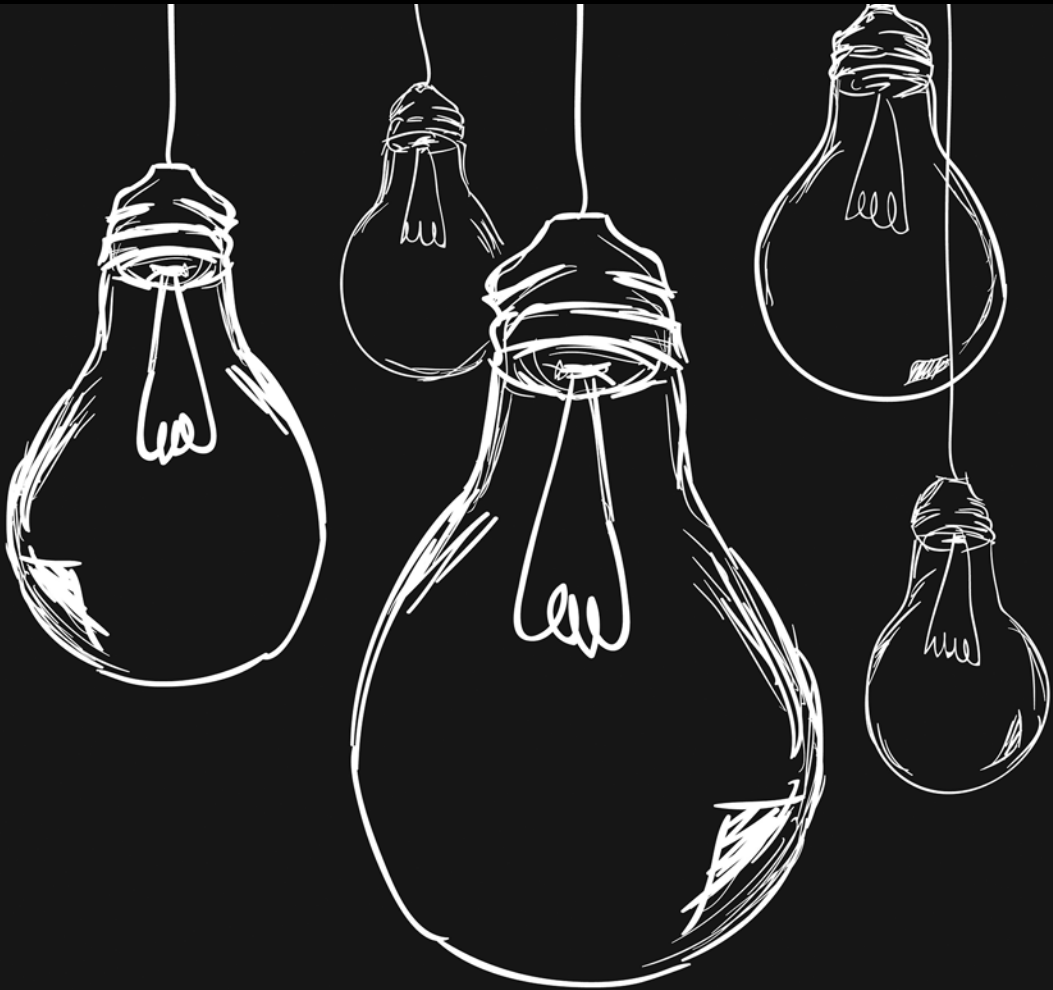


ILLINOIS THEATRE WE MAKE THEATRE MAKERS



MR. BURNS, A POST-ELECTRIC PLAY

ILLINOIS THEATRE

By Anne Washburn | Lisa Gaye Dixon, director
Thursday-Saturday, October 13-15, 2016, at 7:30pm
Thursday-Saturday, October 20-22, 2016, at 7:30pm
Sunday, October 23, 2016, at 3pm
Colwell Playhouse



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

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DIRECTOR'S NOTE

This is a story about the telling of stories: about how we tell them, and why. For millennia, human beings have used story telling as a way to share collective societal ethics, information, and ideals, and as a way to bring us closer together inside of the communities we built, or into which we had been born. There is the pervasive and apocryphal tale told in countless “Introduction to Theatre” classes about early humans squatting round a campfire sharing stories of the hunt, of encounters with other tribes, of trying to explain the existence of stars. Supposedly, as humans became more “civilized,” our stories evolved—moving from pantomimes by firelight to epic Broadway productions with flying Spidermen climbing vertical set pieces and bright-winged Angels soaring out over heads of audiences. Now (for an exorbitant price) one can experience smoke, mirrors, and all manner of technological spectacle and sleight of hand that serve as augmentation to or replacement for our imaginations.

