

ILLINOIS THEATRE WE MAKE THEATRE MAKERS



ROMEO AND JULIET
ILLINOIS THEATRE

By William Shakespeare | Robert G. Anderson, director
Thursday-Saturday, March 2-4, 2017, at 7pm and 9:30pm
Thursday-Saturday, March 9-11, 2017, at 7pm and 9:30pm
Sunday, March 12, 2017, at 3pm and 5:30pm
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

ROMEO AND JULIET

ILLINOIS THEATRE

By William Shakespeare

Robert G. Anderson, director

Thursday-Saturday, March 2-4, 2017, at 7pm and 9:30pm

Thursday-Saturday, March 9-11, 2017, at 7pm and 9:30pm

Sunday, March 12, 2017, at 3pm and 5:30pm

Colwell Playhouse

Talkback after the performance on Thursday, March 9, 2017.

This production includes smoke effects and gun shots.

This production will be presented with no intermission.

DIRECTOR'S NOTE

Of all the tragic events in *Romeo and Juliet*, perhaps the most tragic thing is that none of them had to happen. The constant feuding, blind hatred, and relentless violence between “two households both alike in dignity” is something our society is all too familiar with. Planting this play in 1970s America calls upon our personal recollections of these battles, as the decade was rife with political and cultural tensions, social conflict, rebellion, and hope in the midst of destruction.

The senseless violence that Shakespeare wrote about, which we call to mind onstage as we recreate a world from 40 years ago, and that we see perpetuated still today can often leave us feeling useless as we sit in a dark theatre. But while art can't literally take the bullets out of the guns, it can help repair in humanity the thing that makes us so quick to fire them. Art can make us more empathetic, more connected with each other, and more willing to open our hearts. With that hope in mind, we present *Romeo and Juliet* as an agent of change and activism.

-Jessica Elliott, Assistant to the Director

This production is dedicated to the memory of Takiya Holmes.

ROMEO AND JULIET

PLAYWRIGHT

William Shakespeare

DIRECTOR/ADAPTOR

Robert G. Anderson

SCENIC DESIGNER

Regina Garcia

COSTUME DESIGNER

Sharné van Ryneveld

LIGHTING DESIGNER

Eric Van Tassel

SOUND DESIGNER

David Greenberg

PROPERTIES MASTER

Kristen Nuhn

HAIR/MAKEUP MASTER

Sharné van Ryneveld

VOCAL/TEXT COACHES

Susan Schuld

Adam Thatcher

FIGHT CHOREOGRAPHERS

Robin McFarquhar

Zev Steinberg

STAGE MANAGER

Autumn J. Mitchell

TECHNICAL DIRECTOR

Robert J. Jenista

DRAMATURG/ADAPTOR

Andrea Stevens

CAST

ROMEO

Xavier Roe

JULIET

Alexis Walker

FRIAR LAURENCE

Raffael Sears*

MERCUTIO

Maya Prentiss

NURSE

Noelle Klyce

TYBALT

Jordan Gleaves

CAPULET

Janjay Knowlden

LADY CAPULET

Marlene Slaughter

MONTAGUE

Cory Sutton

LADY MONTAGUE

Danyelle Monson

PARIS

Alejandro Mata

BENVOLIO

Vincent Willams

PRINCE

Ethan Perry

FRIAR JOHN

Kevin Woodrow

BALTHASAR

Allie Wessel

SAMPSON

Nico Krauss

GREGORY

Adam Berg

ABRAHAM/FIRST WATCHMEN

Maddie Freeland

BODYGUARD/APOTHECARY

Aidan Schliesmann

PETER

Brad Wiedrich

ROSALINE

Sophie Garcia

ALTAR GIRL

Brienna Taylor

TOWNSWOMAN/APOTHECARY GIRL

Brittney McHugh

UNDERSTUDY FOR BENVOLIO

Kevin Woodrow

UNDESTUDY FOR MERCUTIO

Allie Wessel

UNDERSTUDY FOR LADY CAPULET

Brittney McHugh

*Member of the Actor's Equity Association.



DRAMATURG'S NOTE

Written around 1595-1596—a period of intense creativity for Shakespeare—*Romeo and Juliet* is among his earliest tragedies. Critics have called this play “the pre-eminent document of love in the West,” a “cultural ideal” that has shaped our very understanding of what it is to fall in love. Shakespeare’s own audience may have perceived the play differently from we do now—seeing it less as a celebration of the transformative power of romantic love (tragic ending notwithstanding) and more as a cautionary tale of the disruptive force of *eros*.

