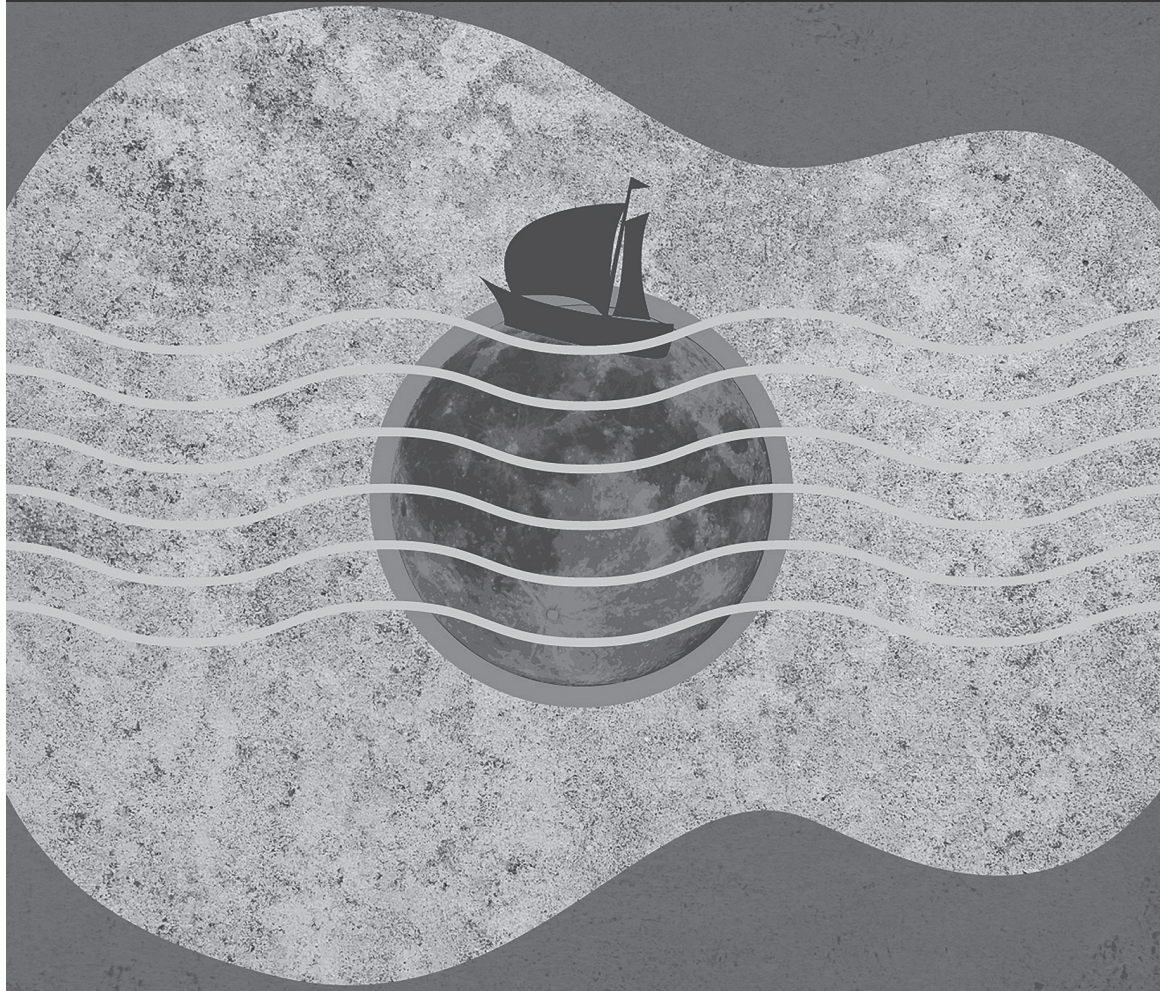


ILLINOIS THEATRE FIFTIETH ANNIVERSARY SEASON 1967-2017



TWELFTH NIGHT, OR WHAT YOU WILL
ILLINOIS THEATRE

Written by William Shakespeare | Matthew Arbour, director
Thursday-Saturday, March 1-3, 2018, at 7:30pm
Thursday-Saturday, March 8-10, 2018, at 7:30pm
Sunday, March 11, 2018, at 3pm
Colwell Playhouse



