while completing her Master's of Education at UWL. Since then, Katie has become an active part of the local theatre community, serving as music director for productions at La Crosse Community Theatre (*White Christmas*, *Charlie and the Chocolate Factory*, *Newsies*, *Cabaret*, *Aladdin Jr.*) and the School District of La Crosse (*Once Upon a Mattress*, *The Sound of Music*, *Mean Girls*, *The 25th Annual Putnam County Spelling Bee*, *Guys and Dolls*, *Joseph and the Amazing Technicolor Dreamcoat*, *Aida*, *Shrek: The Musical*). Outside of rehearsals, she works as an Academic Advisor in UWL's College of Business Administration. She sends special thanks to the UWL Department of Theatre and Dance for their warm welcome and support throughout this production.

Biographies

Ozzy Glazer (Dramaturg)--Ozzy is thrilled to consider *tick, tick...BOOM!* as their first dramaturgy gig! They are currently finishing their final year at UWL with a major in Theatre Design/Technology and a minor in Art. Their puppets and prop work were last seen in UWL's productions of *Puffs*, *Cabaret*, and *Dracula: A Feminist Revenge Fantasy, Really*. They would like to thank their advisors, family, and friends for their endless support throughout their college journey. This show has been their dream to research, and they hope you enjoy!

Alex Haaland (Asst. Sound Engineer)--Alex is in his second year as a Theatre Design/Technology major. He's had a great time working with Dave Harlan throughout the sound design process and looks forward to continued collaboration. He'd like to thank you for coming to see *tick, tick...BOOM!*

David Harlan (Sound Designer/Engineer)--David is the faculty Sound Designer and Sound/Lighting Supervisor for the Department of Theatre and Dance. He has an MFA in theatre from the University of Idaho and worked in the Pacific Northwest - for UI, Idaho Repertory Theatre and his own theatre company, Moscow Art Theatre (Too) - as an actor, director, designer and technician for 17 years prior to coming to UWL in 2024.

Ellie Hemming (Susan)--Ellie is so excited to get to be a part of this amazing production. This is Ellie's 8th production onstage at UWL, but her first time in the Frederick Theatre! She has also been an assistant stage manager for 2 shows and props designer for 2 shows. She's grateful for this opportunity and hopes you enjoy the show!

Paige Huling (Asst. Director)--Paige is so excited to be assistant directing *tick, tick... BOOM!* this semester. Paige is a senior double majoring in Theatre Performance and Organizational Communications. Some of Paige's most recent shows at UWL include *Lilly's Purple Plastic Purse* (Mother), *Puffs* (Prof McG, Xavia and dragon), as well as *James and the Giant Peach* (Spiker).

Biographies

Apollo Kasprzyk (Props Designer)--Apollo is a second year Theatre Design/Technology student, having previously worked on *Lilly's Purple Plastic Purse* as assistant sound designer. They had a blast in their role as assistant designer for props and costumes on *tick tick... BOOM!* They can't wait to keep spending their time this way and hope you enjoy the show!

Laurie Kinckman (Production Manager)--Laurie is Chair of the Department of Theatre and Dance where she teaches stage management, arts administration, dramaturgy, and serves as the Production Manager. She has worked professionally in theatre, dance, and opera. Laurie was co-author and projections designer for the department's world premiere of *Severe Clear- September 11 from Memory to History*. Other UWL credits include stage management of *Art in Motion*, *26 Pebbles*, *Big Fish*, and *The Importance of Being Earnest*, and dramaturgy for *What the Constitution Means to Me*, *Doctor Faustus*, and *The Laramie Project*. She is a member of the United States Institute for Theatre Technology, the Stage Managers Association, the Literary Managers and Dramaturgs of the Americas, and Actors' Equity Association. Laurie is the author of *The Stage Manager's Toolkit*, published by Routledge Press.