Though the size and complexity of our story telling has grown, the basic root of our stories has not. I speak most specifically of the Western canon and its roots in Greek and Roman mythology. Tales of Gods, Goddesses, Heroes, Heroines, unsuspecting everyday shepherds, classically beautiful young women and men—all striving toward the western ideals of “true love,” “happiness,” and singular self-satisfaction—have permeated all facets of our society on all levels, and these 6,000 year old stories are the standards by which we *still* measure our twenty-first century levels of fulfillment.

And this, dear reader, is where tonight’s performance comes in.

Suppose, just suppose, that tonight the world ended, and that tomorrow you and I had to begin anew?

What would be the stories we would choose to carry over? What values? What ideals, hopes, dreams? What part of our current everyday culture would we deem important enough to survive **THE APOCALYPSE**? Popular culture is chock-full of possibilities, but one stands out as both harbinger and case in point—a clever little television show that has outlasted three presidents, numerous fashion trends, and has embedded countless phrases and sayings into American culture across all levels of society: *The Simpsons*.

That is what tonight’s production is about: *The Simpsons* and the apocalypse (but not necessarily in that order).

It is also a play about how we choose what to keep believing in, how we discover (and rediscover) what is truly important to us, and how a shared collective memory (no matter how tattered, twisted, and torn) can unite our chosen tribes in remembrance and celebration—how shared culture can give us purpose, and give our lives meaning even in the darkest of times.

It’s weird, no doubt about it. Those of you who know me know that I find that to be a compliment. So. . . sit back, join us on tonight’s journey to the near and far distant future, and ponder along with us: the nature of existence, memory, and connection. The WHY of it all.

And, in the words of Homer Simpson, “I’ve seen plays better than this. . . . *Honest-ta-God PLAYS!*”

Lisa Gaye Dixon, Director

MR. BURNS, A POST-ELECTRIC PLAY

PLAYWRIGHT

Anne Washburn

MUSIC

Michael Friedman

LYRICS

Anne Washburn

DIRECTOR

Lisa Gaye Dixon

MUSIC DIRECTOR

Cara Chowning

CHOREOGRAPHER

Aaron R. White

FIGHT CHOREOGRAPHER

Zev Steinberg

VOICE AND SPEECH COACHES

Susan Schuld

Adam Thatcher

SCENIC DESIGNER

Jaclyn Zimmerman

COSTUME DESIGNER

Nicole Zausmer

LIGHTING DESIGNER

Michael Shoaf

SOUND DESIGNER

Tyler Stewart Knowles

STAGE MANAGER

Chenglin Xin

TECHNICAL DIRECTOR

Robert J. Jenista

ACT II MUSICAL ARRANGEMENT

Jordan Coughtry

CAST

MATT/HOMER/SCRATCHY

Nick Lannan

JENNY/MARGE/LISA

Ellen Magee

SUSANNAH/LISA/ITCHY

Elana Weiner-Kaplow

SAM/BART/MR. BURNS

Chris Khoshaba

COLLEEN/FIRST FBI AGENT/MARGE

Jessica Kadish

**GIBSON/HUSBAND/SIDESHOW BOB/
HOMER**

Jordan Coughtry*

QUINCY/BUSINESSWOMAN/BART

Allie Wessel

EDNA KRABAPPEL

Alex Smith

**SECOND FBI AGENT/MAGGIE/
ENSEMBLE**

Ezzy Fishbein

ENSEMBLE

Ethan Perry



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

SCENIC BREAKDOWN

ACT I

The near future

Somewhere in America. The woods. A fire.

ACT II

7 years later

A rehearsal space

20-minute intermission

ACT III

75 years later

The tragic tale of the Simpson family

This production includes the use of simulated gunfire, smog effects, and strobe lights.

PROFILES



Jordan Coughtry (Gibson/Husband/Sideshow Bob/Homer) is in the MFA Acting Program at the University of Illinois. Credits include 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).



Ezzy Fishbein (Second FBI Agent/Maggie/Ensemble) is from Glencoe, Illinois, and is currently a junior pursuing a BFA in Acting. Her most recent credit with Illinois Theatre was the production of John Steinbeck's *The Grapes of Wrath* (Ruthie). She has

also performed in the Armory Free Theatre's productions of *Call Me Woman* (Deviser) and *As Wind In Dry Grass* (Gabby). She participated in the 2014 reading of *Good Kids* (Madison) by Naomi Iizuka.



