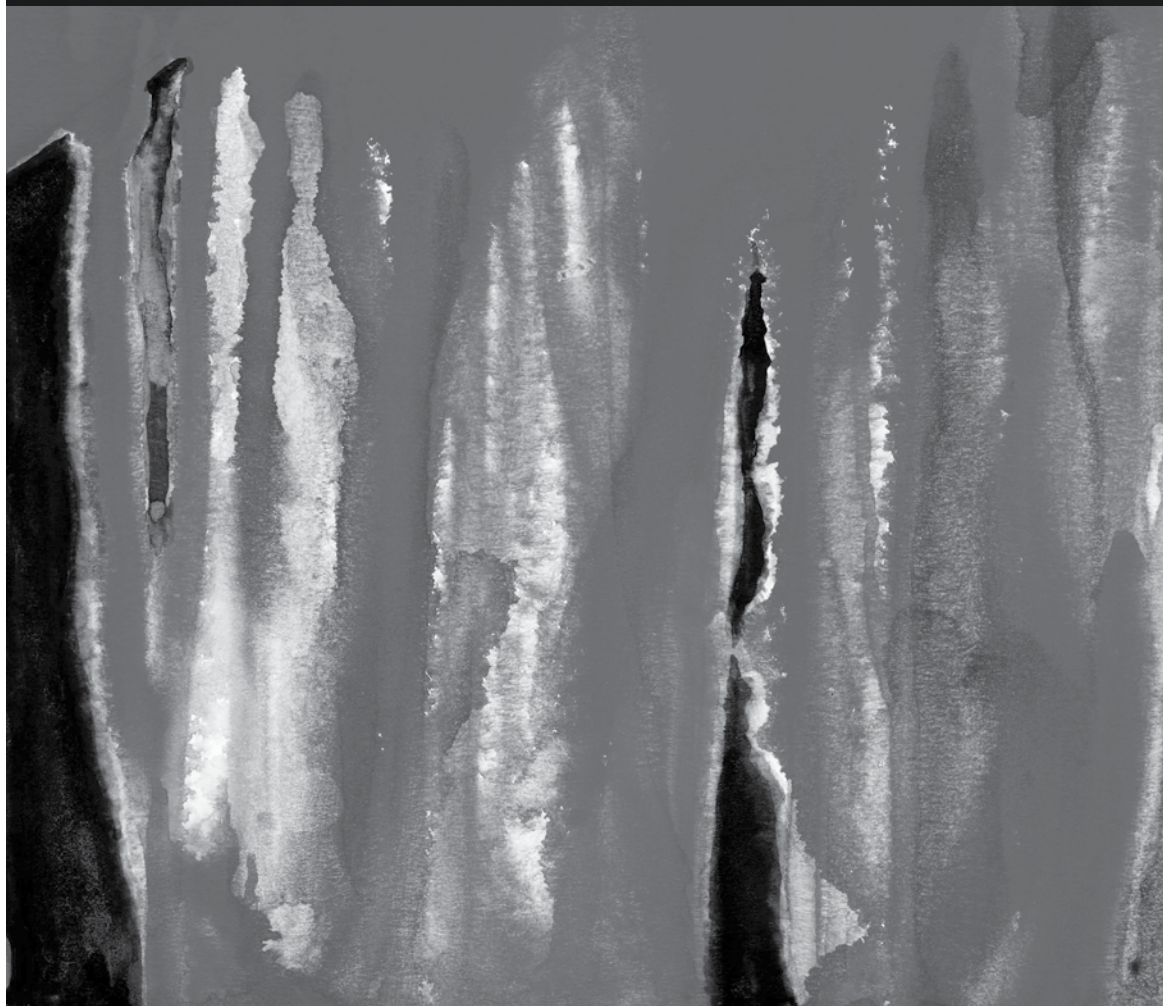


ILLINOIS THEATRE WE MAKE THEATRE MAKERS



**IAGO'S PLOT**

**ILLINOIS THEATRE**

Shozo Sato, director

Thursday-Saturday, March 30-April 1, 2017, at 7:30pm

Wednesday-Saturday, April 5-April 8, 2017, at 7:30pm

Sunday, April 9, 2017, at 3pm

Studio Theatre





## BECOMING . . .

There is a saying in theatre: "Actors act. Stars do what stars do." Implicit in this statement is the idea that "stars" are commodities enriched for attaining a certain status and function within a rather narrow definition, while "actors"—and every artist, one might argue—are continually in a process of becoming.