Mandy Kolbe (Lighting Designer)--Mandy earned their MFA in scenic and lighting design from Ohio State University. They have designed over 50 shows at UWL including *A Christmas Carol*, *Eleemosynary*, *26 Pebbles*, *Hair*, *Twelfth Night*, *Urinetown*, *The Last Days of Judas Iscariot*, and many more. They have also designed for the Ashland Theatre, Arrow Rock Lyceum Theatre, The Brick, and the Hudson Guild.

Miranda Logan (Costume Designer)--Logan is a third-year Theatre Design/Technology student with an emphasis in costume design. *tick, tick... BOOM!* is her first main stage costume design, and she's very excited to share it with you in all its early 90s glory! She's previously done puppet design for *Puffs* and assistant costume designed *The Wickham's Christmas at Pemberley*. She'd like to thank Elin, Anna, and Michelle for their enthusiastic support and keeping her upright through this show. Much love.

Biographies

Morgan Millard (Stage Manager)--Morgan is a junior at UWL, majoring in Stage Management and minoring in both Arts Administration and Business Administration. Recent credits include *Lilly's Purple Plastic Purse* (Stage Manager), *What The Constitution Means To Me* (Assistant Stage Manager), and *A Chorus Line* (Stage Manager). Endless gratitude to her entire support system & Aunt April!

Gavin Muller (Michael)--Gavin is a fourth year Theatre Performance major with a Stage Management minor. He has been in several shows including *A Christmas Carol*, *Secret in the Wings*, *Dr. Faustus*, *Orlando*, *Puffs*, and *Cabaret*. He thanks his friends and family for the constant love and support throughout his acting career!

Michael Muma (Asst. Scenic Designer)--Michael is a senior Performance and Biology double major. Most of his UWL Theatre credits come from acting, including shows such as *Dracula*; *A Feminist Revenge Fantasy*, *Really.*, *Much Ado About Nothing*, and *Puffs*. He is excited to continue to explore the design/tech world as the assistant scenic designer for *tick, tick...BOOM!* He wants to thank his family and friends for all the support, and hopes you enjoy the show.

Nate Mohlman (Scenic Designer)--Nate serves as the Technical Director of the UWL Department of Theatre and Dance. He teaches Theatre Technology, Stagecraft, Drafting, and Theatre Foundations. Nate holds an MFA in Technical Direction from the University of Southern Illinois and specializes in rigging, structural design for the stage, entertainment automation, drafting, and metal fabrication. He has worked professionally as a Technical Director at the La Crosse Community Theatre and as an Assistant Technical Director at both the Des Moines Metro Opera and the Utah Shakespeare Festival.

Sean Peterson (Jon)--Sean is a third year student at UWL and has been performing onstage since he was in elementary school. He is a double major in Communication Studies and Musical Theatre. His most recent performances have been as Brian in *The Wickhams: Christmas at Pemberley* and the Emcee in *Cabaret*. He thanks his family for being a major supporting role in his theatrical and educational endeavors.

Production Team

Asst. Director.....Paige Huling
 Asst. Stage Manager.....Leah Costello
 Asst. Sound Engineer.....Alex Haaland
 Asst. Lighting Designer.....Coleman Breedlove
 Asst. Scenic Designer.....Michael Muma
 Intimacy Choreographer.....Mary Trotter
 Light/Sound Supervisor &
 CNC Opeator.....David Harlan
 Scene Shop Supervisor.....Dylan Curvin
 Costume Shop Supervisor.....Michelle Collyar
 Production Manager.....Laurie Kinckman
 Light Board Op.....Allison Otto
 Sound Board Op.....Aiden Johnson
 Costume Shop Staff.....Ella Dummer,
 Kai Gilberts, Lillie Helseth,
 Trinity Alicia Hobot, Miranda Logan,
 Miranda Risher, Elin Voegeli, Zoe Zosel
 Costume Shop Crew.....Anne Cocagne,
 Alora Garibaldi, Sydney Gundlach,
 Abigail Hawker, Riley Infield, Gracie Lockowicz,
 Aiden Meixl, Aleeza Pasha,
 Alex Payne, Halle Rowder, Maggie Ryan
 Costume Run Crew.....Sawyer Bast, Avery Cowell,
 Micha Angela DiPietro, Bridget Gunja
 Light Shop Staff.....Leah Costello, Amber Meyers
 Light Crew.....Julie Awe,
 Payton Gorecki-Nix, Ruby Gotelaere,
 Mackenzie Kostroun, Ben Krizek, Oliver Olson,
 Piper Trudeau, Madelyn Turnacliiff, Diana Xiong
 Sound Shop Staff.....Connor Pangburn
 Publicity.....Molly Anderson,
 Natalie Lettow, Kenley Wilson
 Box Office.....Mia Bondy, Jaydan Hostettler,
 Eva Mason, Morgan Millard
 Run Crew.....Ava Dorn, Greta Moreau,
 Maya Steffen, Jenna Wood