Jessica Kadish (Colleen/First FBI Agent/Marge) is an Acting MFA student from Massachusetts. She last appeared at Krannert Center in *Kingdom City* (Miriam). In Chicago, she is an ensemble member with Teatro Aguijón 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), *Absent Father* (Vanguard Cinema), and *Lady of the Dead* (2by2 Films). She holds a BA in Theater and Performance Studies from the University of Chicago and has also studied at the University of Buenos Aires. Jessica also works as a director and teaching artist in Chicago and is represented by Gray Talent Group.



Chris Khoshaba (Sam/Bart/Mr. Burns) from Skokie, Illinois, is a senior Acting BFA student at the University of Illinois. His previous credits include John Steinbeck's *The Grapes of Wrath* (George Rustbucket), *Not About Nightingales* (Schultz), and *Oh What a*

Lovely War (Ensemble). His Armory Free Theatre productions include *Rockman* (Rock) and *The Duchess of Malfi* (Ferdinand).



Nick Lannan (Matt/Homer/Scratchy) is returning to Krannert Center's stages after his debut in John Steinbeck's *The Grapes of Wrath* (1st Agricultural Officer/Deputy Sheriff). He is currently on his first semester of the Studio Program working towards his

BFA in Theatre Performance at the University of Illinois, after spending six years in the United States Marine Corps. He has also performed at the Armory Free Theatre and the Illini Ballroom in such roles as Third Sheperd in *Second Sheperd's Play*, Priceps 3 in *The Assumption of Mary*, Michael Doyle in *Listen*, "FAP-App" Developer in *Moonside Manners*, and at Parkland's Second Stage Theatre as The Mute in *The Fantastiks*. Outside of stage work, Nick has a number of film and commercial credits from the Champaign-Urbana community.



Ellen Magee (Jenny/Marge/Lisa) hails from Ann Arbor, Michigan, and is a junior pursuing a BFA in Acting at the U of I. She appeared most recently in the Lyric Theatre @ Illinois production of *Kiss Me Kate* (Gangster #2) and Illinois Theatre's *Kingdom City* (Katie).

Other credits include Illinois Theatre's production of *1984* (Kid/Prole Woman), the formal reading of *Good Kids* (Skylar), and the Celebration Company at the Station Theatre's production of *Appropriate* (Cassidy).



Ethan Perry (Ensemble) is originally from Detroit, Michigan. He is a sophomore pursuing his BFA in Acting, and this is his first performance at Krannert Center. In high school, Ethan performed in *Guys and Dolls* (Gambler), *Barnum* (Amos Scudder), and *The Music Man* (Mayor Shinn).



Alexandra Smith (Edna Krabappel) is from Plainfield, Illinois, and a junior Acting BFA student. This is her third show at Krannert Center, where she previously appeared in *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*, and *Call Me Woman*.



Elana Weiner-Kaplow (Susannah/Lisa/Itchy) is a junior in the Acting BFA program. Her previous productions at Krannert Center include *A Dream Play* (Kristin/Billsticker), a staged reading of *Middletown*, and Student Playwrights Outreach Theatre.

She has also performed in a number of Armory Free Theatre productions including *Ludus de Antichristo* (Synagoga), *Adaptations at the Armory*, *The Wild Party* (Ensemble), *Assassins* (Emma Goldman), and *Impulse 24/7*. In addition to her work at the U of I, she worked in Tel Aviv for a year as the projections operator at the Na Laga'at Theatre for the Deaf and Blind. She recently returned from four months of backpacking in Nepal and India where she worked with the NGO Nyayik Snasar to provide leadership training for Nepali youth.



Allie Wessel (Quincy/Businesswoman/Bart) is a junior pursuing her BFA in Acting at the University of Illinois. Previous credits in the Champaign-Urbana area include a reading of Naomi Iizuka's *Good Kids* (Amber), *Will Grayson* (Maura),

Might (Sabrina), *The Effects of Gamma Rays on Man-in-the-Moon Marigolds* (Ruth), *Kingdom City* (Crystal), and *Call Me Woman* at the Armory Free Theatre. She is also a writer and performer with Potted Meat Sketch Comedy on the U of I campus.