Shakespeare’s immediate source for the play was Arthur Brooke’s 1562 poem “The Tragical Historye of Romeus and Juliet,” itself a paraphrase of earlier Italian and French versions of this tale of star-crossed love. Shakespeare’s particular intervention can be discerned in the changes he makes to Brooke’s account. What takes place over three months in the poem, Shakespeare compresses to a few days. For Brooke, Juliet is sixteen; for Shakespeare, she is thirteen, her precise age insisted on with unusual specificity. Brooke mentions the “courtier” Mercutio only in passing, save to note his remarkably “icy” hands; for Shakespeare, Mercutio is an engine of comedy and linguistic surplus who uses wit to deflate any mythologizing statements about love. Ever the skeptic—and clearly threatened by the potential for romantic love to dissolve the bonds between men—Mercutio’s often obscene puns drag “love” resolutely into the gutter: “this driveling love is like a great natural that runs lolling up and down to hide his bauble in a hole.” Mercutio’s dying curse—“a plague on both your houses”—becomes grimly literal with the “infections pestilence” that, forcing the Friar’s messenger to

be quarantined, prevents the Friar’s explanatory letter from reaching Romeo before the news of Juliet’s supposed death. To be sure, *Romeo and Juliet* is among Shakespeare’s most stylistically diverse of plays: the punning banter of the homosocial world; the Nurse’s colloquial bawdiness; the Friar’s rhyming aphoristic couplets; Romeo’s “romantic wordiness” that yields, in the orchard scene, to Juliet’s far more direct and plain-speaking blank verse:

My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.

Perhaps the most striking of Shakespeare’s changes to his source material is that he denies *Romeo and Juliet* an afterlife for love. In Brooke, Juliet dies with at least the hope that she will meet Romeo once again in a heaven where they can live together “in place of endless light and bliss.” In contrast, Shakespeare’s lovers never once entertain the idea that love transcends death. They know full well that mortal love is fleeting; and because fleeting, all the more precious, as Romeo so poignantly expresses to the Friar:

Come what sorrow can,
It cannot countervail the exchange of joy
That one short minute gives me in her sight.
Dou though but close our hands with holy words,
Then love-devouring death do what he dare—
It is enough I may but call her mine.

The only afterlife afforded to *Romeo and Juliet* are two gold statues that neither house their bodies privately together nor point, by way of epitaph or marker, to a future reunion, but that may dissolve the “ancient grudge” that martyred them. Or not.

—Andrea Stevens, Dramaturg/Adaptor

PROFILES



Adam Berg (Gregory) is a sophomore in the BFA Acting program at the University of Illinois. This is his first Illinois Theatre production. He has also performed with the Inner Voices group at the U of I.

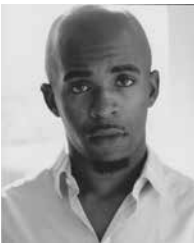


Maddie Freeland (Abraham) is a second-year acting BFA student at the University of Illinois. In her time here, she was in Illinois Theatre's *Dontrell, Who Kissed the Sea* and the Armory Free Theatre's *Call Me Woman*.



Sophie Garcia (Rosaline) is from Pasadena, California, and is a junior in the BFA Acting program at the University of Illinois. She was seen in *John Steinbeck's: The Grapes of Wrath* (Illinois Theatre) and *A Midsummers Nightmare, Rock Man, and Call Me Woman*

(Armory Free Theatre.)



Jordan Gleaves (Tybalt) holds a BA in Drama from Morehouse College and is a second-year MFA Acting student at the University of Illinois. His past credits with Illinois Theatre include *Dontrell, Who Kissed the Sea* (Ensemble) and *Kingdom City*

(Luke Overbey). Jordan also served as rehearsal

assistant and aided in teaching a second language, Yoruba, for the production of *Dontrell, Who Kissed the Sea*. Other selected credits include *Henry V* (Westmorland/Constable) with Armory Theatre and a reading of *Wig Out* (Rey-Rey) with Brown Theatre Collective.



Noelle Klyce (Nurse) is a third-year Acting BFA student at the University of Illinois. With Illinois Theatre, she recently played Mom in *Dontrell, Who Kissed the Sea*; Floyd's Wife in *John Steinbeck's: The Grapes of Wrath*; and Mad Woman in

The Other Shore. Outside of Krannert Center, she has played in the Armory Free Theater's productions of *Eleemosynary, Call Me Woman*, and *Rockman*. Noelle has also worked in various productions with ETA Creative Arts Foundation and Bernard Productions, in the green show (the opening performance) for Chicago Shakespeare Theatre in the Parks, and in the third season of NBC's *Chicago PD*.



