

***THE PERSECUTION AND ASSASSINATION OF JEAN-PAUL MARAT
AS PERFORMED BY THE INMATES OF THE ASYLUM OF
CHARENTON UNDER THE DIRECTION OF THE MARQUIS DE SADE
ILLINOIS THEATRE***

By Peter Weiss

Laura Hackman, director

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

Tuesday-Saturday, November 6-10, 2018, at 7:30pm

Sunday, November 11, 2018, at 3pm

Studio Theatre



POWER + PLEASURE

I think a lot about the enormous privilege I have as Head of Illinois Theatre. I have the very great pleasure of working with incredibly talented and committed faculty, students, and staff in the Department of Theatre, the College of Fine and Applied Arts, and Krannert Center for the Performing Arts. I have the power to shape what we show you on our stages through collaboration with those colleagues.

I've spent this past year meeting many of you. I am very grateful to those of you who've taken the time to talk to me in the lobby, to send an email or make a phone call, to connect with me at other events. We have an audience who is passionate about our productions, our students, and our role as a university theatre. Please continue to make those connections.

Those conversations are opportunities to talk about my understanding of the relationship between our production season and the world around us. I believe we serve

three overlapping audiences, and that our departmental mission of inclusion is enacted on and behind our stages.

We have to serve our own students, the people who've come to receive the education to make a career as professional theatre makers. We have an obligation to train them to become working designers, actors, technicians, playwrights, stage managers, directors, scholars, and teachers. We also serve the other 44,000+ students on the campus, many of whom take our classes and enjoy our productions.

We have to serve the University of Illinois at Urbana-Champaign. As part of a Research I university, we are obligated to create new knowledge and to pass it on. Our productions must take part in broad conversations and reflect the goals and strategic plan of the university as a whole. We must make connections across disciplines and across campus.

We have to serve the community. We are a part of this vibrant, micro-urban, Midwestern space and place. We must return the passion, time, and money you offer with a balanced season that reflects our shared values and interests. We have a responsibility to question power and authority as well as an equal responsibility to entertain and please you.

You—our audiences from the community, Theatre 101 classes, campus partners, or our own classrooms and shops—are our privilege to serve. Thank you for being here.

Dr. Kirsten Pullen

Professor and Head, Department of Theatre



PROGRAM

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ACT I

20-minute intermission

ACT II

This production contains adult content, including mob and individual violence and a scene of sexual assault, and is intended for mature audiences only.

DIRECTOR'S NOTE

In 1963, Peter Weiss wrote *The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade*. Set in 1808 France during the reign of Napoleon Bonaparte, the inmates of Charenton Asylum present a production set 15 years earlier during the French Revolution. They recreate the 1793 assassination of Jean-Paul Marat, a radical journalist who advocated for the poorest members of society. Through the lens of the French Revolution, Weiss' inmates examine the historically cyclical nature of revolt and oppression, questioning the ultimate effectiveness of revolution. Weiss said, "Every word I write and publish is political; that is to say it establishes contact with a large number of people with the aim of achieving a particular effect. The way in which my words are received is largely determined by the social system of the society in which they appear."

As I revisited this play, which I first encountered as a college student 30 years ago, I was beguiled again by the intensity of the political, social, and philosophical dialectic Weiss creates. I was also struck by the similarities between the authoritarian reign of the combative, narcissistic, strongman Napoleon Bonaparte and numerous current nationalist political regimes. Napoleon came to power in part because he was supported by French politicians who thought, mistakenly, that they could control him. Like strongmen before and after him, he professed that he alone could fix the problems of his country; he could make France great again.

Surrounded by the gilded opulence of Empire style, reveling in elaborate pageantry, priding himself on his negotiation skills, while remaining nebulous on morality and religion (although eager to ingratiate himself with religious audiences in order to use their faith to his advantage), Napoleon built his brand by stamping his initial "N" and his symbol of the honeybee across his empire. He even renamed the Louvre "Le Musée Napoléon." He was a master of propaganda, utilizing the media of his time to exaggerate his victories while suppressing reports that did not fit his narrative. He is quoted as saying, "Four hostile newspapers are more to be feared than a thousand bayonets."

Well noted is his misogynistic contempt for women's abilities and achievements. He once commented to an aide, "Women! They belong to the highest bidder. Power is what they like. It is the greatest of aphrodisiacs . . . as for me, I take them and forget them."

As I consider the rhetoric of political personalities in 2018 America compared with 1808 France, I cannot help but draw a number of significant parallels. This led me to set our production not in the past, as Weiss wrote it, but in a potential not-too-distant future. Our inmates still perform the play within the play, set in 1793 France, and the eloquence of the timeless debate is not altered. However, our exploration is one which examines where we, as a society, are headed and perhaps allows us to reflect on the direction we really want to go.