The artistic process in theatre requires a developing understanding of the human body, spirit, and mind. An artist's education demands consistent development, metamorphosis, evolution. Indeed, education at its best is a continual process of becoming. At Illinois Theatre, our artists—students, staff, and faculty—are embarked on the exciting journey of becoming human beings.

It is the same for us when we consider which dramatic works to program in a given

season. What kinds of work do our students need to create at this point in their artistic development? Which plays or musicals feed that pedagogical imperative? And how do these works allow, encourage, or (sometimes) confound our ability to understand a bit more about the nature of human becoming? When we leave the theatre, do we feel more closely bound to our neighbors? If we feel alienated by the experience, do we understand why?

It is no accident that this note of welcome to our current season includes a litany of questions. Intellectual, emotional, and spiritual query are at the core of a great education. At Illinois Theatre, "we make theatre makers," but we also ask foundational questions on our pathways to creation. Along the way, we learn to think more deeply, critically, and analytically.

Questions about the nature of the human condition are never easy to resolve. The challenging road to the answers we seek encourages public discourse to thrive and pushes our performing arts to engage in positive, healthy transformation.

Thank you for joining us at this performance. We hope that you will be stimulated, provoked, and entertained by what you experience here, and we hope to see you again very soon.

Jeffrey Eric Jenkins  
Head, Department of Theatre  
Producer, Illinois Theatre



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# PROGRAM

## **IAGO'S PLOT**

### **ILLINOIS THEATRE**

Conceived and directed by Shozo Sato

Written by Leslie Baker, Robert Clingan, Carl Freundel, and Robert Moor

Supervised by Juanita Rockwell

Thursday-Saturday, March 30-April 1, 2017, at 7:30pm

Wednesday-Saturday, April 5-April 8, 2017, at 7:30pm

Sunday, April 9, 2017, at 3pm

Studio Theatre

There will be a talkback after the performance on Thursday, April 6.

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*Iago's Plot* was developed in the Towson University MFA in Theatre Arts by Professor Juanita Rockwell and students, and received its first production at Towson University in 1995.

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## DIRECTOR'S NOTE

Over the centuries, William Shakespeare's great masterpiece plays have been performed worldwide and in many different languages. The genius of his creations is the fact that a seemingly simple plot on the surface has so many facets that can lead to many complex interpretations. *Othello* has been produced under many guises concerning the deep valley of human emotions called love between a man and a woman—in this case, the relationship between a famous general, known for his bravery and integrity; and the beautiful Desdemona, a high-ranking noble lady. His chief attendant, Iago, harbors a secret admiration for Desdemona. Within this plot, interject the ignominy of Cassio's promotion to Lieutenant (and second in command to Othello) while Iago, who had served Othello for a much longer time, is overlooked. This only escalates Iago's anger and leads him to create a plot to destroy Othello. He exploits the emotions of jealousy in Othello into a destructive form of brainwashing. Innuendo and distortion of facts can lead to misunderstanding with tragic consequences.

Who has not been misled by words out of context? At what point does one re-examine thoughts and let reason adjust one's senses? Is there an individual who has not been misled through misinformation? This is especially difficult today when we are daily bombarded with information, true or false. How does an individual maintain a sense of reason when some "facts" have been readjusted and manipulated to create a specific point of view? It takes courage, a sense of reason, and an open mind to determine an individual's course of action.

Brainwashing or manipulating another person's mind to see or understand only from a special or single point of view has been going on since time immemorial and continues today. When I was about five or six years old and WWII was coming to an

end, youths in their teens in Japan were recruited to become "Kamikaze pilots" or suicide bombers. The object at that time was to kill as many American Sailors on the warships in the Pacific Ocean as possible and destroy themselves in the process. The newspapers called them "heroes of Japan" but these innocent young men, coupled with their feelings of patriotism, were brainwashed by the Military Government to commit suicide. Many a person—once in power, and to maintain and consolidate their power—might resort to thought control in one form or another so they can direct another person's actions. Brainwashing does have some contemporary relevance. It does become a terrifying reality when it can control large segments of a population, especially with terrorism or any group or nation with a special agenda.

