

ILLINOIS THEATRE FIFTIETH ANNIVERSARY SEASON 1967-2017



**ASSASSINS**  
**ILLINOIS THEATRE**

Music and Lyrics by Stephen Sondheim, composer | Book by John Weidman  
J.W. Morrissette, director | Justin M. Brauer, music director | Philip Johnston, choreographer  
Thursday-Saturday, February 1-3, 2018, at 7:30pm  
Tuesday-Saturday, February 6-10, 2018, at 7:30pm  
Sunday, February 11, 2018, at 3pm  
Studio Theatre



## RESISTANCE REVOLUTION RESURGENCE

I've been making, studying, and teaching theatre for most of the last 40 years. And I'm often asked about the role of theatre. Is it meant to entertain and educate, as Roman philosopher Horace wrote in the *Ars Poetica*? Or do we follow the Sanskrit *Nāṭya Śāstra*, which suggests that the primary goal of theatre is to transport the audience to a parallel reality of wonder and joy? And what about Brecht, who wanted to create a 20th-century theatre that spurred its audience to action? For me, the best theatre—the theatre we offer this season—does all three.

We are obviously a theatre that educates. Our productions are basic texts for students in a variety of courses, including the thousands in THEA101: Introduction to Theatre Arts. Productions are also research

labs for our students, who use them to prepare as professional theatre artists. Our first two, *All the King's Men* and *Travesties*, are perhaps the most educational. They are both about historical moments of **resistance** to the political status quo as well as the limits of that resistance.

Of all the revolutions, I think the sexual **revolution** might be the best. Sarah Ruhl's funny, feminist *In the Next Room, or the vibrator play* takes the invention of the vibrator as a starting point for the revolution in how women conceived of their sexuality, maternity, relationships, and labor.

*Barbecue* is also revolutionary, though in a more Brechtian sense. It demands we rethink what we "know" and then act on our new knowledge.

We also transport audiences to a better world. *Twelfth Night* invites us to imagine a kingdom of filial and romantic love (sometimes thwarted) and offers wonder and joy. My hope is always **resurgent** after seeing Shakespeare.

Of course, we entertain. *Assassins*, Steven Sondheim's history of the men and women who've failed and succeeded in killing a president, is a darkly comic but always exuberant song-and-dance extravaganza.

I am thrilled to be part of a department determined to make relevant, revolutionary theatre. Thank you for being with us as well.

Dr. Kirsten Pullen  
Head, Department of Theatre



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# PROGRAM

## **ASSASSINS**

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**TIME:** The time varies

**PLACE:** The place varies

The story continues on.

## **SONGS**

Everybody's Got the Right

The Ballad of Booth

How I Saved Roosevelt

Gun Song

The Ballad of Czolgosz

Unworthy of Your Love

The Ballad of Guiteau

Another National Anthem

Something Just Broke

Everybody's Got the Right

*This production will be presented with no intermission.*

*This production contains adult language and content and is intended for mature audiences only, and includes the smoking of tobacco products, haze and smoke effects, strobe lighting, and gun shots.*

Assassins is presented through special arrangement with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI ([www.MTIShows.com](http://www.MTIShows.com)).

Assassins is based on an idea by Charles Gilbert, Jr.

Playwrights Horizons, Inc.—New York City Produced Assassins Off-Broadway in 1990.