—Laura Hackman

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DIRECTOR

Laura Hackman

FIGHT DIRECTOR

Zev Steinrock

INTIMACY DIRECTOR

Jessica Renae Steinrock

SCENIC DESIGNER

Eleni Lukaszczyk

COSTUME DESIGNER

Will Sturman

LIGHTING DESIGNER

Tony Rajewski

SOUND DESIGNER

Hayat Dominguez

PROPERTIES MASTER

Mark Kennedy

HAIR/MAKEUP COORDINATOR

Melissa Hall

STAGE MANAGER

Zeenah Hussein

TECHNICAL DIRECTOR

Mark Quiles

DRAMATURG

Katherine Syer

CAST

MARQUIS DE SADE

Patrick Weber

JEAN-PAUL MARAT

Gabriel Herzog

HERALD

Marlene Slaughter

SIMONNE EVRARD

Katelynn Shennett

CHARLOTTE CORDAY

Katelin Dirr

DUPERRET

Nona Lee Porter

JACQUES ROUX

Nico Krauss

KOKOL

Ethan Perry

POLPOCH

Leojae Payton

CUCURUCU

Alice Cashman

ROSSIGNOL

Kathleen Sullivan

COULMIER

Charlie Bauer

COULMIER'S DAUGHTER

Erin Ryan

COULMIER'S WIFE

Zoe Nemetz

INMATES

Latrel Crawford

Miranda Johnson

Caitlin McDermott

Uche Nwansi

Will Burke

NUNS

Shelby Dorsey

Julia Gold

Jenna Kohn

Lily Newton

GUARDS

Phillip-Andrew Monnett

Bennett Smith

DRAMATURG'S NOTE

The Marquis de Sade spent many years as an inmate at the Charenton Asylum near Paris where he died in 1814. Typical of asylums at the time, Charenton housed anyone deemed socially unfit, including political dissidents. Sade, a nobleman with a notoriously perverse understanding of individual freedom as completely detached from morality, had distanced himself from the Ancien Régime well before the French Revolution. He even participated in the 1792 National Convention, the de facto government of the First French Republic. Yet as a friend of the revolution, Sade did not easily fit in.

At Charenton, the director Coulmier was a believer in the practice of art therapy and allowed Sade to write and direct his own plays, hence the premise of Peter Weiss' 1963 *Marat/Sade*. The notion that Sade, in his play within the play, would engage in debate with the radical revolutionist Jean-Paul Marat is fictional. Marat's words, however, are mostly drawn from his numerous writings inciting the people of France to eradicate the monarchy and all of its sympathizers. Weiss, on that front at least, limited Sade's creative license. In real life, Sade delivered Marat's funeral eulogy, but not because of his overwhelming admiration for Marat's ideals. Rather, during the years of infighting amongst different revolutionary factions—the so-called "Reign of Terror" around 1793—it behooved those wanting to keep their heads to show deference to the extremists. It was a very bloody year.

By setting his play in 1808, Weiss situates the Marquis de Sade when the outcome of years of revolutionary struggle is known. Just as the

audience, the Coulmier family, and the inmates know that Marat will be murdered, they know that the collapse of the "Reign of Terror" will prepare France for a counter-revolutionary leader. Coulmier is an avid supporter of Napoleon, who in 1808 has already spent four years as the self-declared Emperor of France. Though there are glimpses of Napoleon's spectacular downfall to come, at that moment he seems invincible. The antithetical debate between Sade and Marat and the involvement of the other inmates, however, suggests unrest and instability.

Writing in the early 1960s, Weiss struggled with the fractured political landscape of his native Germany. Forced into exile by the Nazis and a resident of Sweden thereafter, Weiss remained a keen observer of post-World War II developments. The wall that was built in August 1961 to prevent East Berliners from fleeing to the West would remain standing at Weiss's death in 1982, but not for many years longer.

— Katherine Syer

PROFILES



Charlie Bauer (Coulmier) is a sophomore pursuing his Bachelor of Fine Arts in acting at the University of Illinois. This is his first Krannert Center production. His other credits include *I'm So Proud of You* (Finn), *Impulse 24/7* (Hurricane Jose), and *The Princess Play*

(Eugene Fitzherbert) at the Armory Free Theatre. Bauer also played Man 2 in a production of *Songs for A New World* in Allen Hall.