Janjay Knowlden (Capulet), a Champaign native, is pursuing his BFA in Acting at the University of Illinois. This is his sixth appearance at the Krannert Center, following his time playing The Minotaur in *The Minotaur*, as directed by Thomas Mitchell. Previous

stage roles include Reverend D/Baby in *In the Blood* (Lisa G Dixon, director), Card Player/Father in *The Other Shore* (Sandra Zielinski, director) and Jim in *Not About Nightingales* (Thomas Mitchell, director). Film credits include Ben Hoene's *Indian Ben*, John Isberg's *Listen*, and Derek Souders' *Double Exposure*. Janjay is the co-founder of production company Protagonist Pizza Productions.



Nico Krauss (Sampson) is from Newton, Massachusetts (a suburb near Boston), and is a sophomore pursuing a BFA in Acting at the University of Illinois. His credits at the Armory Free Theatre include *Mr. Marmalade* and *Impulse 24/7* directed

by Kate Fenton, as well as *It Doesn't Happen* directed by Johnathan Lattanzi. Past credits from Massachusetts include Glenn Cooper from *Rumors*, Manus from *Translations*, Kenneth Penmark from *Bad Seed*, and Len Hoch from *Book of Days*.



Alejandro Mata (Paris) is a second-year BFA Acting student from Chicago, Illinois. He attended Lane Tech High School where he first began taking studying Drama. *Romeo and Juliet* marks his first stage production at Krannert Center.



Brittney McHugh (Townswoman/Apothecary Girl) is a sophomore pursuing at BFA in Acting at University of Illinois. She comes from the northwest suburbs of Chicago and has been acting since she was eight years old. *Romeo and Juliet* will mark her

acting debut at the Krannert Center. Some of her previous credits include *The Tempest* (Miranda), *Dog Sees God: Confessions of a Teenage Blockhead* (CB's Sister), *After Juliet* (Bianca), *The Adding Machine* (Daisy), and *Call Me Woman*.



Danyelle Monson (Lady Montague) hails from the south-side of Chicago. She is a junior pursuing a BFA in Acting at the University of Illinois. Previous production credits include *Dontrell*, *Who Kissed the Sea* (Yemaya Dancer); *In The Blood* (Bully/

Welfare Lady); *Moonside Manners* (Ensemble); *As Wind in Dry Grass* (Ensemble); and the All-State production of *The Grapes of Wrath* (Granma Joad). She was also a three-time regional finalist in the August Wilson Monologue Competition held at the Goodman Theatre.



Ethan Perry (Prince) is a sophomore BFA Acting student from Detroit, Michigan. This is his second mainstage show at Krannert Center. In the fall of 2016, he was in Anne Washburn's *Mr. Burns*, a post-electric play. Previously, he was in the Penny Dreadful Player's

productions of *Life, Death, and other Coincidences*; *Good Kids*; and *Reasonably Priced Shorts*.



Maya Prentiss (Mercutio) is a second-year MFA Acting student from Richmond, Virginia. She recently graduated from Spelman College where she received a BA in Drama. Maya has an extensive background in spoken word poetry and

mentoring and has been around the world, from the Apollo Theatre in New York to Akure, Nigeria, sharing these gifts. Some of her past productions include, *Dontrell*, *Who Kissed the Sea* and *In the Blood* (Illinois Theatre), and *King Henry V*, *Real Women Have Curves*, *Crowns*, and *Shakespeare in the Park*.



Xavier Roe (Romeo), from the South side of Chicago, is pursuing his BFA in Acting here at the University of Illinois. He has performed in Illinois Theatre's production of *The Skin of Our Teeth*, *The Other Shore*, *John Steinbeck's: The Grapes of Wrath*, as well

as multiple Armory Free Theatre's productions (including *Moonside Manners*). He was also Mr. Clark in the premiere production of the upcoming opera *Polly Peachum*. Xavier has achieved regional, national, and international ranking of the International Thespian Society. He also performs with the University of Illinois Black Chorus, directed by Dr. Ollie Watts Davis.



Aidan Schliesmann (Bodyguard/Apothecary) is a senior BFA Acting student at the University of Illinois. This is his fourth show at the U of I, following appearances in *The Skin of Our Teeth* (Broadcast Official/Ensemble), *'Tis Pity She's a Whore* (Ensemble), as well as *John Steinbeck's: The Grapes of Wrath* (Noah/ Hooper Guard).