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



PROGRAM

TWELFTH NIGHT, OR WHAT YOU WILL

ILLINOIS THEATRE

By William Shakespeare

Matthew Arbour, director

Thursday-Saturday, March 1-3, 2018, at 7:30pm

Thursday-Saturday, March 8-10, 2018, at 7:30pm

Sunday, March 11, 2018, at 3pm

Colwell Playhouse

ACT I

20-minute intermission

ACT II

TWELFTH NIGHT, OR WHAT YOU WILL

PLAYWRIGHT

William Shakespeare

DIRECTOR

Matthew Arbour*

SCENIC DESIGNER

Emma St. John

COSTUME DESIGNER

Edith Moreno

LIGHTING DESIGNER

Naomie S. Winch

SOUND DESIGNER

Brandon Reed

PROPERTIES MASTER

Haley Borodine

HAIR/MAKEUP MASTER

Samantha C. Jones

MUSIC DIRECTOR/COMPOSER

Jordan Coughtry

SPEECH AND TEXT COACH

Nisi Sturgis

FIGHT DIRECTOR

Robin McFarquhar

STAGE MANAGER

Hannah Schumacher

TECHNICAL DIRECTOR

Patrick Szczotka

DRAMATURGS

Hilary Gross

Alison Stake

FIGHT CAPTAIN

Maya Prentiss



The Director is a member of the
STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a national theatrical labor union.

*Indicates member of SDC

CAST

IN ORDER OF APPEARANCE

ORSINO

Christian Wilson

CURIO

Robert Bradley

VALENTINE

Joe Agase

VIOLA

Ellen Magee

SEA CAPTAIN/1ST OFFICER/ENSEMBLE

Adam Berg

SIR TOBY BELCH

Raffael Sears*

MARIA

Jessica Kadish

SIR ANDREW AGUECHEEK

Phillip-Andrew Monnett

FESTE

Maya Prentiss

OLIVIA

Alexandra Smith

MALVOLIO

Robert Gerard Anderson*

ANTONIO

Ryan Luzzo

SEBASTIAN

Bryce Lunsky

FABIAN

Kevin Blair

SERVANT TO OLIVIA

Lauren Farbota

2ND OFFICER/ENSEMBLE

Dane Brandon

PRIEST/ENSEMBLE

Nico Krauss



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

DIRECTOR'S NOTE

Preparing for this production, I came back to *Twelfth Night* having read and seen the play in years past. I remembered a broadly comic and silly—or at least light-hearted—romp about romance and the confusions of love. In my recollection, it felt summery (or maybe I'd seen it at a summer festival . . .), so when I returned to the text this fall, I was surprised.

We were at the end of an extended and terribly destructive hurricane season. Harvey flooded Houston, followed shortly by Irma's thrashing of half the Caribbean and coastal Florida, and then Maria battered what Irma had spared, demolishing Puerto Rico. Amid newspaper headlines and photos of these wet and broken places I opened up Shakespeare's play, set on the coast of storm-ravaged Illyria and centered on a desperate young noblewoman washed up on its shore.

Where I had expected giddy romance, I found volatility and passion. Here was a deep and expressive play full of feelings borne out from the insistence and immediacy of living, especially in the face of death. Though the play's instigating storm sweeps past, Illyria's residents remain in the throes of their own passionate storms. Its ruling duke, Orsino, tosses on the waves of unrequited love for Olivia. Buffeted by the deaths of her father and then brother, she secludes herself, bunkered in her grief. Olivia's uncle, Sir Toby, carouses in the face of calamity, dancing the nights away and banishing his sorrows with drink. And our shipwrecked heroine, Viola, is alone in

a strange but vital land unsure of her beloved brother Sebastian's fate. Not knowing if he escaped the drowning from which she was barely rescued, she erases herself, taking refuge in a disguise to become the servant boy Cesario.

What then, I began to wonder, might it be like to be drowning? To be beyond one's own strength and to need rescuing? How might we become attached to someone who, in the gravest moment, pulled us back into the air? What is it to come to another's rescue? How fiercely might we guard the one we'd saved? What, after all, does it take to survive a great storm?

Shakespeare poses these questions at the heart of *Twelfth Night*, perhaps his greatest comedy. His characters—and with them, the performers, designers, technicians, crew and the audience—are swept along in their extreme passions. Disguises and transformations invite surprising eruptions of love. Exuberant good fun slips into cruelty and violence. Music soothes, antagonizes, and inspires. What, after all, it takes for Shakespeare, it seems to me, is faith in human vitality and an insistence on life and living, even in the darkest, stormiest moments.

—Matthew Arbour, director

DRAMATURG'S NOTE

Sad Songs and Celebrations: Shakespeare's
Twelfth Night, or What You Will

Though catalogued as a comedy in the 1623 Folio, *Twelfth Night* grapples with unrequited love, loss, and deceit. The maxim to do “what you will,” however, allows the characters to discover a way through adversity (and flourish), even in the most unlikely circumstances. The revelations at the end of the play—of Malvolio's torment, Cesario's identity, and the radical possibilities of love—evinced the carnival transformations that resist the return to order of a traditional comedy.

