

ILLINOIS THEATRE WE MAKE THEATRE MAKERS



THE MINOTAUR
ILLINOIS THEATRE

By Anna Ziegler | Tom Mitchell, director
Thursday-Saturday, October 27-29, 2016, at 7:30pm
Tuesday-Saturday, November 1-5, 2016, at 7:30pm
Sunday, November 6, 2016, 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



PROGRAM

THE MINOTAUR ILLINOIS THEATRE

By Anna Ziegler
Tom Mitchell, director

Thursday-Saturday, October 27-29, 2016, at 7:30pm

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Studio Theatre

This production will be presented with no intermission.

This production contains adult content and adult language, and is intended for mature audiences only.

The Minotaur is produced by special arrangement with The Gersh Agency (41 Madison Avenue, 33rd Floor, New York, New York 10010)

DIRECTOR'S NOTE

The Minotaur . . . was half man, half bull, and ate nothing but human flesh. Such a fearful monster could not go free, and the clever Daedalus constructed for him a labyrinth under the palace There the Minotaur was shut in, and as long as he was provided with victims to devour, he kept quiet. When he was hungry, he bellowed so loudly that the whole palace shook. King Minos had to wage war with the neighboring islands so he could supply the Minotaur with the prisoners of war for food.

—From D'Aulaire's Book of Greek Myths

Ariadne, the daughter of the king. . . became deeply enamored of Theseus, by whom her love was readily returned. She furnished him with a sword, with which to encounter the Minotaur, and with a clew of thread by which he might find his way out of the labyrinth. He was successful, slew the Minotaur, escaped from the labyrinth, and taking Ariadne as the companion of his way, with his rescued companions sailed for Athens.

—From Bullfinch's Mythology

On the way there they put in at the island of Naxos, and what happened then is differently reported. One story says that Theseus deserted Ariadne. She was asleep, and he sailed away without her . . . The other story is much more favorable to Theseus. She was extremely seasick, and he set her ashore to recover while he returned to the ship to do some necessary work. A violent wind carried him out to sea and kept him there a long time. On his return he found that Ariadne had died, and he was deeply afflicted.

—From Edith Hamilton's Mythology

Told and retold, mythology provides us a framework for understanding human experience. In various tellings of the myth of Theseus, Ariadne, and the Minotaur, we consider what it means to be a man, a woman, a beast, a human. It prods us to consider how those roles have become established and whether we need to perpetuate the roles or create our own. Anna Ziegler, an emerging voice in the American theatre, offers her perspective on the classical Greek tale. Through her play, we consider the "myths" of our own time.

The Myth of the Millennial Female:

Ahh, Urban Outfitters. If I had the money, a gargantuan part of my wardrobe would be from here. . . . They had these long sleeve plaid shirts for girls that I thought were adorable. I bought one for \$60 (rather have no lunch for a couple of days, I suppose) which is admittedly kind of ridiculous if you don't have a disposable income . . . The point being. . . I really wanted another shirt, the same one in different colors. I searched, online and in person, as many places as I could think of. Nothing similar for any cheaper. So I rolled my eyes and bought another.

—From Sophie B. on Yelp.com online review

The Myth of the Frat Bro:

When I see guys who cook hogs – I know I've found my type of people. . . . Their house is incredible. They have recently won awards for outstanding recruitment and chapter improvement. They like making gigantic paddles. These guys are doing a lot of things right.

—From The FraternityAdvisor.com,
"Case Study: What Fraternity Would I Join
at the University of Illinois?"

The Myth of the Black Male:

A videotaped police shooting of a black man in Tulsa on Friday has prompted the chief of police to ask the Justice Department to investigate and has the man's family crying foul. . . In the video taken from the helicopter, a male is heard to say, "That looks like a bad dude too. He might be on something."

—From USA Today.com, "Video shows unarmed black man Terrence Crutcher shot by Tulsa officer"

The Minotaur was workshopped at the University of Illinois with MFA Acting and Design students coordinated by Department of Theatre Professor Robert G. Anderson in 2012 as part of a project with the Lark Theatre New Play Development Program. We are excited to bring the completed play to the Studio Theatre stage four years later.

—Tom Mitchell, director



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.