*Iago's Plot* was first performed at Towson University in 1995 and subsequently at the Cairo International Festival for Experimental Theatre in 1996, where it received awards for Best Production and Best Director from the Minister of Culture of Egypt. It was part of the 1996-7 Repertory season with the Deutsches Nationaltheater in Weimar, Germany. It was also performed at Krannert Center for the Performing Arts in March of 1997. In the previous productions, the overall theme was to see another angle or another point of view in the basic nature of human emotions; but shift the patterns, just as in a kaleidoscope, and it can be called a form of brainwashing.

I would like to extend a special thanks to Robin McFarquhar (fight director), Philip Johnston (choreographer), and Stephen Gawrit (composer) for all their hard work on this production. It has been my great pleasure to work with such talented, dedicated theatre students and staff.

—Shozo Sato, director

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# IAGO'S PLOT

**DIRECTOR**

Shozo Sato

**CHOREOGRAPHER**

Philip Johnston

**COMPOSER**

Stephen Gawrit

**FIGHT DIRECTOR**

Robin McFarquhar

**COSTUME DESIGNER**

Olga Maslova

**LIGHTING DESIGNER**

David Krupla

**SOUND DESIGNER**

Lorna Chavez

**PROPERTIES MASTER**

Julie Rundell

**HAIR/MAKEUP MASTER**

Sharné Van Ryneveld

**VOCAL COACHES**

Susan Schuld

Adam Thatcher

**STAGE MANAGER**

Nick Loweree

**TECHNICAL DIRECTOR**

Dylan Kind

# CAST

**IAGO**

Jordan Coughtry\*

**OTHELLO**

Christian Wilson

**DESDEMONA**

Elana Weiner-Kaplow

**EMILIA**

Jessica Kadish

**CASSIO**

Kevin Blair

**BRABANTIO/VENETIAN AMBASSADOR**

Joe Agase

**KOKEN**

Diana Gardner

**KOKEN**

Anzelika Konigkina

**KOKEN**

Liz Salim

**KOKEN**

Alexandra Smith

**KI PLAYER/DANCE CAPTAIN**

Ryan Luzzo

**UNDERSTUDY FOR EMILIA**

Diana Gardner

**UNDERSTUDY FOR DESDEMONA**

Anzelika Konigkina

**UNDERSTUDY FOR IAGO**

Ryan Luzzo



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*\*Appears by permission of Actors' Equity Association, the union of professional Actors and Stage Managers in the United States.*

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# SCENIC BREAKDOWN

Place: Cyprus, in the Mediterranean. Othello's castle by the harbor.

Act I

*20-minute intermission*

Act II

*This production includes haze effects.*

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# SYNOPSIS

The well-known story of Othello takes on a kaleidoscopic shift in perspective and focuses on Iago's malevolent plot to distort facts to arouse Othello's "demon of jealousy" and pave a way for self-destruction.

The play opens with the victorious battle that leads to Othello's promotion to the status of General. Bathed in glory, Othello comes home a hero and marries the beautiful Desdemona, the daughter of Brabantio (a nobleman of the Venetian Court). Othello and Desdemona are passionately in love, but the marriage is met with disapproval from Brabantio, who feels Othello must have used witchcraft to woo her. Othello has given Desdemona a very special handkerchief that once belonged to his mother. Emilia, Iago's wife, is a lady in waiting to Desdemona.

Adding insult to injury, Cassio has just been promoted to Lieutenant by Othello—a rank that Iago feels he should have received, considering he served Othello much longer than Cassio. Iago schemes to get Cassio drunk, a taboo which will make him lose his position as Lieutenant. Cassio, after his very public inebriation, enlists the assistance of Desdemona to get back in the good graces of Othello and have his position reinstated. In the process, Iago's chicanery in brainwashing will distort words and facts between Desdemona and Cassio, which he conveys to Othello to enhance even greater misinterpretation and jealous rage. The enraged Othello contemplates killing Desdemona.

Desdemona, lost in the tangled web of deception and dishonesty, kills herself.