In Renaissance England, *Twelfth Night* marked the eve of the Feast of Epiphany—celebrated on the twelfth night of Christmas to commemorate the Magi's visit and presentation of gifts to the infant Jesus. In Shakespeare's England, the day was celebrated with excess: feasts and games (court shows of wealth and extravagance), mummings and maskings (popular traditions of spectacle and transformation), and, of course, with theatre. The Christmas season marked a break from ordinary time, a break from normative expectations, responsibilities, and authorities. Celebrations gave participants leave to dress up and switch roles (mummings), and to obscure identities (maskings)—parading through the streets, reveling in the festival, and ignoring obligations for the last night of the Christmas season.

In the rest of Europe and its New World colonies, the pre-Lenten festival became Carnival; but in England, this mid-winter festival took primacy. For the continental European tradition, Epiphany marked the beginning of the festival season, but for England it marked the end. A long-standing feature of both traditions, the king's cake, epitomizes the mode of celebration: whoever finds the prize hidden within becomes the “lord of misrule,” presiding over the community's revelry and misconduct. Both traditions therefore temporarily turn the social order upside down.

The first half of Shakespeare's title, *Twelfth Night* (1602), references the revelries, overindulgences, and epiphanies (or revelations) the play presents. Sir Toby and Sir Andrew spend the play eating, drinking, dancing, and generally engaging in mischief. Orsino's love is steeped in excess, indulging in an all-encompassing infatuation. Malvolio, though in many ways a figure who defines himself against the excess of festival, still dreams of the possibility of transgressing the social order. Viola hides her own identity, experiencing life from a different perspective, and finds her own epiphanies. Feste, the fool, presides over it all.

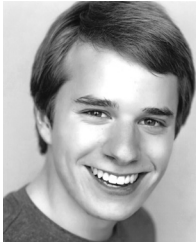
This production locates the play where the spirit of the festival of *Twelfth Night* is still alive and well, creating an almost-familiar amalgam of our collective associations with New Orleans and Carnival, elegance and decadence, decay and revival. Our Illyria isn't a real place, but inspiration drawn from 19th-century New Orleans represents the play's conflict between control and abandon, and the perseverance of verdant life in a region which persisted despite—perhaps because of—its challenges. Illyria is a place of amplified emotion and strong traditions. Like the Crescent City, Illyria defies the odds and life finds a way. Both the mythical Illyria and the New Orleans of the national imagination celebrate the ability to grow, change, and even celebrate in dark times; echoing the juxtapositions of comedy and tragedy in Shakespeare's play.

Shakespeare was no stranger to dark times. In 1596, his son, Hamnet, died. Hamnet's twin, Judith, however, survived. *Twelfth Night* delves into the particular and profound significance of the loss of a twin, exploring survival and joy in the midst of grief, as Viola grieves for the loss of her twin brother, Sebastian, but finds new hope and love in Illyria. Though Shakespeare had previously explored the dramatic and humorous possibilities of twins on stage, with his farce of mistaken identity in *The Comedy of Errors* (1594), this was before Hamnet's death. *Twelfth Night* reflects on twins as individuals as well as doubles, and (most importantly) on the profound personal relationship between twins, and the strength it takes to carry on when that relationship is lost.

Twelfth Night is a story of survival. Its characters grapple with how to persevere when life seems to have stopped. At the play's opening, Viola, Olivia, Toby, Sebastian, Orsino, and even Feste struggle with loss, and each must find their own way to cope, through disguise or revelry or denial or, in Viola's case, by burying her own identity and becoming Cesario instead. The second half of the play's title, or *What you Will*, reflects the characters' determination to keep living in the face of despair. Early in the play, Olivia instructs Malvolio, "If it be a suit from the count, I am sick, or not at home. / What you will to dismiss it" (Shakespeare I.5.104-5). Malvolio's task is to do or say whatever he can think of to dissuade that suit. This "what you will" reverberates across the play, as each character deals with their own individual and solemn losses, and each tries their best to move forward so that life can persevere. Some eat and drink to excess, some sing sad songs, and some have epiphanies along the way.

—Hilary Gross and Alison Stake

PROFILES



Joe Agase (Valentine) is a senior pursuing a BFA in acting and is from Wilmette, Illinois. He was last seen on the Illinois Theatre stage in *Iago's Plot* and *The Grapes of Wrath*. He most recently played Berthe in Illini Student Musicals' production of *Pippin*.