Poster Design.....Laurie Kinckman
 Company Photographer.....David Harlan
 Lobby Display.....Ozzy Glazer
 House Manager.....Natalie Giddings
 Front of House Staff.....Riley Beazley,
 Mia Bondy, Liliana Brown, Dawn Havican,
 Jaydan Hostettler, Paige Huling, Apollo Kasprzyk,
 Gracie Lochowicz, Emma Reinhardt, Julia Sanchez
 Scene Painting Staff.....Maddie Borski,
 Natalie Giddings, Apollo Kasprzyk,
 Grace Nekola, Ilex Rosen,
 Magdelana Stauffer, Avery Weston
 Scene Painting Crew.....Abigail Huser,
 Ashley Rechtzigel
 Scene Shop Staff.....Stella Blum,
 Josh Kaiser, Jezelyn Lorraine,
 Michael Muma, Sean Peterson,
 River Podjasek, Julia Sanchez,
 Zach Theobald, Avery Weston
 Scene Shop Crew.....Jackson Albee,
 Ellie Armbruster, Jack Augustine,
 MaKenna Boerboom, Eleanore Brey,
 Addison Brock, Kendal Coggins,
 Tyler Demulling, Jeremiah Dye, Caelan Fritche,
 Nate Glapa, Ryan Grassman, Benjamin Halverson,
 Victoria Handel, Hailey Hanson, Kaian Harmon,
 Alexis Kevan, Brady Lash, Olivia Miskell,
 Caleb Niesen, Colin Olson, Luke Owens,
 Kailee Potter, Charley Rowan, Violet Rudolph,
 Tyler Spoelstra, Casey Stuedemann, Wesley Vuolo,
 Dylan Weeks, Jocelyn Wittkopf, Kaden Zurfluh



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HALFWAY THERE!

Help Theatre & Dance meet our goal to raise \$5,000 for the William T. Clow Memorial Scholarship!

This fund will support a student studying theatre design, technology, stage management, or arts administration each year.

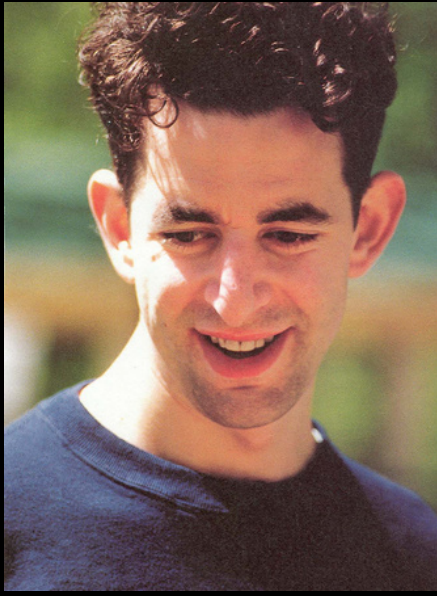
Donate online or by sending a check to the Department of Theatre & Dance c/o UW-L Alumni & Friends Foundation, 615 East Avenue N., La Crosse, WI 54601.