THE MINOTAUR

PLAYWRIGHT

Anna Ziegler

DIRECTOR

Tom Mitchell

SCENIC DESIGNER

Emma St. John

COSTUME DESIGNER

Samantha C. Jones

LIGHTING DESIGNER

Naomie S. Winch

SOUND DESIGNER

Nora Simonson

PROPERTIES MASTER

Adriane Binky Donley

FIGHT CHOREOGRAPHER

Zev Steinberg

STAGE MANAGER

Hannah Schumacher

TECHNICAL DIRECTOR

Adina Lee Weinig

CAST

MINOTAUR

S. Janjay Knowlden

RABBI

Maureen Sanderson

LAWYER

Mark Tyler Miller

PRIEST

Aryamehr Mohseni

ARIADNE

Sara Freedland

THESEUS

Patrick Weber

PROFILES



Sara Freedland (Ariadne) hails from Los Angeles, California, and is a senior in the BFA Acting Program at the U of I. Her credits at Krannert Center include John Steinbeck's *The Grapes of Wrath* (Al's Girl/ Tap Dancer), *The Other Shore* (Old Lady), *Into the*

Woods (Little Red Riding Hood), and *Oh What a Lovely War* (Young Girl). Other local credits include the Doctor in *The Duchess of Malfi*, Michelle Sterling-Matthews in *Might*, a part of the all-female ensemble of *Call Me Woman* at the Armory Free Theatre, and Philia in Champaign-Urbana Theatre Company's *A Funny Thing Happened on the Way to the Forum*. She was selected in 2016 for the Acting Company at the National Theater Institute at the Eugene O'Neill Theater Center. Her credits include *Death of a Lemon Tree* (Girl), *And of the Daughter* (Veronica), and *Prediction Error* (Claire).



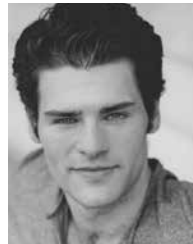
S. Janjay Knowlden (Minotaur), a Champaign native, is pursuing his BFA in Acting at the University of Illinois. This is his fifth appearance in the Studio Theatre, following his time playing Reverend D/Baby in *In the Blood* (directed by Lisa Gaye Dixon). Previous

stage roles include Card Player/Father in *The Other Shore* (directed by Sandra Zielinski), Jim in *Not About Nightingales* (directed by Thomas Mitchell), and Male Soloist in *Oh What a Lovely War* (directed by Robert G Anderson). Film credits include Ben Hoene's *Indian Ben*, John Isberg's *Listen*, and Derek Souders' *Double Exposure*. Janjay is the co-founder of film production company Protagonist Pizza Productions.



Aryamehr Mohseni (Priest) is a native of Chicago, and is enrolled in his senior year in the Studio Acting BFA program here at the University of Illinois. He recently performed in the Illinois Theatre productions John Steinbeck's *The Grapes of*

Wrath, 1984, and *Not About Nightingales*, as well as Indiana University's *School for Scandal*.



Mark Tyler Miller (Lawyer) holds his BFA in Theatre from Cornish College of the Arts in Seattle, Washington. He is currently pursuing his MFA in Theatre here at the U of I. Past roles include Orsino in *Twelfth Night*, Fortinbras in *Hamlet*, and Slank/Hawking Clam in *Peter*

and the Starcatcher (Illinois Shakespeare Festival), Mike in *33 Variations* and Claude in *HAIR* (ArtsWest Playhouse), Richard Mason in *Jane Eyre* (Taproot Theatre Company), and Bobby in *Postcards from Hotel Cassiopeia* (NYC Strawberry Theatre Festival).



Maureen Sanderson (Rabbi) is a junior studying Communication with minors in Theatre and Public Relations. *The Minotaur* is her first Illinois Theatre production. Her local credits include Tilly in *She Kills Monsters* (Station Theatre), Disciple in *Godspell* and Lucy

in *Avenue Q* (Illini Student Musicals), and Mary in *The N-Town Plays* (Penny Dreadful Players).