Raffael Sears (Friar Laurence), a native of Kansas City, Missouri, is a second-year MFA Acting student at the University of Illinois. He studied commercial vocal performance at Belmont University in Nashville, Tennessee and he is a

wedding and corporate vocalist for Starlight Orchestras in New York. Recent Illinois Theatre credits include *Dontrell*, *Who Kissed the Sea* and *John Steinbeck's: The Grapes of Wrath*; as well as *Henry V* (Armory Theater). Other stage credits include *The Play of Adam* (The Met Cloisters, New York), *Amazing the Change* (Atlantic Theater, New York), *A Midsummer Night's Dream* (Nashville Shakespeare Festival), *Lost in the Part* (Amity Hall, New York), *In the Blood* (The New School, New York), *Moonchildren* (Kansas City Rep, Missouri), and *Alexander and the Terrible, Horrible, No Good Very Bad Day* (The Coterie, Missouri). Voiceover credits include McDonald's, Burger King, and Grand Theft Auto.



Marlene Slaughter (Lady Capulet) is a sophomore BFA Acting student at the University of Illinois, by way of Houston, Texas. She moved to the Chicago area in 2013 and decided to pursue her education here in Urbana.

Once in Chicago, she got heavily involved in competitive speech and drama. In 2014 and 2015, Marlene was a State qualifier in the IHSA Speech competition. In 2015, she competed in the National NAACP ACT-SO competition in Philadelphia and became the gold medalist and national title holder. *Romeo and Juliet* will be her second main stage performance at the U of I.



Cory Sutton (Montague) is a Lincoln Park High School graduate from Chicago, Illinois. He is a senior BFA Acting student at the University of Illinois. Cory played Mark Antony in *Julius Caesar* in his senior year of high school. At the U of I,

Cory played Ollie in *Not About Nightingales*, and Shadow in *The Other Shore*. He has also worked with Steppenwolf Theatre Company and Victory Gardens Theater, and has played several roles on the *Chicago PD* television series as well.



Brienna Taylor (Altar Girl) is from the south-side of Chicago. Before coming to the University of Illinois, she did several summer productions through the Heritage Community Development Corporation program (HCDC), HCDC Freedom school and

HCDC Destination Safe Haven. She is a second-

year Acting BFA student. Her first production at Krannert center was *Dontrell, Who Kissed the Sea*, which will make *Romeo and Juliet* her second performance role at Krannert Center.



Alexis Walker (Juliet) was born in Atlanta, Georgia, and is now attending the University of Illinois to pursue a BFA in Acting. She is an active James Scholar, Fine and Applied Arts Ambassador, and member of the LENS Diversity program on campus. She has

recently been awarded scholarships from the Walt Disney Corporation and the Northbrook Women's Club. Selected performance credits include *Dontrell, Who Kissed the Sea*; *St. Lucy's Home for Girls Raised by Wolves*, *Call Me Woman*; and *In Plain Sight*.



Allie Wessel (Balthazar) 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 *GoodKids* (Amber), *Will Grayson* (Maura), *Might* (Sabrina), *The Effects of*

Gamma Rays on Man-in-the-Moon Marigolds (Ruth), *Rockman* (Roll), *Midsummer's Nightmare* (Kelsey), *Kingdom City* (Crystal), *Mr. Burns, a post-electric play* (Quincy/Bart), and *Call Me Woman*. Most recently, Allie was seen as Devil in the 12th-century English translation of *The Play of Adam* at the Met Cloisters in New York City. She can also be scene writing and performing with Potted Meat Sketch Comedy on the U of I campus.



Brad Wiedrich (Peter) is a junior in the BFA Acting program at the University of Illinois. *Romeo and Juliet* marks his first production of a Shakespeare play. Previous roles at Krannert Center include *John Steinbeck's: The Grapes of Wrath* and

The Other Shore. Other selected credits include *The Flick* (Penny Deadful Players); *The Pirates of Penzance*, *You Can't Take it With You*, and *Sweeney Todd* (New Trier High School); and numerous original plays and films produced by the Young Actors' Theatre Camp.