Emilia closes the play, lamenting how the recurring themes of love, jealousy, and greed are cyclic in nature and revolve to return again and again.

—John Lattanzi, assistant to the director



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# PROFILES



**Joe Agase** (Brabantio), from Wilmette, Illinois, is a junior pursuing a BFA in acting. He recently appeared in *John Steinbeck's: The Grapes of Wrath*. He has also performed in the Armory Free Theatre in productions of *Mr. Marmalade*, *A Midsummer's Nightmare*, and *As Wind in Dry Grass*.



**Kevin Blair** (Cassio) hails from Northfield, Illinois, and is a junior in the BFA acting program at the University of Illinois. He recently appeared at Krannert Center as Matt in *Kingdom City*. Kevin's previous credits include *Spring Awakening* (Ernst), *The Aliens* (Evan), *Rockman* (Beat), *As Wind in Dry Grass* (Jack Bishop), and he wrote and directed *A Midsummer's Nightmare* at the Armory Free Theatre.



**Jordan Coughtry** (Iago) is in the MFA acting program at the University of Illinois. His acting credits include *Mr. Burns*, a post-electric play and *John Steinbeck's: The Grapes of Wrath* (Illinois Theatre); *Very Very* (J, J & Z); *Murder in the Cathedral* (Hoi Polloi); *Be Story Free* (InVerse Theatre); *Winter Journey* (P.S. 122); *Godspell* (Olney Theatre Center); *Twelfth Night* (Westport Country Playhouse); *Red* (TheatreWorks); *Emma* (Pioneer Theatre); *Candida* (Two River Theatre); *Failure: A Love Story*, *Macbeth*, *The Comedy of Errors*

(Illinois Shakespeare Festival); *All's Well that Ends Well* (Alabama Shakespeare Festival); *Love's Labour's Lost* (The Shakespeare Theatre/RSC); *Amadeus*, *Our Town*, *Wittenberg*, *Romeo and Juliet* (Shakespeare Theatre of NJ); *Hamlet*, *Richard III*, and composer of original songs for *The Two Gentlemen of Verona*, *Twelfth Night*, *A Midsummer Night's Dream* (Arkansas Shakespeare Theatre).



**Diana Gardner** (Koken) lived and studied in Moscow, Russia, until 2014 when she moved to Rockford, Illinois, to study at Rock Valley College (RVC) for her Associate in Arts. She participated at the local community studio theatre, where she played as The Wicked Witch of the West in *Wizard of Oz*, Helen in *Verdict*, and Nezzemut in *Akhmaton* (all directed by Mike P. Webb). After two years at RVC, Diana transferred to the University of Illinois to study for a BFA with a concentration in acting. In her sophomore year she played Mrs. Wainwright in *John Steinbeck's: The Grapes of Wrath*, directed by Bill Brown. She also participated in the Armory Free Theatre project *Call Me Woman*, directed by Alexis Dawtyne and Mindy Shore. Diana also played Erika in a production of *Dontrell, Who Kissed the Sea* directed by Tyrone Phillips in 2016 at Krannert Center.



**Jessica Kadish** (Emilia) is an MFA student in the acting program at the University of Illinois. Previous performances at Krannert Center include *Failure: A Love Story* (Jenny June), *Mr. Burns, a post-electric play* (Colleen), and *Kingdom City* (Miriam). In Chicago, she

is an ensemble member with Aguijón Theater and 2nd Story, and has performed with Lifeline Theatre, Chicago Dramatists, 16th Street Theater, Pride Films and Plays, Voice of the City, and Colectivo El Pozo. Film/web series credits include *You're So Talented* (OpenTV), *Easy Abby* (Juicy Planet), *DateSMASH!* (XVP Comedy), and *Absent Father* (Vanguard Cinema). She holds a BA in theatre and performance studies from the University of Chicago and works as a director and teaching artist. She is represented by Gray Talent Group.



**Anzelika Konigkina** (Koken) is an exchange student from the University of Leeds in England. In Champaign-Urbana, she has performed in Armory Free Theatre's production of *Impulse 24/7*. She is also a writer and performed with Potted Meat Sketch Comedy.