He has also performed in the Armory Free Theatre in productions of *Mr. Marmalade*, *A Midsummer's Nightmare*, and *As Wind in Dry Grass*. He can be seen this April playing Arpad in Lyric Theatre @ Illinois' production of *She Loves Me*.



Robert Gerard Anderson (Malvolio) is an associate professor for Illinois Theatre, where he directs and teaches acting. Robert is also a member of the Artistic Collective at Arkansas Shakespeare Theater, a Collaborator and the United

States Creative Producer with the Twenty-First Century Chorus—a devising theatre company based in London. Recently, he was in residency at Goldsmith College with director Struan Leslie creating a devised solo performance piece entitled *My Case is Altered*, which premiered in Oregon in 2015. Previously, Robert assisted Struan at the Royal Shakespeare Company in Stratford-upon-Avon on his controversial production *Song of Songs*. A member of Actors' Equity Association, he has performed across the United States and won the Seattle Footlights Award for his performance as The Fool in Dario Fo's *Accidental Death of an Anarchist*. Most recently, he played Alan in the regional premiere of *God of Carnage* at the

Resident Ensemble Players and Don Armado in *Love's Labour's Lost* and Casca in *Julius Caesar* at the Arkansas Shakespeare Festival. He will be a member of the acting company at the 2018 Illinois Shakespeare Festival where he will play Fluellen in *Henry V*, Master Page in *The Merry Wives of Windsor*, and Henslowe in *Shakespeare in Love*. He holds an MFA in acting from the University of Delaware's Professional Theater Training Program. In 2012, he received the College of Fine and Applied Arts' Teaching Excellence Award.



Adam Berg (Sea Captain/1st Officer/Ensemble) is a junior in the BFA acting program at the University of Illinois. This is his second production at Krannert Center (previously appearing as Gregory in Illinois Theatre's *Romeo and Juliet*). He has also appeared in *Metamorphoses*

at the Armory Free Theatre, where he played King Midas.



Kevin Blair (Fabian) is a senior in the BFA acting program at the University of Illinois. He was most recently seen at Krannert Center as Tristan Tzara in *Travesties*. Other credits at Krannert Center include *Kingdom City* (Matt) and *Iago's Plot* (Cassio). Kevin has also

appeared in *Spring Awakening* (Illini Student Musicals), and in *The Aliens*, *Rockman*, and *As Wind in Dry Grass* (Armory Free Theatre). He also directed *A Midsummer's Nightmare*.



Robert Bradley (Curio) is a sophomore pursuing his BFA in acting at the University of Illinois. This is his debut performance with Illinois Theatre. His most recent work includes roles in *Metamorphoses*, *Yellow Wallpaper*, and *Trifles* at the

Armory Free Theatre. He was also involved with a workshoping of *He Follows* by Sofia Fey in the Station Theatre.



Dane Brandon (2nd Officer/ Ensemble) is a sophomore acting major from Morton, Illinois. This is his first production with Illinois Theatre. Other recent roles include Lewis in *Pippin* (Illini Student Musicals), Cover for Jeff/Hunter in *[title of show]* (Lyric Theatre @

Illinois), Young Soldier in *Parade* (Corn Stock Theatre), Tourist Father/Servant in *The Light in the Piazza* (Lyric Theatre @ Illinois), Ensemble in *Green Day's American Idiot* (Illini Student Musicals), and Otto in *Spring Awakening* (Illini Student Musicals). Offstage, Dane serves on the board of Illini Student Musicals and spends his summers as a youth counselor at Corn Stock Theatre in Peoria, Illinois.



Lauren Farbota (Servant to Olivia) is a senior in the BFA acting program at the University of Illinois. She has previously performed at Krannert Center in *Failure: A Love Story*, *Grapes of Wrath*, and *All the King's Men*. Her other recent work includes

roles in *St. Lucy's Home for Girls Raised by Wolves*, *Trifles*, and *Metamorphoses* at the Armory Free Theatre and *The Flick* for Penny

Dreadful Players. She is also involved in the campus troupe Hive Society Improv and next will be working on *Kin* at the Armory Free Theatre.



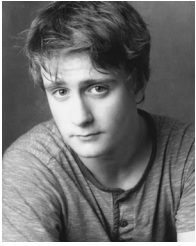
Jessica Kadish (Maria) is a third-year MFA actor. Previous performances at Krannert Center include *Travesties* (Gwendolyn), *Iago's Plot* (Emilia), *Failure: A Love Story* (Jenny June), *Mr. Burns, a post-electric play* (Colleen), and *Kingdom City* (Miriam). In

Chicago, she is an ensemble member with Agujón Theater and 2nd Story, and has also 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), and *DateSMASH!* (XVP Comedy). She holds a BA in theatre and performance studies from the University of Chicago, and also works as a director and teaching artist. She is represented by Gray Talent Group.