Orchestrations by Michael Starobin

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# ASSASSINS

## **MUSIC AND LYRICS**

Stephen Sondheim

## **BOOK**

John Weidman

## **ORCHESTRATIONS**

Michael Starobin

## **DIRECTOR**

J.W. Morrisette

## **MUSIC DIRECTOR**

Justin M. Brauer

## **CHOREOGRAPHER**

Philip Johnston

## **SCENIC DESIGNER**

Daniela Cabrera

## **COSTUME DESIGNER**

Paul Kim

## **LIGHTING DESIGNER**

Robert Perry

## **SOUND DESIGNER**

Tyler Knowles

## **PROPERTIES MASTER**

Kristen Nuhn

## **HAIR/MAKEUP MASTER**

Samantha C. Jones

## **VOCAL COACH**

Sigrid Sutter

## **VIOLENCE DESIGNER**

Zev Steinberg

## **STAGE MANAGER**

Adeline Snagel

## **TECHNICAL DIRECTOR**

Travis Smith

## **DRAMATURG**

Teresa Kilzi

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# CAST

**SARA JANE MOORE**

Jacklyn Ovassapian

**LEON CZOLGOSZ**

Ethan Miles Perry

**SAMUEL BYCK**

Alejandro Mata

**JOHN WILKES BOOTH**

Jordan Coughtry\*

**LYNETTE "SQUEAKY" FROMME**

Allie Wessel

**JOHN HINCKLEY**

Brad Wiedrich

**BALLADEER/LEE HARVEY OSWALD**

Mark Tyler Miller

**PROPRIETOR**

Vincent Williams

**GIUSEPPE ZANGARA**

Yvon Streacker

**CHARLES GUITEAU**

Kevin Woodrow

**ENSEMBLE**

Katelin Dirr  
Brian Kim  
Nick Lannan  
Zoe Nemetz  
Kyle Norbut

**KEYBOARD**

Jeeson Eun

**GUITAR**

Chris Hartley

**HORN**

Jancie Philippus

**PERCUSSION**

Mike Minarcek

**REED**

Jordan VanHemert  
Robert Brooks

**TROMBONE**

Nick Wurl

**TRUMPET**

Barkey Bryant  
Keven Lewis

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*\*Appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*



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## DIRECTOR'S NOTE

Assassinating a president represents one of the most extreme, most sensational, perhaps most audacious actions imaginable. The pain inflicted, the horror and chaos created, the violence enacted, as well as the political turmoil that stem from such acts have the potential to bring about an entire nation's downfall. And yet—despite over 20 assassination attempts (four of them fatal) throughout the 45-person history of the office of the United States President—that office and the nation endure. What, then, compels someone to believe assassination will solve something? As our balladeer pointedly observes (in 4/4 time no less), “Angry men don’t write the rules and guns don’t right the wrongs. Hurts a while, but soon the country’s back where it belongs . . .” From this perspective, an earth-shattering act of violence upsets normalcy but only for a short, fleeting moment. The audacity of assassination certainly has its limits, so “why would a person do such a thing?”

Setting the stories of presidential assassins (both would-be and successful) to music for an entertaining night at the theatre also represents a particular form of audacity. It requires an unbelievable boldness—a sort of dark humor—to sing and dance through assassination history.

Giving voice to the assassins' reasons and convictions in a way that crystallizes their experience plunges us into discomfort and amazement, which is what Stephen Sondheim and John Weidman have created in *Assassins*. You'll not find nuanced explorations of conspiracy theories or overly detailed historic recreations in the stories of *Assassins*, but you will find the essence of the assassins themselves. The people behind these violent acts live in the world of this production in ways that might be completely unfamiliar. In fact, you might begin to see these assassins as real people who led real lives and not the mythic figures wrapped (and sometimes lost) in the distant history retold for the effect of high drama from a gruesome act. Perhaps that is the power of this piece of theatre. A piece not created intending to glorify violence or commemorate a nation's great suffering, but rather to challenge us to consider the “whys” behind the human capacity for audacity.

—J.W. Morrisette, director

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# DRAMATURG'S NOTE

*Assassins* is a musical that thrives in moments of transformative unrest. The original production premiered Off-Broadway at Playwrights Horizons in 1990—as the Cold War neared its final days. Roundabout Theatre Company's plans for the New York revival on Broadway began well before its opening in 2004, scheduling it for Fall 2001. The devastating events of 9/11 prompted the company and the artistic team to respectfully postpone the production.

In a public statement, composer-lyricist Stephen Sondheim and librettist John Weidman acknowledged that, "*Assassins* is a show which asks audiences to think critically about various aspects of the American experience. In light of Tuesday's murderous assault on our nation and on the most fundamental things in which we all believe, we, the Roundabout, and director Joe Mantello believe this is not an appropriate time to present a show which makes such a demand."