**Ryan Luzzo** (Ki Player/Dance Captain) is a junior at the University of Illinois pursuing a BFA in acting. He has performed with Illinois Theatre in *Dontrell*, *Who Kissed the Sea*; *John Steinbeck's: The Grapes of Wrath*; and *1984*. At the Armory Free Theatre, Ryan has been

involved in a multitude of student works as an actor but his most recent involvement was directing and adapting the short story *St. Lucy's Home for Girls*

*Raised by Wolves*. In addition to *Iago's Plot*, Ryan will also be performing in the Dance at Illinois Senior Thesis Concert later this spring.



**Liz Salim** (Koken) is a senior acting major at the University of Illinois. Before transferring to the U of I, she attended Moraine Valley Community College where she was in shows such as *No Exit*, *A Midsummer Night's Dream*, *Waiting For Lefty*,

and *Hamlet*. Since transferring to the U of I she worked as production assistant for *Polaroid Stories* and *'Tis Pity She's a Whore* (Illinois Theatre), performed in *The Masses Are Asses* (Brown Theatre Collective), played an Enforcer in *1984*, Elizabeth Sandry in *John Steinbeck's: The Grapes of Wrath*, and Sister Maria in *St. Lucy's Home for Girls Raised by Wolves* at the Armory Free Theatre. Over the summer, she worked at the Bristol Renaissance Faire as an actress in Pub Crawl.



**Alexandra Smith** (Koken) is from Plainfield, Illinois, and is a junior BFA acting student. She was most recently seen at The Met Cloisters in New York City in the world premiere of *Play of Adam*. This is her fourth show at Krannert Center, where she previously

appeared in *Mr. Burns, a post-electric play*, *The Other Shore*, and *John Steinbeck's: The Grapes of Wrath*. Her Armory Free Theatre credits include *As Wind in Dry Grass*, *Moonside Manners*, *Dead Man's Cell Phone*, *Call Me Woman*, and *A Midsummer's Nightmare*.



**Elana Weiner-Kaplow**

(Desdemona) is a junior in the BFA acting program. Her previous productions at Krannert Center include *Mr. Burns, a post-electric play* (Susannah/Lisa/Itchy), *A Dream Play* (Kristin/Billsticker), a staged reading

of *Middletown*, and Student Playwrights Outreach Theatre. She also performed in a number of Armory Free Theatre productions including *Ludus de Antichristo* (Synagoga), *Sisephus Happy*, *The Wild Party*, *Assassins* (Emma Goldman), and *Impulse 24/7*. In addition to her work at the University of Illinois, she worked in Tel Aviv for a year as a crew member at the Na Laga'at Theatre for deaf-blind actors.



**Christian Wilson** (Othello) is a member of the MFA acting program here at the University of Illinois, hailing from New Orleans, Louisiana. His recent stage credits include *Dontrell*, *Who Kissed the Sea* and *In the Blood* (Illinois Theatre); *Henry V*, *A Christmas Carol*, and

*Book of Joe* (Theatre Emory's brave new works); *God of Carnage* (The Alliance Theatre); and *King Monumental Life Celebration* at Constitution Hall.



**Shozo Sato** (Director) was Artist in Residence at Krannert Center from its opening in 1969 until his retirement in 1992. During his first decade at Krannert Center, he presented traditional Kabuki plays and dances, which he translated into English,

designed, and directed. Beginning with *Kabuki Macbeth* in 1978, he turned to adaptations of

western classics with Kabuki conventions. His highly successful productions in this style include *Kabuki Medea*, *Kabuki Faust*, *Kabuki Othello*, and *Achilles: A Kabuki Play*. These productions, which Mr. Sato conceived, designed, and directed, earned international acclaim and have been presented by professional companies around the world. In February 1991, he returned to his native Japan with Illinois Kabuki Theatre's production of *Achilles: A Kabuki Play*, the first Kabuki production by a major American company to be performed in Japan.

Since retiring from the University of Illinois, Shozo Sato has continued to be involved in cross-cultural activities, both nationally and internationally. *Iago's Plot* was developed during a semester-long residency at Towson State University in Maryland and has been staged in Baltimore; Cairo, Egypt; and Weimar, Germany. Mr. Sato also directed *Kabuki Medea* in Chicago in 1994 and in Durban, South Africa, in 1993.