Patrick Weber (Theseus) is a sophomore in the BFA Acting program at the U of I. He is from the Northwest side of Chicago (from a neighborhood called Edgebrook) where he has been doing theatre since he was a child. This is Pat's first production at Krannert

Center. Performance credits in Chicago include *Rudolph the Red Nosed Reindeer: The Musical* (Fireball) with Emerald City Theatre. He has also been a part of The GIFT Theatre's mentorship program and performed in their production of *TEN* (John York).



Tom Mitchell (Director) is Associate Head of the Department of Theatre. Last season he directed *1984* by *George Orwell* in the Colwell Playhouse Theatre. Tom has directed lost plays by the twentieth-century Spanish playwright, Jose Lopez Rubio,

and the premiere and national tour of James Still's play *Meet Me Incognito* for the Metro Theatre Circus of St. Louis. At the Krannert Center he has staged plays of Moliere, adaptations of Charles Dickens, and musicals of Rodgers and Hammerstein. Locally, he directed recent productions of *Hay Fever*, *Around the World in 80 Days*, and *Freud's Last Session*. A specialist in the early plays of American playwright Tennessee Williams, Mitchell is currently working on a theatrical adaptation of unpublished short stories by that author. In spring 2016, he took students to New Orleans with a production of Williams' unpublished play *Goat Song*. Recently Mitchell was a presenter for the Tennessee Williams Institute in Provincetown, Massachusetts, and is an honorary faculty member at Inner Mongolia University Arts College where he staged scenes from *Glass Menagerie* with Chinese

and American student actors. Mitchell served on the national selection committee of the Kennedy Center American College Theatre Festival travelling the nation to review 56 university productions. For several years, Mitchell directed, taught, and chaired the Summer Theatre Program at the Interlochen Center for the Arts in Northwest Michigan.

Adriane Binky Donley (Properties Master) is the Properties Director at Krannert Center, as well as the head of the Properties Design and Management MFA program for the Department of Theatre. Before moving to Champaign, Binky was an Assistant Professor at Ithaca College, heading the areas of props and scenic art. She has also worked as a Prop Master at Actor's Theatre of Louisville's Humana Festival, and The University of Virginia. As a Prop Artisan, she has worked at Actor's Theatre of Louisville, Alley Theatre, Hanger Theatre, Seaside Musical Theatre, and Virginia Shakespeare, among others. She has a BA from the University of South Florida and an MFA from the university of North Carolina School of the Arts.

Samantha C. Jones (Costume Designer) is returning to Illinois Theatre for this timeless piece of theatre. A Visiting Professor of Costume Design within the Department of Theatre, she is also an active designer in the Chicago theatre community. Some recent credits include Jackalope Theatre's premiere production of *Prowess*, Lookingglass Theatre's world premiere of *Thaddeus & Slocum*, TimeLine Theatre Company's *Inana*; Victory Gardens Theatre's *Samsara* and *The Gospel Of Lovingkindness*, Baliwick Chicago's *Dessa Rose* and *See What I Wanna See*, and Next Theatre's *Great God Pan*. Regionally she has designed for Triad Stage, Indiana Repertory Theatre, Peninsula Players Theatre, and Renaissance Theatreworks (among others).

Hannah Schumacher (Stage Manager) is a junior pursuing her BFA in Stage Management at the U of I. This past summer, she worked at Children's

Theatre Company in Minneapolis on *Bat Boy: The Musical* as an Assistant Stage Management intern. At Krannert Center she has been the assistant stage manager for *In the Blood*, *The Other Shore*, *'Tis Pity She's a Whore*, and the stage manager on the Dance at Illinois Fall 2015 Senior Thesis Concert.

Nora Simonson (Sound Designer) is a sophomore studying Sound Design and Technology at the U of I. She has previously designed for the Station Theatre in Urbana and the Dance at Illinois production of Studiodance I Extended. This will be her Illinois Theatre debut.

Emma St. John (Scenic Designer) is a junior Scenic Design major from Elgin, Illinois. *The Minotaur* is her first Illinois Theatre production. She has previously been involved in Lyric Theatre @ Illinois as the Assistant Scenic Charge for *A Midsummer Night's Dream* and assistant scenic designer for *Beatrice and Benedict*. Emma has designed several student-run shows on campus such as *Urinetown* with Illini Student Musicals, *Waiting for Godot* with Penny Dreadful Players, and *As Wind in Dry Grass* with Armory Free Theatre. In the spring of 2017, she will be the Scenic Charge for *Failure: A Love Story* with Illinois Theatre.