Presenting the narrative through song and highlighting transitional moments in the assassins' relationships with their targets, Sondheim and Weidman invite the audience to grapple with the identities of the assassins (or would-be assassins). The characters are like the people who are sitting next to you in this theatre: parents, entrepreneurs, factory workers, immigrants, teenagers, activists, and lawyers. We all want the American Dream, but when we encounter its illusory and elusive nature we must manage our desperation and frustration. The people profiled in the musical, however, decide that the drastic solution to their frustration is a radical exercise of power: eliminating the symbol of the system that is oppressing them.

In the United States, violence feels polarizing

and ambiguous. Protection against gun violence is considered a political platform rather than a social imperative, and the distinction between homicide and assassination lies only in the power and privilege of the victim. The death of a first-grader in a mass shooting is an unfortunate casualty. A surrendered, unarmed black man unlawfully detained and killed by a police officer is the victim of an act of self-defense. Murdering a President, however, is an assassination: a tragic incident in the collective memory of his constituents, the impetus for changes in security protocol and access to public spaces, and the justification for reckless patriotism.

*Assassins* does not endorse killing the President of the United States, but it is a harrowing exercise in empathy. The musical is a call to humanize the way we view violence as well as the people who are compelled to incite it, while also recognizing how prejudice and racism remain unjust.

When the cause for their unrest is the same, the difference between a disheartened citizen and an assassin can be the presentation of a gun.

—Teresa Kilzi, dramaturg

# PROFILES



**Jordan Coughtry** (John Wilkes Booth) is in the MFA acting program at the University of Illinois. Illinois Theatre credits include *In The Next Room*, *Iago's Plot*, *Mr. Burns: a post-electric play*, and *John Steinbeck's The Grapes of Wrath*. New York credits

include *Very Very* (J, J & Z), *Murder in the Cathedral* (Hoi Polloi), *Be Story Free* (InVerse Theatre), and *Winter Journey* (P.S. 122). Regional credits include *Godspell* (Olney Theatre Center); *Twelfth Night* (Westport Country Playhouse); *Red* (TheatreWorks); *Emma* (Pioneer Theatre); *Candida* (Two River Theatre); *Cymbeline*, *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); and *Hamlet* and *Richard III* (Arkansas Shakespeare Theatre). Composing credits include *The Two Gentlemen of Verona*, *Twelfth Night*, and *A Midsummer Night's Dream* (AST and ISF).



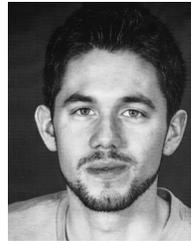
**Katelin Dirr** (Ensemble), from Bloomington-Normal, Illinois, is a sophomore in the BFA acting program at the University of Illinois. She recently made her debut at Krannert Center for the Performing Arts as Cecily in *Travesties*, and appeared in *St.*

*Lucy's Home for Girls Raised by Wolves* at the Armory Free Theatre.



**Brian Kim** (Ensemble) is a sophomore in the BFA acting program at the University of Illinois. His recent theatre involvement includes *Pippin* (Theo) with Illini Student Musicals, *Driving Miss Daisy* (Gas Station Attendant) with Hope Summer Repertory

Theatre, and *Trifles* (Mr. Henderson) with the Armory Free Theatre. His high school credits include, *Into the Woods* (Narrator/ Mysterious Man), *Our Town* (Simon Stimson), and *As You Like It* (Silvius).



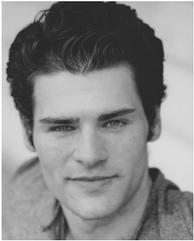
**Nick Lannan** (Ensemble) has appeared at Krannert Center in *In the Next Room*, or the vibrator play (Mr. Daldry); *Failure: A Love Story* (Chorus/ Pal/Front Door), *Mr. Burns: a post-electric play* (Matt) and *John Steinbeck's The Grapes of Wrath* (first Agricultural

Officer/Deputy Sheriff). He has also performed at the Armory Free Theatre and the Illini Ballroom as Deputy Figgie in *A Midsummer's Nightmare*, Third Shepherd in *Second Shepherd's Play*, Priceps 3 in *The Assumption of Mary*, Michael Doyle in *Listen*, "FAP-App" Developer in *Moonside Manners*, and at Parkland College's Second Stage Theatre as The Mute in *The Fantasticks*. This is Nick's final semester as an acting student at the University of Illinois. Prior to acting, Nick served six years in the United States Marine Corps.