Vincent Willams (Benvolio) hails from Chicago and is pursuing his BFA in Acting at the University of Illinois. Vincent has taken part in a reading for Ford Bower's *Man of the Century*, Marcus Gardley's *The Box*, and has worked with Mercy Street Theatre in

their devised production, *Rotpeter*. Vincent was also in Illinois Theatre's productions of *1984*; *John Steinbeck's: The Grapes of Wrath*; and *Dontrell, Who Kissed The Sea*; as well as the Brown Theatre Collective's staged reading of *Topdog/Underdog*, and the Funny or Die video *Humans of Hollywood*.



Kevin Woodrow (Friar John) hails from Wilmette, Illinois, and is a sophomore in the BFA Acting program at the University of Illinois. This is his first performance with Illinois Theatre. Previous credits include *Lysander in A Midsummer Night's Dream*

(Loyola Academy), *Impulse 24/7* (Armory Free Theatre), and *The Grown-Up* (NHSI Cherubs).



Robert G. Anderson (Director) is an Associate Professor in the Department of Theatre at the University of Illinois, where he teaches acting and directs main stage productions. In 2012 he received the College of Fine and Applied Arts

Teaching Excellence Award. He is a founding member of the London-based devised work theater company, 21st Century Chorus. There, in collaboration with Director Struan Leslie, he produced the solo performance piece *My Case Is Altered*. As a theatre Director he has lead professional productions at the Chicago, Milwaukee, Idaho, and Free (Chicago) Shakespeare Theater Companies. A long standing member of Actors' Equity Association, he has performed across the United States at numerous theatres including The Resident Ensemble Players (Delaware), Utah Shakespeare Festival, Tacoma Actors Guild, Illinois Shakespeare Festival, the Empty Space Theater (Seattle), the Idaho Shakespeare Festival, and the Arkansas Shakespeare Theater (where he is a member of its artistic collective). He won the Seattle Footlights Award for his performance as The Fool in Dario Fo's *Accidental Death of an Anarchist* and is a member of the *International Classical Theatre Company based in Frankfurt, Germany*. Also active in film, Anderson is one of the founders of Lenten Entertainment, which produced the documentary *Within A Play*, which aired for two years on the Sundance Channel as part of its Doc Day Series. His most recent film is *The Actual Authentic Version of Who You Say I Am*. He holds an MFA in Acting from the Professional Theater Training Program at the University of Delaware .

Regina Garcia (Scenic Designer) An Illinois-based Scenic Designer, Regina has had long standing relationships with the St. Louis Black Rep, The Cherry Lane Theatre, and renowned Latino theaters including Repertorio Español, the Puerto Rican Traveling Theater, INTAR, and Pregones Theater. Recent projects include designs for TimeLine Theatre Company, Chicago; GALA Hispanic Theatre, Washington, DC; Arizona Theatre Company, Tucson; and the Oregon Shakespeare Festival. Regina is a Fellow of the NEA/TCG Career Development Program for Designers and the Princess Grace Awards, USA. She is a company member with Rivendell Theatre Company and Teatro Vista, in Chicago; and a Regional Associate Member of the League of Professional Theatre Women and the Latina/o Theatre Commons.

David M. Greenberg (Sound Designer) is a first-year MFA candidate in Sound Design from Plantation, Florida. He earned a BA in Theatre from the University of Tennessee. While there, he was at the Clarence Brown Theatre where he was the Assistant Sound Designer for 2015 production of *A Christmas Carol* and the world premiere of Rob Caisley's *The Open Hand*. His other works include the Clarence Brown Lab Theatre productions of *The Idiot Box* and *Waiting for Godot*.

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 spent two seasons with Hope Summer Repertory Theatre where he worked as the Technical Director (2016) and Assistant Technical Director (2105). Previously, he has worked as Assistant Technical Director for the Notre Dame Shakespeare Festival (2010, '12, '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 *Mr. Burns, a Post-Electric Play* (Technical Director); *In The Blood* (Technical Director); *The Other Shore* (Technical Director); *Into the Woods* (Assistant Technical Director); and as the Opera Technical Director for Lyric Theatre's 2014-15 season.

Robin McFarquhar (Fight Coreographer) 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.

Autumn Mitchell (Stage Manager), a native of Savannah, Georgia, is currently a first-year MFA Stage Management Candidate at the University of Illinois. She obtained her BA in Theatre and Performing Arts from Alabama State University with a concentration in Technical Theatre. *Romeo and Juliet* is her first Illinois Theatre production. Before graduate school, Autumn was an entertainment technician at Disney World in Orlando, Florida, and worked briefly as a freelance stage manager for Mill Mountain Theatre

and The Montgomery Ballet. Her most recent professional endeavor was in Ashland, Oregon, functioning as an Assistant Stage Manager for The Oregon Shakespeare Festival's *The Wiz*.