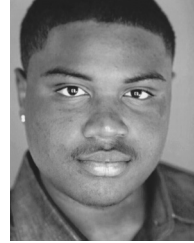
William Burke (Inmate) is making his debut at Krannert Center. His theatre credits include *A Christmas Carol* (Goodman Theatre); *Lord of the Flies* (Steppenwolf Theatre); *Oliver!* (Drury Lane Theatre); *The Lion, the Witch and the Wardrobe*

(Lookingglass Theatre Company); and *Romeo and Juliet* (Fury Theatre). Burke's film and television credits include *Marshall the Miracle Dog*, *Play by Play*, and *Sense 8* on Netflix; *Chicago Med*, *Chicago Fire*, and *Chicago P.D.* on NBC; and *Journey Man*, an independent film. He is currently a Bachelor of Fine Arts candidate at the University of Illinois.



Alice Cashman (Cucurucu), from Shawnee, Kansas, is a sophomore pursuing her Bachelor of Fine Arts in acting at the University of Illinois. She recently voiced as August in an upcoming indie horror game, *The Horologist's*

Legacy. Other credits include *She Kills Monsters* (Kaliopo/Kelly), *The Trojan Women* (Athena), *Mary Poppins* (Katie Nanna/Ensemble), and *Get Bill Shakespeare Off the Stage!* (Mrs. Fredericks). This is Cashman's debut performance at Krannert Center.



Latrel Crawford (Inmate) is a sophomore in the Bachelor of Fine Arts acting program at the University of Illinois in his Krannert Center debut. He was most recently seen in *Impulse 24/7* (Armory Free Theatre) and *Director's Workshop* (Armory Free

Theatre). Other theatre credits include *truth and reconciliation* (Sideshow Theatre Company), *The Project(s)*, *This Beautiful City*, and Zora Neale Hurston's one-act plays (Illinois High School Theatre Festival).



Katelin Dirr (Charlotte Corday) from Bloomington-Normal, Illinois, is a junior in the Bachelor of Fine Arts acting program at the University of Illinois. Last fall, she made her Krannert Center debut as Cecily in *Travesties* and as an

ensemble member of *Assassins*. Dirr has also appeared in *St. Lucy's Home for Girls Raised by Wolves* and *The Captain is dEad* trilogy at the Armory Free Theatre.



Shelby Leigh Dorsey (Nun) is a sophomore in the Bachelor of Fine Arts acting program at the University of Illinois. She was most recently seen at The Armory Free Theatre in *Impulse 24/7* and in *The Princess Play* as Princess Tiana. Dorsey has also been seen at

the Illinois High School Theatre Festival in *Funk It Up About Nothing* (DJ Sanchez) and Homewood-Flossmoor High School's production of *The Drowsy Chaperone* (Trix, the Aviatrix).



Julia Gold (Nun) is a Bachelor of Fine Arts junior acting major at the University of Illinois at Urbana-Champaign. She hails from Lindenhurst, Illinois. Her recent credits include Tiny Duffy in *All the King's Men* at Krannert Center and *The Fairy Godmother* in *The Princess Play* at the Armory Free Theatre.



Gabriel Herzog (Jean-Paul Marat) is a junior in the Bachelor of Fine Arts acting program, a James Scholar, and a dual-degree student in Spanish. He was seen last year in *All the King's Men* with Illinois Theatre and *Fun Home* at the Station Theatre. He is

from Indianapolis, Indiana, where he most recently worked as a directing intern at Indianapolis Shakespeare Company. In addition to his training at the University of Illinois, Herzog has studied at the London Academy of Music and Dramatic Arts under Jenny Lipman and Indiana Repertory Theatre under Robert Neal and Courtney Sale.



Miranda Johnson (Inmate) is a sophomore in the Bachelor of Fine Arts acting program at the University of Illinois. This is her first production at Krannert Center for the Performing Arts. She was most recently seen in *Songs for A New World* (Woman 1) and *She*

Kills Monsters (Agnes). Miranda has also performed in *The Syringa Tree* (Krannert Center Media Lab), an excerpt from *Jugger's Rain* (Director's Workshop), *It's A Wonderful Life* (New Revels Players), *The Captain is dEad: The Rift* (Armory Free Theatre), *Honorary Friend/Love, Sex, Death & Cake* (Penny Dreadful Players), and *A Shit Way To End A Play/ Boars You?!* (Armory Free Theatre).



Jenna Kohn (Nun) is a sophomore in the Bachelor of Fine Arts acting program at the University of Illinois. She was recently in *Impulse 24/7* as both a writer and actor and will be performing in the staged reading of *Atlantis* this December. Kohn has also been

seen in *Miss Bennet: Christmas at Pemberley* (Lydia Wickham) at the Station Theatre.