**Alejandro Mata** (Samuel Byck) is a junior in the BFA acting program at the University of Illinois. He is from the northwest side of Chicago where he took an interest in acting while attending Lane Tech High School. This will be Alejandro's second production

at Krannert Center for the Performing Arts. His previous credit at Krannert Center was in *Romeo and Juliet* as the County Paris.



**Mark Tyler Miller** (Balladeer/ Lee Harvey Oswald) is currently finishing the MFA acting program here at University of Illinois. He holds his BFA in Theatre from Cornish College of the Arts. Past roles include Orsino in *Twelfth Night*, Capulet in *I*

*Heart Juliet*, 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).



**Zoe Nemetz** (Ensemble) is a sophomore pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. Prior to acting, Zoe was a competitive dancer. She recently appeared as Daphna in *Bad Jews* by Joshua Harmon with the Unit 14 Theatre

Company, Min in the Armory Free Theatre's production *The Cage*, and William Larsen in Illinois Theatre's production of *All the King's Men*.



**Kyle Norbut** (Ensemble) is making his debut at Krannert Center in this production of *Assassins* with Illinois Theatre. Prior to enrolling at the University of Illinois, Kyle performed in both high school productions and with Chicago-based theatre companies.

Some of his performance credits include *The Beast* in the Nazareth Academy production of *Beauty and the Beast*, Gomez in a production of *The Addams Family*, and as a cast member for the All-State production of *RENT* for the Illinois High School Theatre Festival (IHSTF).



**Jacklyn Ovassapian** (Sarah Jane Moore) is a sophomore in the acting BFA program at the University of Illinois. At the U of I, Jacklyn has appeared in *In the Next Room, or the vibrator play* (Annie) with Illinois Theatre; *Spring Awakening* (Ilse); and student

presentations of *Things We Want* (Stella) and *Circle Mirror Transformation* (Theresa). She also recently served as an Intern at Citadel Theatre in Lake Forest, Illinois.



**Ethan Miles Perry** (Leon Czolgosz) is a junior actor from Detroit, Michigan. He has previously appeared at Krannert Center in Illinois Theatre's productions of *Romeo and Juliet* (dir. Robert G. Anderson) and *Mr. Burns: a post-electric play* (dir. Lisa

Gaye Dixon). Outside of Krannert Center, he has appeared in *She Smashes Screens* and *We Are Proud to Present*. . . in the Armory Free Theatre. Outside of hist theatre studies, Ethan is one of the core members of Protagonist Pizza Productions, a Champaign-Urbana-based film production company dedicated to spreading a passion for filmmaking.



**Yvon Streacker** (Giuseppe Zangara) is a junior Acting major. Previous acting credits include December in *Failure: A Love Story*, Actor 3 in *We Are Proud To Present*. . . in the Armory Free Theatre, Michal in *The Pillowman*, Connor in *Good Kids*, and *We Beseech*

*Thee Soloist in Godspell*.



**Allie Wessel** (Lynette "Squeaky" Fromme) is a graduating senior pursuing her BFA in acting at the University of Illinois. Previous Illinois Theatre credits include *Kingdom City* (Crystal), *Mr. Burns: a post-electric play* (Quincy/Bart), *Romeo and Juliet* (Balthazar), and *All the King's Men* (Jack Burden). Other credits from the Champaign-Urbana area include a reading of Naomi Iizuka's *Good Kids* (Amber), *Might* (Sabrina), *The Effects of Gamma Rays on Man-in-the-Moon Marigolds*

(Ruth), *Rockman* (Roll), and *Call Me Woman* at the Armory Free Theatre. 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 is also the president and founder of OKNow Ladies Sketch Comedy, the first and only all-female sketch comedy troupe on the University of Illinois campus.



**Bradley Wiedrich** (John Hinckley) is a senior in the BFA acting program at the University of Illinois. *Assassins* is Bradley's fourth and final production at Krannert Center. Previous performance credits at Krannert Center include *Romeo and Juliet* (Peter), *John*

*Steinbeck's The Grapes of Wrath* (Used Car Man) and *The Other Shore* (Crowd). Other favorite credits include *The Cage* and *An Iliad* (Armory Free Theatre), *The Flick* (Penny Dreadful Players), *You Can't Take It With You* and *Sweeney Todd* (New Trier High School), and numerous original plays and short films produced by the Young Actors' Theatre Camp.