Kristen Nuhn (Properties Master) is a second-year graduate student in the University of Illinois Properties and Management program. Before graduate school, Kristen received a degree in Bachelor of Arts Honors in Theatre at the University of Windsor in Ontario, Canada. Kristen's previous work as a Properties Master at Krannert Center include *In the Blood* and *Dontrell, Who Kissed the Sea*.

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 as 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.

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 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 2003-04. 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; 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 Chekov Association Teaching Candidate.

Andrea Stevens (Dramaturg/Co-Adaptor) is Associate Professor of English, Theatre, and Medieval Studies at the University of Illinois at Urbana-Champaign, specializing in the drama of Shakespeare and his contemporaries. She is the author of *Inventions of the Skin: The Painted Body in Early English Drama* and her work appears in a variety of journals and essay collections including *English Literary Renaissance*, *Theatre Notebook*, and *Shakespeare Bulletin*. Recent and current projects include a performance history of *Edward II*, an edition of William Heminge's 1639 tragedy *The Fatal Contract* for a forthcoming *New Anthology of Renaissance Drama*, and a book-length study tentatively titled *Shakespeare and the Performance of the Commonplace*. Serving as dramaturg for different Shakespeare productions at Krannert Center—as well as lecturing on Shakespeare in such venues as the Illinois Shakespeare Festival—she also directed a production of *The Duchess of Malfi* at the Armory Theatre (2015). Recent teaching awards include the 2014-2015 Campus Award for Excellence in Undergraduate Teaching and the 2014-2015 Lynn M. Martin Award for Distinguished Women Teachers in the College of Liberal Arts and Sciences.

Adam Thatcher (Vocal 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, including 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, including *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 (Costume Designer) 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 past 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.

Eric Van Tassell (Lighting Designer) worked in Chicago for nearly a decade with numerous storefront theatre companies, and is a Non-Equity Jeff Award-Nominated and BroadwayWorld Chicago Award-Nominated Lighting Designer. Eric is an MFA Lighting Design candidate at the University of Illinois. A graduate of Hope College, Eric's artistic home in Chicago was Oracle Theatre where he has designed lights for numerous productions including *The America Play*, *The Mother* (nominated BroadwayWorld Chicago Award for Best Non-Equity Lighting), and *The Ghost Sonata* (nominated Non-Equity Jeff Award for Lighting Design). Additional credits include *Chalk* (Sideshow Theatre), *Genesis* (Definition Theatre), *A Midsummer Night's Dream* (Strange Loop Theatre), *Bard Fiction* (Commedia Beauregard), *Beautiful Broken* (Broken Nose Theatre), and *They Are Dying Out* (Trap Door Theatre).

Jaclyn Zimmerman (Scenic Charge) is a second-year graduate student at the University of Illinois. She most recently designed the set for *Mr. Burns, a post-electric play*, and is currently working with The Station Theater on *Sleep Deprivation Chamber* and *The Christians*. She has also worked with the Seoul Shakespeare Company in South Korea on their production of *Titus Andronicus*. She looks forward to her continued experience at the U of I and designing *All the King's Men* in the fall of 2017.

PRODUCTION STAFF

ASSISTANT STAGE MANAGERS

Andie Antonik
Zeenah Hussein

ASSISTANT TECHNICAL DIRECTOR

Patrick Szczotka

ASSISTANT SCENIC DESIGNER

Daniela Cabrera

ASSISTANT COSTUME DESIGNER

Megan Cudd

ASSISTANT LIGHTING DESIGNER

Heather Raynie

ASSISTANTS TO DIRECTOR

Jessica Elliott
Athanasia Giannetos

MASTER ELECTRICIAN

Stewart Wilson

AUDIO TECHNICIAN

Tyler Knowles

WEAPONS MASTER

Michael Byrd

PROPS CREW

Grace Chariya
Katelin Dirr

SOUND BOARD OPERATOR

Miykael Hatchins

WARDROBE CREW

Matthew Leigh
Nancy Liang
Samantha Padillo
Eric Rothlind

LIGHT BOARD OPERATOR

Stephen Moderhock

DECK CREW CHIEF

Elisabeth Schapmann

DECK CREW

Emilie Belluomini
Lauren Harders
Devin Richard
Tonatiu Ruiz-Escobedo

HAIR/MAKEUP CREW

Brian Kim