Nico Krauss (Priest/Ensemble) is from Newton, Massachusetts, a suburb near Boston, and is a sophomore pursuing a BFA in acting at the University of Illinois. You may have seen him as Sampson in Illinois Theatre's production of *Romeo and Juliet* (directed by Robert

Anderson). Other credits with the Armory Free Theatre include *We Are Proud to Present A Presentation About the Herero of Namibia* directed by Kevin Woodrow, *Mr. Marmalade* and *Impulse 24/7* directed by Kate Fenton, and *It Doesn't Happen* directed by Johnathan Lattanzi.

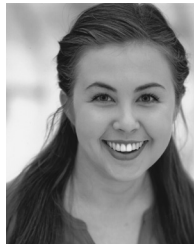


Bryce Lunsky (Sebastian) is a junior pursuing his BFA in acting at the University of Illinois. This is his second production at Krannert Center, having previously appeared in *Failure: A Love Story*.



Ryan Luzzo (Antonio) is a senior in the BFA acting program at the University of Illinois. While in pursuit of his degree, Ryan has performed in department mainstage plays, independent movies, experimental student work, and dance. As a James

Scholar, Ryan has engaged in cross-departmental experiences, notably his theatrical adaptation of *St. Lucy's Home for Girls Raised by Wolves*—a finalist at the Undergraduate Research Symposium and the IPRH Bio Humanities Symposium. Most recently, Ryan performed in the Dance at Illinois concert piece *Terminal C* under Kemal Nance. After *Twelfth Night*, he will be performing in the original play *Kin*, written by Lauren Farbota, and assisting Danyelle Monson in her one-woman show *Sunshine and Broken Glass, Or; Lather, Rinse, Repeat*. Both shows can be seen in the Armory Free Theatre in early April.



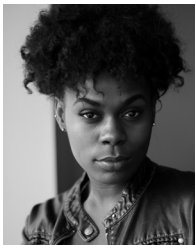
Ellen Magee (Viola) hails from Ann Arbor, Michigan, and is a senior pursuing a BFA in acting at the University of Illinois. She appeared most recently in Illinois Theatre's productions of *In the Next Room, or the vibrator play* (Mrs. Givings); *Failure: A Love*

Story (Gerty); and *Mr. Burns, a post-electric play* (Jenny/Lisa). Other credits include *Kingdom City* (Katie), the Lyric Theatre @ Illinois production of *Kiss Me, Kate* (Gangster #2), the Illinois Theatre production of *1984* (Kid/Prole Woman), and the Celebration Company at the Station Theatre's production of *Appropriate* (Cassidy). This past summer, she helped create new work with the Theatremakers 2017 at the National Theatre Institute. Her original play *The Princess Play* will open in the Armory Free Theatre at the end of March.



Phillip-Andrew Monnett (Sir Andrew Aguecheek) is a sophomore at the University of Illinois pursuing his BFA in acting. A native of Houston, Texas, he is making his Illinois Theatre debut in *Twelfth Night*. Previously, he was in Armory Free Theatre and

Penny Dreadful Players shows on campus, including *A Midsummer's Nightmare*, *The Flick*, and (most recently) *Metamorphoses*.



Maya Prentiss (Feste) is a third-year MFA acting candidate from Richmond, Virginia. She completed her BA in drama at Spelman College in Atlanta, Georgia. Maya has an extensive background in spoken word poetry and mentoring and has

been around the world, from the Apollo Theatre in New York City to Akure, Nigeria, sharing these gifts. Some of her past productions include *An Octoroon* (Victory Gardens Biograph Theatre); *In the Next Room, or the vibrator play*, *Romeo and Juliet*, *In the Blood*, and *Dontrell, Who Kissed the Sea* (Illinois Theatre); *King Henry V*, *Real Women Have Curves*, and *Crowns*.