**Vincent Willams** (Proprietor) is a senior from Chicago who is pursuing his BFA in acting at the University of Illinois. Vincent participated 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 has also appeared in Illinois Theatre's productions of 1984; *John Steinbeck's The Grapes of Wrath*; *Dontrell, Who Kissed The Sea*; *Romeo and Juliet*; The Brown Theatre Collective's staged reading of *Topdog/Underdog*; and the Funny or Die video *Humans of Hollywood*.



**Kevin Woodrow** (Charles Guiteau) is a junior in the BFA acting program at the University of Illinois, hailing from the north shore of Chicago. Kevin previously appeared with Illinois Theatre in *Romeo and Juliet* (Friar John). Other credits include

Lysander in *A Midsummer Night's Dream* (Loyola Academy) and *The Grown-Up* (NHSI Cherubs). He also recently directed *We Are Proud to Present* . . . at the Armory Free Theatre.



**Justin M. Brauer** (Music Director) returns to Illinois Theatre after serving as music supervisor on last season's production of *Failure: A Love Story*, as well as music director of the junior-level acting studio from 2016-2017. His career as a director, musician,

and educator spans a decade, including work with Parkland College (*Anything Goes*, *A Charlie Brown Christmas*), Krannert Center (*Dreamgirls*), Station Theatre (*Floyd Collins*), Illinois Summer Youth Music, Urbana High School, Barrington High School, Mundelein High School, and the Champaign-Urbana Theatre Company (among others). As a keyboard player, Justin's recent appearances include the Champaign-Urbana Symphony Orchestra, R&B artist Kvn Tajzea, and roots rock band Whiskey Shadows (for whom he also serves as background vocalist, arranger, and songwriter). Justin holds an MM in Musicology and a BME in Choral Music Education from the University of Illinois at Urbana-Champaign. He is a member of the American Federation of Musicians Local 301.



**Philip Johnston** (Choreographer) trained as a dancer with Helen Lewis in Belfast where he also acted in productions for the Arts and Lyric Theatres as a member of British Actors Equity. Philip is a graduate of 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, Norway, 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 U of I. He continues to work and teach in Ireland, most recently in a theatre production for Theatre at the Mill and the Courthouse Theatre and for the Dublin Dance House.

Philip has been the Movement/Choreographic director for ten productions for Illinois Theatre at the U of I and has also choreographed numerous works for Dance at Illinois and Lyric Theatre @ Illinois at the U of I. 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). Philip is a certified teacher of the Alexander Technique.



**J.W. Morrisette** (Director) has served in Illinois Theatre for 22 years. Currently the assistant head for academic programs, his directing spans over 60 productions throughout the community. He has directed the Repertory Theatre Program for the past

20 years with the Summer Theatre Department at Interlochen Center for the Arts. For the University of Illinois—in addition to overseeing the BFA Theatre Studies Program—he teaches acting, directing, and an introductory course in theatre arts. He has been integral in developing components for the online course offerings in the department as well as supervising all senior theatre studies thesis projects. He has spent several summers acting with the Utah Shakespeare Festival and the Interlochen Shakespeare Festival.

**Daniela Cabrera** (Scenic Designer) was born in Cusco, Perú. She is enrolled in her second year in the MFA scenic design program at the University of Illinois. She has recently worked in Argentina as a scenic designer for *Flotante*, *Bigolates de Chocote*, and *Masha y el Oso*. Daniela's most recent credit was the scenic designer for *Travesties* at Krannert Center for the Performing Arts.

**Teresa Kilzi** (Dramaturg) is a dramaturg and musical theatre scholar focusing on dramatic and theoretical analyses of the works of Stephen Sondheim. Past dramaturgy credits include *Arcadia*, *Do Patent Leather Shoes Really Reflect Up?*, *The Divine Sister*, and *The Understudy*. Kilzi is working on an MA in theatre studies at the University of Illinois, where she is also affiliated with the Unit for Criticism and Interpretive Theory. She received her BA in Theatre Studies and her BA in Music from the University of Central Florida.