Adina Lee Weinig (Technical Director) is a second-year MFA candidate for Scenic Technology. Recent work includes *In the Next Room*, *The Profane*, and *Taming of the Shrew* at Chautauqua Theatre Company as the Technical Director for the 2016 season. Prior to coming to U of I, Adina worked as the Assistant Technical Director at Court Theatre in Chicago for five years where she worked on three world premieres: *The Good Book*, *Native Son*, and *Iphigenia in Aulis* translated by Nicholas Ruddell, as well as many other shows.

Naomie Shanna Marie Winch (Lighting Designer) is in her second year as an MFA candidate in Lighting Design & Technology at the University of Illinois, by way of Southern California. She is thrilled to be a part of *The Minotaur* as her first design credit for Illinois Theatre. Naomie's previous credits include Tennessee Williams's *Cat on a Hot Tin Roof* (2014), *November Dance 2015* (2015) for Dance at Illinois, and *Circle Mirror Transformation* (2016) at Interlochen Center for the Arts in Northwest Michigan. In addition to designing for academia, she has also worked on several regional theatre productions as an Assistant Lighting Designer.

Anna Ziegler (Playwright) is an award-winning playwright whose play *Photograph 51* was recently produced in the West End with Nicole Kidman and won London's 2016 WhatsOnStage Best New Play award. *Photograph 51* explores Rosalind Franklin's role in the discovery of the DNA double helix. *The Minotaur* was developed at the McCarter Theatre and was part of the Lark New Play Initiative in which Ziegler was paired with the University of Illinois Department of Theatre for ongoing development of the play. It premiered at the Synchronicity Theatre in Atlanta in 2012. Her play *Boy* was nominated for the 2016 John Gassner Award by the Outer Critics Circle. In reviewing her 2015 play, *A Delicate Ship*, New York Times' reviewer Charles Isherwood observed that "Ms. Ziegler's quietly luminous language has a luminous beauty, and her talent for creating characters whose complicated depths are just visible on their surfaces is still more remarkable."

PRODUCTION STAFF

ASSISTANT TO THE DIRECTOR

Michael Byrd

ASSISTANT STAGE MANAGERS

Zeenah Hussein

Madison Paez

PRODUCTION ASSISTANT/CREW HEAD

Grace Chariya

ASSISTANT COSTUME DESIGNER/COSTUME TECHNICIAN/ WARDROBE HEAD

Miriam Jurgensen

ASSISTANT LIGHTING DESIGNER

Stuart Wilson

SCENIC ARTIST

Evan Park

MASTER ELECTRICIAN

Eric Van Tassell

AUDIO ENGINEER

David Greenberg

DECK RUNNING CREW

Villale Song

Anika Vogen

PROP RUNNING CREW

Jet Mendes

Zoe Nemetz

WARDROBE RUNNING CREW

Adele Snagel

Kevin Woodrow

HAIR/MAKEUP RUNNING CREW

Samantha Padillo

LIGHT BOARD OPERATOR

Konrad Ciolkosz

SOUND BOARD OPERATOR

Ryan Neil

THE MINOTAUR CONCERT EVENT
INTO THE LABYRINTH: ARIADNE & THESEUS

SUNDAY, OCTOBER 30, 2016, AT 1PM | STUDIO THEATRE

Contemporary chamber music for harp, string quartet, and voice
Ann Yeung and Tom Mitchell, artistic direction

A Sunday showcase featuring award-winning students from the School of Music and the Department of Theatre in an immersive performance, featuring the iconoclastic music of Canadian sonic environmentalist, composer, and educator, R. Murray Schafer, from his *Patria V: The Crown of Ariadne*, inspired by the timeless myth of Ariadne, Theseus, and the Minotaur. Featured works include the mesmerizing *The Crown of Ariadne* for solo harpist with percussion instruments and the powerful *Theseus* for harp and string quartet. Presented in conjunction with Illinois Theatre's production of *The Minotaur* by Anna Ziegler.

DEPARTMENT OF THEATRE/SCHOOL OF MUSIC STUDENT SHOWCASE