Raffael Sears (Sir Toby Belch), a native of Kansas City, Missouri, is a third-year MFA actor at the University of Illinois. He studied commercial vocal performance at Belmont University in Nashville, Tennessee. He is a wedding and corporate vocalist for

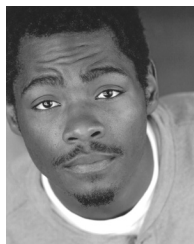
Starlight Orchestras in New York. Recent Illinois Theatre credits include a staged reading of *Master Wilder and the Cabala* (Illinois Theatre/Goodman Theatre), *Romeo and Juliet*, *John Steinbeck's The Grapes of Wrath*, and *Dontrell, Who Kissed the Sea*; as well as *Henry V Project* (Armory Free Theatre). Other stage credits include *Shakespeare's Amazing Cymbeline* (Illinois Shakespeare Festival), *A Midsummer Night's Dream* (Illinois Shakespeare Festival), *The Play of Adam* (The Met Cloisters, New York City), *Amazing the Change* (Atlantic Theatre, New York City), *A Midsummer Night's Dream* (Nashville Shakespeare Festival), *Lost in the Part* (Amity Hall, New York City), *In the Blood* (The New School,

New York City), and *Alexander and the Terrible, Horrible, No Good Very Bad Day* (The Coterie, Kansas City, Missouri). Voice-over credits include McDonald's, Burger King, and *Grand Theft Auto*.



Alexandra Smith (Olivia) marks her sixth and final show at Krannert Center where she previously appeared in *All the King's Men*, *Iago's Plot* (directed by Shozo Sato), *Mr. Burns, a post-electric play*, *John Steinbeck's The Grapes of Wrath*, and *The Other*

Shore. Her Armory Free Theatre credits include *Metamorphoses*, *Moonside Manners*, *Dead Man's Cell Phone*, *Call Me Woman*, *A Midsummer's Nightmare*, *She Smashes Screens*, and *St. Lucy's Home for Girls Raised by Wolves* (director). Alex was also in the world premiere of *The Play of Adam* at the Met Cloisters in New York City. She will receive her BFA in acting from the University of Illinois in May.



Christian Wilson (Orsino), originating from New Orleans, Louisiana, is a member of Illinois Theatre's MFA acting program. Currently in his third year at the University of Illinois, he has appeared in *Iago's Plot*, *Dontrell, Who Kissed the Sea*, and *In the*

Blood. Other credits include *Henry VI*, *An Iliad*, *Henry V*, *A Christmas Carol*, *Book of Joe*, *God of Carnage*, *King Monumental Life Celebration*, and *Godspell*.

Matthew Arbour (Director) has been directing Off-Broadway, Off-Off Broadway, and around the country at such theatres as the Mint Theater Company, Pioneer Theater Company, Two River Theater Company, PlayMakers Repertory Company, Chautauqua Theater Company, Shakespeare Festival St. Louis, The Shakespeare Theatre of New Jersey, New Jersey Repertory, 78th Street Theatre Lab, Ohio Theater, Washington Ensemble Theater, Portland Stage Company, Hangar Theatre, Theatre at Monmouth, and the Penobscot Theatre Company, among others. As a guest artist, Matthew has directed and taught at the University of Washington School of Drama, the FSU/Asolo Conservatory for Actor Training, the University of North Carolina PATP, and the University of Southern Maine. Matthew was co-artistic director of the Hangar Theatre Lab Company in 2003 and an associate artist of the Washington Ensemble Theater in Seattle from 2004-2008. He served as resident dramaturg and literary manager of Portland Stage Company in Portland, Maine from 1992 to 1998. A member of SDC since 2007, Matthew is a Usual Suspect of New York Theatre Workshop and a recipient of the prestigious Drama League Directing Fellowship. Matthew received his MFA in directing from the University of Washington, Seattle.

Haley Borodine (Properties Master) is a first-year properties graduate student. This is her second show at Krannert Center. Before the University of Illinois, Haley was a freelance properties artisan in Chicago, as well as the technical director at Andean High School in Northwest Indiana.

Jordan Coughtry (Music Director/Composer) is in the MFA acting program at the U of I. Illinois Theatre credits include *In The Next Room*, *Iago's Plot*, *Mr. Burns, a post-electric play*, *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); *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); *Hamlet*, *Richard III* (Arkansas Shakespeare Theatre). Composing credits include *The Two Gentlemen of Verona*, *Twelfth Night*, and *A Midsummer Night's Dream* (AST and ISF).

José Manuel Díaz-Soto (Scenic Artist), a native from Bayamón, Puerto Rico, holds a BA in fine arts from the University of The Sacred Heart; credits in drama from the University of Puerto Rico, and an MFA in scenic design from the University of Illinois. José has been designing for drama, musical theatre, and television for 15 years. Recently completed projects include *Dangerous Liaisons*, *Marisol*, *An Inspector Calls*, *Jeffrey*, *The House of Bernarda Alba*, *Our Town*, *Polaroid Stories*, *RED*, and *Between You, Me and the Lamphshade*. Musical theatre and opera credits include *Evita*, *Into the Woods*, *Godspell*, *Sound of Music*, *Les Misérables*, *Mary Poppins*, *Man of La Mancha*, *Don Pasquale*, *A Midsummer Night's Dream*, *Kiss Me, Kate*, *Sister Act*, and *Once on This Island*. TV and film credits include *23 Hours*, *Prótesis*, *Parece que fue ayer*, *Contraseña*, *El color de la guayaba*, *Demasiada Tita*, and *Las combatientes*.