Lisa Gaye Dixon (Director) has worked professionally across the country and around the globe. She began her professional career with the Steppenwolf Theatre Company of Chicago in a revival of *For Colored Girls Who Have Considered Suicide*

When *The Rainbow is Enuf*, and has performed on the stages of the Royal Shakespeare Company and the New Globe Theatre in London, and regionally in the US at the Attic Theatre (Detroit, Michigan), Performance Network (Ann Arbor, Michigan), Lost Nation Theatre (Vermont), The Kitchen Theatre (Ithaca, New York), GEVA Center (Rochester, New York), the Illinois Shakespeare Festival, and Milwaukee Shakespeare. Most recently she appeared as the Ghost of Christmas Present at the Goodman Theatre in their perennial production of *A Christmas Carol*, and in October 2015 premiered her one-woman show (which she co-wrote and performed) entitled *My Case Is Altered: Tales of a 21st Century Roaring Girl* at Willamette University in Salem, Oregon. Film credits include *The Trouble with Men* and

Women (BBC/IFC), *Leading Ladies*, and *USING*. At the University of Illinois, Lisa has directed several popular productions for Illinois Theatre, all dealing with a range of social and political issues that address and reveal the common threads of humanity, and the universality of experiences across racial, cultural, class, economic, gender, and sexual lines.



Cara Chowning (Music Director) is a coach and collaborative artist who is equally at home in vocal and instrumental repertoire. She has performed extensively throughout the United States, South America, and Europe as duo partner, chamber

musician, and orchestral pianist. She has served on the accompanying faculties of the Cleveland Institute of Music and the American Institute of Music Studies in Graz, Austria, as well as the faculties of Simpson College, Oklahoma City University, and the University of Illinois at Urbana-Champaign. She returns this season as a guest coach and conductor at the University of Missouri Kansas City Conservatory of Music/Kansas City Lyric Opera Apprentice Program.

As music director, conductor, and pianist, Chowning has prepared opera and musical theatre productions at the professional, young artist, and collegiate levels. She has served on the music staff of Cleveland Opera, Lyric Opera Cleveland, Opera Cleveland, Kansas Lyric Opera, and the Bar Harbor Music Festival in the capacities of Assistant Chorus Master, Staff Pianist, Coach, and Musical Director. Chowning's former students and singers from her private coaching studio can be heard in young artist programs, theatre series, and opera houses such as the Metropolitan Opera, Kansas Lyric, Union Avenue Opera, Minnesota Opera, San

Francisco Opera, and Writers Theatre. Chowning is a frequent guest on recital series throughout the Midwest and Northeast Ohio and has been broadcast on WFMT, WCLV, and Iowa Public Radio. She has performed at the National Flute Association's Convention and the International Double Reed Society Convention as competition pianist and recitalist.

Chowning holds performance degrees in piano and collaborative piano from Northwestern University and the Cleveland Institute of Music and a Doctor of Musical Arts in Accompanying and Vocal Coaching from the University of Illinois at Urbana-Champaign.



Aaron R. White (Choreographer), a Chicago native, earned his MFA from New York University Tisch School of the Arts and his BFA from the University of Illinois at Urbana-Champaign, both in Dance Performance and Choreography. He has

danced for the Sean Curran Company, Trainor Dance, and Project44 along with a host of other notable choreographers. Most recently, White participated in the prestigious SpringBoard Danse Montreal, which invites 120 dancers from across the world to work with various international dance companies and choreographers. As a Reiki Master-Teacher, Aaron R. White wishes to be a beacon of light to support others, illuminate fears, and facilitate healing through Reiki, dance, and education.

Robert J. Jenista (Technical Director) is a third-year MFA candidate in the Scenic Technology program. He holds a BA in Theatre from the University of Notre Dame. Robert recently returned from his second season with Hope Summer Repertory Theatre where he worked

as the Technical Director (2016) and Assistant Technical Director (2015). Previously, he has worked as the Assistant Technical Director for the Notre Dame Shakespeare Festival (2010, '12, and '14 seasons), a faculty intern in Theatre at the Culver Academies (2011-13), and as a carpenter at Syracuse Stage (2013-14). His credits at the University of Illinois include *In The Blood* (Technical Director), *The Other Shore* (Technical Director), *Into the Woods* (Assistant Technical Director), and having served as the Opera Technical Director for Lyric Theatre @ Illinois' 2014-15 season. Robert is dedicated to safety and serving as a student advocate.

Tyler Stewart Knowles (Sound Designer) is a second-year MFA Sound Design student. His recent credits include *Kiss Me, Kate*; John Steinbeck's *The Grapes of Wrath*; *Beatrice and Benedict*; and *The Merry Widow* at the U of I. During the summer of 2016, Tyler was the Assistant Sound Shop Supervisor at Hope Summer Repertory Theatre where he designed *The Cat in the Hat* and *Go, Dog! Go*.

Lindsey Sample (Properties Master) is a third-year MFA Graduate student studying Properties Design and Management. She is a native of Des Moines, Iowa, received her BA in Theatre from the University of Northern Iowa in Cedar Falls. Previous productions with Illinois Theatre include John Steinbeck's *The Grapes of Wrath*, *1984*, and *Not About Nightingales*, as well as assisting on *Oh What a Lovely War* and *Polaroid Stories*. Her most recent professional position was Props Artisan for the 2016 season of the Utah Shakespeare Festival in Cedar City, Utah.