Shozo Sato has won numerous honors, including Chicago's Joseph Jefferson, San Francisco Bay Area Theatre Critics Circle, Hollywood Drama Guild, South Africa's Vita, and Baltimore Sun awards for directing and design. *Iago's Plot* won the Critic's Choice for Best Director at the Cairo International Experimental Theatre Festival. In 1993 he was awarded the Sidney R. Yates Arts Advocacy Award by the Illinois Arts Alliance Foundation, and in 1992 the Japanese Minister of Foreign Affairs awarded him the Certificate of Commendation for his promotion of Japanese culture throughout the world. In May of 2004, he received The Order of the Sacred Treasure with Rosette from the Emperor of Japan. Shozo Sato also received an honorary Doctorate in Humane Letters from Towson University in 1997, as well as an honorary Doctorate in Fine Arts from the University of Illinois in 1999.

Shozo Sato received his dramatic training at the Toho Academy of Performing Arts in Tokyo and as a special student of the late Kabuki actor Nakamura, Kanzaburo XVII, a National Treasure of Japan. In 1985 he was honored as a Kabuki artist by being officially adopted into the Kabuki family of Nakamura and given the name Nakamura, Kanzo IV. He is also a master of the Japanese Tea Ceremony, Ikebana (flower arrangement), and Sumi-e (back ink painting). Mr. Sato was the founding director of Japan House, a Japanese cultural center serving the University of Illinois and surrounding communities.

**Philip Johnston** (Choreographer) trained as a dancer with Helen Lewis in Belfast and at The London School of Contemporary Dance. He performed and choreographed in Europe and across the globe for 15 years before relocating to the United States. Philip was the artistic director for the Norwegian Modern Dance Company in Oslo and has appeared on film and television for the BBC, Channel Four, and NRK Norway. He has received numerous choreographic and dance fellowships from the Arts Council of Northern Ireland, the British Council, the Norwegian Fund for Performing Artists, the Norwegian Culture Council, the London School of Contemporary Dance, and the Skinners Guild of London. He was the recipient of the Charles and Harriet Luckman Distinguished Teaching Award at the University of Illinois. Publications include *The Lost Tribe in the Mirror: Four Playwrights of Northern Ireland* (Lagan Press, 2009) and *Nina Fonaroff: Life and Art in Dance* (Celtic Cat Publishing, 2015).

**Stephen Gawrit** (Composer) is a Chicago-based sound designer, composer, and playwright. Chicago credits include: *Sycamore* (Raven Theatre); *The Body of an American*; *The Bottle Tree* (Stage Left Theatre); *Push Button Murder*; *We Three*; *Jet Black Chevrolet* (the side project); *Animals out of Paper* (Shattered

Globe); *Three Sisters* (The Hypocrites); *Hammer*; *Marat/Sade*; *The Archivist* (The Right Brain Project); *Heathers: The Musical* (Oakton Community College); *Gilgamesh* (The Plagiarists); *All Girl Dracula* (The Chicago Mammals). Stephen is a proud graduate of the Chicago Academy for the Arts (Theatre, 2004), and studied at the National Institute of Dramatic Art Australia (NIDA).

**Robin McFarquhar** (Fight Director) is the Chair of Acting in the Department of Theatre, an accredited fight director/teacher with the Society of American Fight Directors, and an accredited teacher of the Alexander Technique (AmSAT). As a fight director/movement specialist, he has worked at major regional theatres throughout the country, including Steppenwolf, the Goodman Theatre, Chicago Shakespeare Theater, Writers Theatre, the Old Globe, the Long Wharf Theatre, South Coast Repertory, Shakespeare Theatre (Washington, DC), the Guthrie, and the Lyric Opera of Chicago and also at numerous Shakespeare festivals. His work has also been seen on Broadway, at the Royal Shakespeare Company, in the West End of London, on the national tour of *The Color Purple*, and on international tours to Japan, Cyprus, and Hungary. He has been nominated for two Jeff Awards (Chicago) and a Helen Hayes Award (Washington, DC) for his fight direction. At the University of Illinois, he has received the Excellence in Undergraduate Teaching Award and the Excellence in Research Award and is a University Scholar.