Hilary J. Gross (Dramaturg) is a graduate student in the English department at the University of Illinois, where she is pursuing her PhD in early modern and restoration theatre. She was previously a stage manager for *Dead Man's Cell Phone* at the Armory Free Theatre in 2016, and is returning to the theatre for Illinois Theatre's *Twelfth Night* (a play she previously appeared in as Orsino with the Wellesley College Shakespeare Society).

Robin McFarquhar (Fight Director) is the chair of acting in the Department of Theatre, an accredited fight director/teacher with the Society of American Fight Directors, and an accredited teacher of the Alexander Technique (AmSAT). As a fight director/movement specialist, he has worked at major regional theatres throughout the country, including Steppenwolf, the Goodman Theatre, Chicago Shakespeare Theater, Writers Theatre, the Old Globe, the Long Wharf Theatre, South Coast Repertory, Shakespeare Theatre (Washington, DC), the Guthrie, 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, the Excellence in Research Award, and is a University Scholar.

Edith G. Moreno (Costume Designer) is an alumna from the University of Missouri-Kansas City with a BA in Theatre. She is the first in her family to go to college and earn a degree and has been actively designing shows since 2014. She entered local art shows in her hometown of Kansas City and has received honorable recognition for her creative work in the arts as well as photography. Currently, she is a second-year MFA candidate for theatre with an emphasis in costume design.

Brandon Reed (Sound Designer) is a second-year MFA student in sound design and technology. Previous credits at the University of Illinois include sound design for *In The Next Room (or the Vibrator Play)*, *The Light in the Piazza*, *Poppea*, *St Lucy's Home for Girls Raised by Wolves*, and sound engineer for February Dance 2018 and *Failure: A Love Story*. Regional credits include Arkansas Shakespeare Theatre (*Love's Labour's Lost*, *Julius Caesar*, *The Music Man*, and *Taming of the Shrew*), Bristol Valley Theatre (*Silent Sky* and *Elijah*), and Chautauqua Theater Company (*Our Town*, *Afterlove*, *Engine of our Ruin*). Chicago credits include Congo Square (2016 Jeff Nomination for *A Small Oak Tree Runs Red*), *The Hypocrites (Adding Machine: A Musical)*, Teatro Vista (*In The Time of the Butterflies*), About Face Theatre (*Brave Like Them*, *Ad Hoc Home*), Bluebird Arts (*Three Hotels*, *Hello and Goodbye*), and many more. He is an alumnus of the Steppenwolf Theatre Company apprenticeship program. He received his bachelor's degree from Ball State University.

Hannah Schumacher (Stage Manager) is a senior pursuing her BFA in stage management at the U of I. This past summer, she worked at Utah Festival Opera and Musical Theatre as an assistant stage manager on *Madama Butterfly* and *The Pirates of Penzance*. Last spring, she had the opportunity to do a special project with Professor Tom Mitchell and travel to New Orleans and St. Louis with a production of early Tennessee Williams short stories, entitled *St. Louis Stories*, to showcase at literary festivals. Here at Krannert Center, she has been stage manager for *The Minotaur* and November Dance 2017, as well as the assistant stage manager for *Viva Verdi!*, *In the Blood*, *The Other Shore*, and *'Tis Pity She's a Whore*.

Alison Stake (Dramaturg), a first-year MA theatre studies student, is interested in dramaturgy, directing, and theatre education. She holds a BA in theatre from Lewis and Clark College. Before coming to the U of I, she spent four-and-a-half years performing in the Chicago area, working with Citadel Theatre and Chicago Opera Theatre, among others. Notable roles include Maggie in *A Chorus Line*, Rose in *The Secret Garden*, and Maggie in *Brigadoon*. She previously spent a summer as an acting apprentice with the Berkshire Theatre Group, where she studied the Suzuki Method of Actor Training, and performed in two of the season's shows. In Chicago, she also focused on theatre education for children by assisting and teaching classes in musical theatre and dance.