**Paul Kim** (Costume Designer), currently based in Chicago and the resident costume designer at Lake Forest's Citadel Theatre, is returning to Illinois Theatre for *Assassins*. His design credits include *Shakin' The Mess Outta Misery* (Pegasus Theatre); *Scrooge and the Ghostly Spirits* and *Light Up The Sky* (Citadel Theatre); *The Light in the Piazza* (Lyric Theatre @ Illinois); and *Dontrell, Who Kissed the Sea* and *John Steinbeck's The Grapes of Wrath* (Illinois Theatre). Paul graduated from the Helmerich School of Drama at the University of Oklahoma (BFA) and University of Illinois at Urbana-Champaign (MFA).

**Tyler Knowles** (Sound Designer) is a third-year MFA candidate in sound design and technology. He earned his BFA from the University of Illinois at Urbana-Champaign in 2015. Some of his previous credits include *Travesties*, *Failure: A Love Story*, *John Steinbeck's The Grapes of Wrath*, and *Mr. Burns: a post-electric play*. Tyler has previously worked at Hope Summer Repertory Theatre as the audio/visual supervisor while designing sound for *Driving Miss Daisy*; *The Cat in the Hat*; and *Go, Dog. Go!*

**Kristen Nuhn** (Properties Master) is in her final year of the MFA theatrical properties design and management program. She received a BA with Honors in Theatre from the University of Windsor in Ontario, Canada. Kristen's previous work as a properties manager with Krannert Center includes *In the Blood*; *Dontrell, Who Kissed the Sea*; *Romeo and Juliet*; and the opera *Hansel and Gretel*. Elsewhere, she has been the prop shop manager at Peninsula Players in Wisconsin, and properties artisan at the Williamstown Theatre Festival in Massachusetts.

**Christina Rainwater** (Scenic Charge) is a member of United Scenic Artists Local 829, and has been a professional Scenic Artist for 16 years. She received a BFA in Theatre from Missouri State University, and an MFA in Scenic Art from University of North Carolina School of the Arts. There, she developed the workshop “A Distressing Subject” on distressing techniques for scenery, properties, and costumes. She was the Scenic Charge Artist at the Flat Rock Playhouse in Flat Rock, North Carolina for two years. She has an ongoing working relationship at Goodspeed Musicals, where she had the pleasure of working on the musicals *Camelot*, *Carnival*, *Carousel*, *Hello Dolly!*, and *La Cage aux Folles*. She also worked for Feld Entertainment in Palmetto, Florida, including Disney’s *Princesses on Ice* and Disney’s *Playhouse Tour II*. This summer she worked for six weeks at The Muny, St. Louis, as a journeyman Scenic Artist.

**Robert Perry** (Lighting Designer)—having previously designed *Lost Lake* and *Long Lost* directed by Daniel Sullivan and *Much Ado About Nothing* directed by Kathleen Conlin—is marking his fourth collaboration for Illinois Theatre with *Assassins*. Off-Broadway designs include: the New York premieres of David Mamet’s *Boston Marriage* (The Public Theatre) and *Reefer Madness* (Variety Arts Theatre), *Lost Lake* (Manhattan Theatre Club), *Iphigeneia at Aulis* (Pearl Theatre Company), *Kingdom of Earth* (The Drama Dept.). Robert has also had a long standing relationship with David Mamet’s and William H. Macy’s Atlantic Theater Company in New York, having designed eighteen shows for them including *Sexual Perversity in Chicago* (starring Clark Gregg) and *The Hothouse and The Water Engine* (for which he received a Drama Desk Nomination). Regionally Robert has designed for numerous theatres including the Goodman Theatre, Chicago Shakespeare Theater, Arena Stage, La Jolla Playhouse, the

McCarter, Hartford Stage, Milwaukee Rep, The Shakespeare Theatre (DC), Intiman Theatre, Triad Stage, Philadelphia Theatre Company, and Yale Rep. Robert holds an MFA from the Yale School of Drama and a BFA from the University of North Carolina School of the Arts. He is a member of United Scenic Artists local #829 and is currently the Chair of the Lighting Design and Technology program and Co-Director of Level 21 at the University of Illinois. He is represented by the Agency for the Performing Arts, NYC.