**Lorna Chavez** (Sound Designer) is a sophomore studying theatre with a concentration in sound design and technology. Her recent works include November Dance (2016) and *Stories That Need Telling* with Inner Voices Social Issues Theatre (2016).

**Dylan Kind** (Technical Director) is a second-year scenic technology MFA student from Great Falls, Montana, and the Technical Director for *Iago's Plot*. He received his BFA in theatre technology and design from The University of Evansville in Evansville, Indiana. After receiving his BFA, he moved to New York City to begin his professional career—mainly serving as a freelance carpenter, welder, and automation board operator. During his time in New York he worked at a variety of theatres including The Public Theater and The Signature Theater working on a wide range of shows including *Fortress of Solitude*, *Our Lady of Kibeho*, and The Public Theater's premiere of *Hamilton: An American Musical*. This summer, Dylan will be serving as the Technical Director for the Aspen Music Festival and School as part of the Aspen Opera Center. Dylan plans to continue his education and build on his skills at the University of Illinois.

**David Krupla** (Lighting Designer) is a second-year MFA lighting design student at the University of Illinois. Previous design credits include February Dance: *Designed Environments*, *Dreamgirls*, and *In the Blood* at the University of Illinois; *The Skin of Our Teeth*, *Twelfth Night*, and *The Crucible* at Cuyahoga Community College; *These are the Times* workshop production at Cleveland Public Theatre; *The World Goes Round* at Porthouse Theatre; *Ragtime*, *Cloud 9*, and *4.48 Psychosis* at Kent State University; *Next Fall* at Weathervane Playhouse; and *Sweeney Todd* and *A Chorus Line* at Hathaway Brown Theatre Institute. He holds a BA from Kent State University.

**Nick Loweree** (Stage Manager) is in his final semester of the MFA program for stage management. His most recent credits are *Poppea*, *Coppélia*, *Studioball I*, *A Midsummer Night's Dream*, 1984, and *Swan Lake* as the stage manager; and *Mission: Seraglio*, *Ragtime*, *Porgy and Bess*, *The Marriage of Figaro*, *The Merry*

*Widow*, and *Oh What A Lovely War* as the assistant stage manager. He has worked with companies such as Dance Heginbotham, The Utah Festival Opera and Musical Theatre, Lucky Plush Productions, The Nickel City Opera, Opera Columbus, The Champaign-Urbana Ballet, The Santa Fe Opera, The American Dance Festival, and the El Paso Opera. He holds a BFA in dance performance from the University of Texas at El Paso.

**Olga Maslova** (Costume Designer) designed costumes and sets for many prominent directors and choreographers in the United States and abroad. Among them are Bill T. Jones/Arnie Zane Company, Daniel Sullivan, Christopher Bayes, Ron Daniels, Pedro Salazar, and Daniel Helfgott. Her work was praised in *The New York Times*, *New Yorker*, *Village Voice*, *Boston Globe*, *Boston Intelligencer*, and *Art Fuse*. Recent credits include costumes for *Boris Godunov* and *Iolanta* for New Opera NYC (San Francisco tour); costumes for *Habrà que cantar en los tiempos difíciles?* at Teatro Colón, Bogota, Colombia; and Verdi's *Macbeth* for Panama Opera's on site performance at the 16th-century fortress ruins Panama La Viejo, Panama City. Future productions include costumes for the New Opera NYC production of *Golden Cockerel*, and the opening of a new opera, *Black Square*, which Olga co-wrote in a collaboration with European Oscar and Golden Mask-winning composer Ilya Demutsky.

Olga received her BFA with honors in directing from the State Academy of Culture, Kharkov, Ukraine. She holds two terminal degrees: MFA in dramaturgy from the State University of New York at Stony Brook, and MFA in costume and set design from NYU, Tisch School of the Arts.

**Julie Rundell** (Properties Master) has been the assistant properties director at Krannert Center since 1990. Her work has been seen at theatres in Montana, North Carolina, Michigan, Massachusetts, and Wisconsin, and occasionally, her work can be seen in Chicago. She has a BFA from the North Carolina School of the Arts.