Emma St. John (Scenic Designer) is a senior scenic design major from Elgin, Illinois. She has previously been involved in Illinois Theatre as scenic designer for *The Minotaur* and scenic charge for *Failure: A Love Story* and *Travesties*. She has collaborated with Lyric Theatre @ Illinois as the assistant scenic charge for *A Midsummer Night's Dream* and assistant scenic designer for *Beatrice and Benedict*. Emma has also designed several student-run shows on campus such as *Urinetown* with Illini Student Musicals, *Waiting for Godot* with Penny Dreadful Players, and *Metamorphoses* with Armory Free Theatre.

Nisi Sturgis (Speech and Text Coach) has been an adjunct lecturer at the University of Illinois for the past few years. She is a director and collaborator with many professional theatres across the country. She has served as vocal and text coach for the Arkansas Shakespeare Theatre, where she is also a member of the Artistic Collective. Her professional acting credits are extensive. Broadway/New York City highlights include *The 39 Steps* (director Maria Aitken), *Intimate Apparel* (director Daniel Sullivan), *Dysphoria*, and *The Less We Talk* (director Alec Duffy). Regional credits include *In The Next Room*

(Cleveland Playhouse); *A Doll's House*, *Who's Afraid of Virginia Woolf?*, *Life of Riley*, *Pentecost*, *Taming of the Shrew*, *Much Ado About Nothing*, and *Pericles* (Old Globe Theatre); *Mrs. Warren's Profession*, *Pride and Prejudice*, *Doubt*, *You Can't Take It with You*, and *Richard III* (Denver Center Theatre Company); *A Streetcar Named Desire*, *To Kill a Mockingbird*, *Arms and the Man*, *Our Town*, and *Trelawny of the Wells* (Shakespeare Theatre of NJ); *Hamlet* and *Emma* (Pioneer Theatre Company); *Failure: A Love Story* and *Macbeth* (Illinois Shakespeare Festival); *Twelfth Night* (Arkansas Shakespeare Theatre); *Trying* (Merrimack Repertory Theatre). Film/TV credits include HBO's *Boardwalk Empire* (recurring role of June Thompson). Nisi received her MFA from The Old Globe and is a member of AEA and SAG.

Patrick Szczotka (Technical Director) is in his second year as a scenic technology master's candidate at the University of Illinois. Patrick's work at the U of I includes *All The King's Men*, *Romeo and Juliet*, and *Poppea*. This past summer he worked as the safety coordinator for Glimmerglass Opera Festival out of Cooperstown, New York. Patrick received his bachelor's degree from Sonoma State University in Rohnert Park, California, studying technical theatre. Some of his previous credits include *Into the Woods*, *Abraham Lincoln's Big Gay Dance Party*, and *Blur*.

Naomie S. Winch (Lighting Designer) is in her third year as an MFA candidate in lighting design and technology at the University of Illinois, by way of Southern California. Naomie's most recent credit was the lighting designer for *Travesties* for Illinois Theatre. Other credits include the assistant lighting designer for the UFOMT 2017 season, *Circle Mirror Transformation* (2016) at Interlochen Center for the Arts, and Tennessee Williams' *Cat on a Hot Tin Roof* (2014). In addition to lighting design, she also has an interest in technical direction and production management.

PRODUCTION STAFF

ASSISTANT TO THE DIRECTOR

Luke Worland

ASSISTANT STAGE MANAGERS

Lauren Harders

Maddie Martín

ASSISTANT TECHNICAL DIRECTOR

Alex Gill

ASSISTANT SCENIC DESIGNER

Villale Song

ASSISTANT COSTUME DESIGNER

Larissa Almanza

ASSISTANT LIGHTING DESIGNER

Stephen Moderhock

ASSISTANT SOUND DESIGNER

Miykael Hutchins

SCENIC ARTIST

Jose Manuel Diaz-Soto

HAIR AND MAKE-UP ASSISTANT

Sharne Van Ryneveld

MASTER ELECTRICIAN

Kyle Condon

AUDIO ENGINEER

Tyler Knowles

COSTUME TECHNICIANS

Megan Cudd

Blas Nache

HAIR/MAKEUP TECHNICIANS

Caitlin Leyden

Michelle Petit

Chenglin Xin

Nicole Zausmer

DECK/RAIL RUNNING CREW

Charlee Amacher

Kayla Lee

Carissa Yau

PROPS RUNNING CREW

Katie Feeley

Claire Katz-Mariani

WARDROBE RUNNING CREW HEAD

Blas Nache

WARDROBE RUNNING CREW

Alice Cashman

Hannah Yonan

HAIR/MAKEUP RUNNING CREW

Melody Contreras

Sara Dolins

LIGHT BOARD OPERATOR

Cameron Koniarski

SOUND BOARD OPERATOR

Tierra Taylor

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