**Travis Smith** (Technical Director) is a first-year scenic technology MFA student at the University of Illinois. He obtained his BFA in theatre design and technology from the University of Evansville in 2015. Some of his previous credits include a staff carpenter at Williamstown Theatre Festival in Massachusetts, master carpenter at Aspen Opera in Colorado, assistant technical director at Perseverance Theatre in Alaska, and technical director at Saratoga Opera in New York. This is Travis’ first show as technical director at Krannert Center.

**Adeline Snagel** (Stage Manager) has served as stage manager for a number of productions. She worked on the *BEAR* iteration of *The Unreliable Bestiary*—a lifelong performing arts project by Art and Design professor Deke Weaver. At Krannert Center, she has worked as an assistant stage manager for *John Steinbeck’s The Grapes of Wrath*, *Failure: A Love Story*, *Studiodance I* (2017), and *All the King’s Men*. This past summer, Adeline interned with Storycatchers Theatre at the Juvenile Temporary Detention Center (JTDC) in Chicago, as well as served as an Assistant Stage Manager for the 2017 Intensive Development Lab (IDL) Dance Residency with the Jonah Bokaer Dance Company at Krannert Center.

**Sigrid Sutter** (Voice and Dialect Coach) has travelled abroad and across the United States for her work and studies. In Chicago, she worked with A Red Orchid Theatre, Steep, Jackalope, Northlight, Back Room Shakespeare Project, and many others. Her voice and dialect coaching credits include a dozen productions for The Repertory Theatre of St. Louis, including the world premiere of *The Invisible Hand* by Ayad Ahktar, *Sense and Sensibility* adapted and directed by Jon Jory, and Pulitzer Prize-winning *Clybourne Park*. Her film credits include *Colma: The Musical* and *Strange Culture*, and her television credits include *Chicago Justice* and *Ellen*. She has taught courses and workshops in acting Shakespeare, voice and speech, and movement at The Guthrie Theatre, The Theatre School at DePaul University, The Conservatory at Webster University, The University of Chicago, Washington University, Gustavus Adolphus College, and other top institutions. She is a certified teacher of Fitzmaurice Voicework and Pilates. Ms. Sutter trained at The Shakespeare Theatre Company/George Washington University, earning an MFA in classical acting.

**Zev Steinberg** (Violence Designer) is a visiting professor of stage combat, movement, and acting at the 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.

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# PRODUCTION STAFF

## **ASSISTANT TO THE DIRECTOR**

Kara Hynes

## **ASSISTANT STAGE MANAGER**

Zeenah Hussein

Kevin Troy

## **ASSISTANT SCENIC DESIGNER**

Villale Liang

## **ASSISTANT COSTUME DESIGNER**

Melissa Hall

## **ASSOCIATE LIGHTING DESIGNER**

David Krupla

## **ASSISTANT LIGHTING DESIGNER**

Alena Samoray

## **ASSISTANT CHOREOGRAPHER**

Zoe Replinger

## **ASSISTANT VIOLENCE DESIGNER**

Madison Freeland

## **SCENIC ARTIST**

Christina Rainwater

## **MASTER ELECTRICIAN**

Stuart Wilson

## **AUDIO TECHNICIAN**

Lorna Chavez

Matt Powell

## **COSTUME TECHNICIAN**

Chanté Knight

Caitlin Leyden

## **WEAPONS MASTERS**

Elizabeth Schapmann

Savanna Rung

## **PRODUCTION RUNNING CREW**

Sky Arend

## **WARDROBE HEAD**

Melissa Hall

## **WARDROBE RUNNING CREW**

Ruge Li

## **MAKEUP RUNNING CREW HEAD**

Sharné van Ryneveld

## **MAKEUP RUNNING CREW**

Claire Katz-Mariani

Brad Porter

## **LIGHT BOARD OPERATOR**

Omri Schwartz

## **SOUND BOARD OPERATOR**

Daniel Massey

## **MIC TECH**

Yuxin Hao

## **SPOT OPERATOR**

Jordan Ratliff