**Susan Schuld** (Vocal and Speech Coach) has been acting and vocal coaching nationally for over 20 years. She has taught at numerous institutions over her career, including Virginia Commonwealth University, The Actors Studio at Pace University MFA program, Rutgers University Mason Gross School of the Arts BFA program, NYU Tisch School of the Arts CAP21, Circle in the Square Theatre School, Maggie Flanigan Acting Studio, The Linklater Center for Voice and Language, University of Northern Iowa, and served as the Director in Residence at Shakespeare's Globe in London, UK, for Mason Gross School of the Arts in 2003-04. She is a company member of Theatre Lila and Inertia Productions where she worked intensely in New York City for 10 years creating new work in the world of physical theatre. Additional regional acting and vocal coaching credits include American Players Theatre, Arkansas Shakespeare Theatre, Henley Street/Richmond Shakespeare; Playwrights Horizon's NYC; Mile Square Theater, New Jersey; Amphibian Productions, Texas; Colonial Theater, Pittsfield, Massachusetts; Berkshire Theatre Festival, Massachusetts; and Childsplay, Arizona. She has her MFA in acting from Rutgers University, she is a 2007 Designated Linklater Teacher, a 2014 Knight-Thompson Speechwork Associate, and a National Michael Chekhov Association Teaching Candidate.

**Adam Thatcher** (Voice and Speech Coach) is returning to his alma mater for this Illinois Theatre production. He received his MFA in acting from the University of Illinois in 2015 after receiving his BFA in musical theatre from the State University of New York at Fredonia (where he graduated magna cum laude). Adam began his work in Linklater-based vocal technique in New York and continued this technique throughout his career, teaching other actors. Along with Linklater, he incorporates other vocal techniques in his teaching (such as Rodenburg and Skinner), tying them with movement techniques (such as Feldenkrais and Laban). As an actor, Adam has performed in many productions, some of which include *The Tempest*, *Eurydice*, *The Merchant of Venice*, *The Elephant Man*, and *The Fantasticks*. He has performed nationally and internationally in various productions and musical theatre workshops. Adam currently resides in Chicago and is an artistic associate of the Polemic Theatre Company.

**Sharné Van Ryneveld** (Hair/Makeup Master) is in her second year of the MFA costume design program at the University of Illinois. She received her BA from The Cape Peninsula University of Technology in South Africa. This summer, she worked as a Dressing/Stitching Apprentice at the Santa Fe Opera in New Mexico. She designed *Tannhauser*, directed by Mathew Ozawa for the apprentice Scenes at the Santa Fe Opera. She was also awarded the Katherine M. Mayer Apprentice award for Most Esteemed Apprentice. Her previous design and assistant design experience includes working with choreographer Ping Chong on a dance piece called *Baldwin/NOW* with Dance at Illinois; *Kiss Me*, Kate with Lyric Theatre @ Illinois; and *1984* with Illinois Theatre.



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# PRODUCTION STAFF

## **ASSISTANT STAGE MANAGERS**

Colleen Accardo  
Kevin Troy

## **ASSISTANT TO THE DIRECTOR**

John Lattanzi

## **SCENIC CHARGE**

Christina Rainwater

## **ASSISTANT COSTUME DESIGNER**

Edith Moreno

## **COSTUME TECHNICIAN**

Caitlin Leyden

## **FIRST HAND**

Jessica Hensley

## **ASSISTANT LIGHTING DESIGNER**

Naomie Winch

## **MASTER ELECTRICIAN**

Kiana Schalk

## **AUDIO ENGINEER**

David Greenberg

## **DECK CREW**

Matthew Brooks  
Lamond Hopkins  
Phillip Smith

## **PROPERTIES CREW**

Li Kao  
Ethan Perry

## **WARDROBE CREW**

Jacklyn Ovassapian  
Nicholas Shanley  
Mackenzie Sinta

## **MAKEUP RUNNING CREW HEAD**

Sharné Van Ryneveld

## **MAKEUP RUNNING CREW**

Yaqi Liu  
Adeline Snagel  
Anika Vogen

## **LIGHTING BOARD OPERATOR**

Jacob Sons

## **SOUND BOARD OPERATOR**

Zeenah Hussein

## **ACKNOWLEDGMENTS**

Professor Juanita Rockwell, who guided her students to create the original script