Questions? Contact Theatre & Dance Chair Laurie Kinckman at lkincman@uwlax.edu

THEATRE & DANCE UWL



Director's Notes



Jonathan Larson was preoccupied with time. He explores time as a theme and uses it as a key component of his plots. The tragic irony is that he didn't know how little time he would have in this world. Larson died suddenly in 1996 of an aortic dissection on the day that his musical *Rent* was to begin preview performances off-Broadway. He was only 35. A few months later, *Rent* transferred to Broadway where it ran for 12 years.

While *Rent* implores us to “Forget regret, or life is yours to miss” and to live as if there is “no day but today,” *tick, tick...BOOM!* meditates on how a perceived lack of time clashes the social pressures that are baked into our lives – to have happy relationships, to have a certain kind of

career by a certain point. There are times to get married, to start a family, to be there for your friends. Taking place over just a few days, *tick, tick...BOOM!* contrasts with *Rent's* emphasis on the goings on of a single year. *tick, tick...BOOM!* looks at time in the micro: how time affects our behaviors, priorities, and worldview.

Semi-autobiographical, Larson tells his own story in *tick, tick...BOOM!* Set just before both his own 30th birthday and the workshop performance of his musical *Superbia* (a reading of a new work for industry professionals and potential investors), “Jon” puts a terrible amount of pressure on himself for this to be his big break. That the character of Jon experiences this alignment of career and life milestones with such high stakes gives *tick, tick...BOOM!* its sense of anticipation and anxiety. Jon's hopes and dreams are palpable, as is his very relatable stress about his life passing him by while he works. Pitting the story of his career alongside his 30th birthday and the wider cultural and political milieu of 1990, though, also puts Jon's individual days in a wider context of his life as well as history, creating a kind of temporal dialogue between the micro and the macro. Now that the '90s are, themselves, 30ish years in the past (much to my personal dismay), in rehearsal I've also found myself in a different kind of temporal bind: between the present of our performance and the past it represents. In doing so, I think it offers us the chance to think about an array of times: past, present, and future.

Kennedy Center American College Theatre Festival

Started in 1969 by Roger L. Stevens, the Kennedy Center's founding chairman, the Kennedy Center American College Theater Festival (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide which has served as a catalyst in improving the quality of college theater in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents.

The goals of the Kennedy Center American College Theater Festival are: to encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs; to provide opportunities for participants to develop their theater skills and insight; and achieve professionalism; to improve the quality of college and university theater in America; to encourage colleges and universities to give distinguished productions of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works.

Through state, regional, and national festivals, KCACTF participants celebrate the creative process, see one another's work, and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design.

The KCACTF is a year-round program in eight geographic regions in the United States. Regional activities are coordinated through eight KCACTF regional chairs and eight KCACTF playwriting awards chairs. With funding and administrative support from the Kennedy Center, the regional chair coordinates with the Co-Managers of KCACTF all aspects of the adjudication of productions on the local and regional level and supervises regional-level KCACTF award competitions. The playwriting chair works with schools that have entered new and student-written plays by providing expertise in the development of new scripts--assessment specifically designed for a developing play--and by providing information on the numerous playwriting awards offered.

In January and February of each year, regional festivals showcase the finest of each region's entered productions and offer a variety of activities, including workshops, symposia, and regional-level award programs. Regional festival productions are judged by a panel of three judges selected by the Kennedy Center and the KCACTF national committee. These judges in consultation with the Artistic Director select four to six of the best and most diverse regional festival productions to be showcased in the spring at the annual noncompetitive national festival at the Kennedy Center, all expenses paid.

Since its inception, KCACTF has given more than 400,000 college theater students the opportunity to have their work critiqued, improve their dramatic skills and receive national recognition for excellence. More than 16 million theatergoers have attended approximately 10,000 festival productions nationwide.



THEATRE & DANCE