Susan Schuld (Voice 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 Actor's 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 2003-4. 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 Horizons, New York City; Mile Square Theater, New Jersey; Amphibian Productions, Texas; Colonial Theater, Massachusetts; Berkshire Theatre Festival, Massachusetts; and Childsplay, Arizona. She has her MFA in Acting from Rutgers University, is a 2007 Designated Linklater Teacher, and a 2014 Knight-Thompson Speechwork Associate.

Michael Shoaf (Lighting Designer) is a third-year MFA Lighting Design candidate at the University of Illinois. He has a BFA in Theatre Arts studying Lighting and has chosen to pursue his Masters in Lighting to further develop his eye for design. Michael's annual Christmas light display draws many spectators from the community.

Zev Steinberg (Fight Choreographer) is a visiting professor of Stage Combat, Movement, and Acting at University of Illinois. Zev has choreographed violence in theatres all over the Midwest and has been recognized 11 times for his artistic achievements. Zev is a Certified Teacher and recipient of the Paddy Crean Award with the Society of American Fight Directors. Zev is also a certified yoga teacher. Zev holds his MFA in Acting from Michigan State University, after graduating with a BFA from the Department of

Theatre at the University of Illinois.

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 U of I 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.

Chenglin Xin (Stage Manager) is a second-year MFA Stage Management student at the U of I. She completed her undergraduate study in China and served as event stage manager in the art troupe of her university. She worked for the *Madagascar Live* China tour and *Ghost the Musical* during previous summers. Her local credits include Assistant Stage Manager for *1984* and *A Midsummer Night's Dream*, Stage Manager for *Studio Dance II*, and for *I Love You, You're Perfect, Now Change* (Parkland Second Stage).

Nicole Zausmer (Costume Designer) is a second-year MFA Costume Design student at the U of I. She received her BA from Indiana University (2012). Her recent assistant design work includes *Long Lost* and John Steinbeck's

The Grapes of Wrath (Illinois Theatre), and the Lyric Theatre @ Illinois production of *Beatrice and Benedict*. She has also been the designer for *Man of La Mancha* (Bigfork Summer Playhouse), *A Funny Thing Happened on the Way to the Forum* (Metropolitan State University of Denver), *Tarzan* (BSP), *Boeing-Boeing* (Town Hall Arts Center), *Chicago* (BSP), and *Mary Shelley's Frankenstein* (Oklahoma City Theatre Company).

Jaclyn Zimmerman (Scenic Designer) is a second-year MFA student at the University of Illinois. Her most recent credit is a production of *Spamalot* at Thunder Bay Theater. She has also worked with the Seoul Shakespeare Company in South Korea on their production of *Titus Andronicus*.

PRODUCTION STAFF

PROPERTIES MASTER

Lindsey Sample

SCENIC CHARGE

Christina Rainwater

SHOW CARPENTER

Bobby Reynolds

HEAD COSTUME TECHNICIAN

Jessica Hensley

COSTUME TECHNICIAN

Chante Knight

Michelle Pettit

MASTER ELECTRICIAN

Zachary Fellhauer

AUDIO AND MIX ENGINEER

Luke Parker

ANIMATOR

Anja Hose

ASSISTANT PROPERTIES MASTER

Kira Lyon

ASSISTANT COSTUME DESIGNER

Edith Moreno

ASSISTANT LIGHTING DESIGNER

Michael Cummings

ASSISTANT TO DIRECTOR

Sofia Fey

ASSISTANT STAGE MANAGERS

Matthew Brooks

Roba El Shamy

HAIR/MAKEUP MASTER

Sharne Van Ryneveld

PRODUCTION ASSISTANTS

Casey Griffin

Kevin Troy

DECK/FLY CREW

Maranda Jenkins

Lily Newton

Kyle Norbut

Phillip A. Smith

PROPS CREW

Alex Gill

Tanatiu Ruiz-Escobedo

WEAPONS MASTER

Alejandro Mata

COSTUME RUNNING CREW

Sam DeGiacomo

Erin Ryan

Mackenzie Sinta

Nicolas Shanley

HAIR & MAKEUP RUNNING CREW

Kathleen Sullivan

Helen Swearingen

SOUND BOARD OPERATOR/MIC TECHNICIAN

Miykael Hutchins

LIGHTING BOARD OPERATOR

Carolyn "Kiana" Schalk

FOLLOW SPOT OPERATORS

Nico Krauss

Jacklyn Ovassapian