Nico Krauss (Roux) is from Newton, Massachusetts, a suburb near Boston, and is a senior pursuing a Bachelor of Fine Arts 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 or the Priest in *Twelfth Night* directed by Matthew Arbour. Other credits with

the Armory Free Theatre include *The Princess Play* directed by Kara Hynes, *A Presentation About the Herero of Namibia* directed by Kevin Woodrow, and *Mr. Marmalade* directed by Kate Fenton.



Caitlin McDermott (Inmate) is a sophomore in the Bachelor of Fine Arts acting program at the University of Illinois. She was most recently seen as Woman 2 in *Songs for A New World*. Other credits include *She Kills Monsters* (Tilly), *Fiddler on the Roof* (Tzeitel),

Once Upon a Mattress (Winnifred), and *A Few Good Men* (Joanne).



Phillip-Andrew Monnett (Guard) is a junior at the University of Illinois pursuing his Bachelor of Fine Arts in acting. Hailing from Houston, Texas, he was previously seen as William Barfee in the *25th Annual Putnam County Spelling Bee* with Lyric Theatre

and as Sir Andrew Aguecheek in *Twelfth Night* with Illinois Theatre as well as various shows on campus, such as *Midsummer Nightmare*, *The Flick*, and *Metamorphoses*.



Zoe Nemetz (Coulmier's Wife) is a junior pursuing a Bachelor of Fine Arts in acting at the University of Illinois. Prior to acting, Zoe was a competitive dancer. She recently appeared as an ensemble member in Krannert

Center's *Assassins*, #8 in a staged reading of *The Wolves*, William Larsen in *All the King's Men*, Daphna in *Bad Jews* (Unit 14 Theatre Company), and Min in the Armory Free Theatre's *The Cage*.



Lily Newton (Nun) is a junior acting major at the University of Illinois. She has previously been seen as Jane in *The Yellow Wallpaper* and *Trifles* at the Armory Free Theatre, Phoebe in *Party* at the Station Theatre, and Dr. Adam Stanton in *All the King's Men*

at Krannert Center. Newton spent the summer studying comedy at The Second City Training Center and can be found on campus doing stand-up as well as sketch comedy with the Potted Meat Sketch Comedy team.



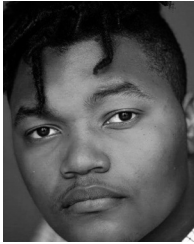
Uche Nwansi (Inmate) is a sophomore in the Bachelor of Fine Arts acting program at the University of Illinois. She was most recently seen at the Station Theatre as Jane Bingley in *Miss Bennet: Christmas at Pemberley*.

Nwansi also performed in *Impulse* at the Armory Free Theatre. Other credits include *The Producers* (Niles North Theatre); *Our Town*, *Deathtrap*, *The Grass Harp*, *Hairspray*, *The Luck of the Irish*, and *Neighborhood 3: Requisition of Doom* (Illinois High School Theatre Festival).



Leojaé Payton-Steward (Polpoch) is making his debut performance on the Krannert Center stage. He has performed at the Armory Free Theatre in *Metamorphoses* by Mary Zimmerman under the direction of Luke Worland and *The Princess Play* by Ellen

Magee under the direction of Kara Hynes. Payton-Steward participated in the Armory Free Theatre's *Impulse 24/7* and has also been working off-stage on his debut poetry album *I Do Not Exist*, coming this December.



Ethan Miles Perry (Kokol) is a senior actor from Detroit, Michigan. Previously, he has performed in Illinois Theatre's productions of *Mr. Burns* (Lisa Gaye Dixon, director), *Romeo and Juliet* (Robert G. Anderson, director), and *Assassins* (J.W. Morrissette,

director). Outside of Illinois Theatre, he's been seen in *She Smashes Screens* (Athanasia Giannetos, director), *We Are Proud to Present . . .* (Kevin Woodrow, director), and *Kindred* (Alexandra Smith, director) in the Armory Free Theatre. He was recently in Lyric Theatre's production of *The 25th Annual Putnam County Spelling Bee* (Sarah Wigley Johnson, director). Perry is also one of the core members of Protagonist Pizza Productions, an Urbana-Champaign-based film production company that focuses on spreading the love and passion of filmmaking.



Nona Lee Porter (Duperret) is a sophomore in the Bachelor of Fine Arts acting program at the University of Illinois. They have most recently been seen performing with Debono Musical Improv and The Phoenix Improv Company on campus. As a writer, Porter is

best known for their play *I'm so Proud of You* at the Armory Free Theatre, their 10-minute plays produced with Penny Dreadful Players, and the Illinois High School 10-Minute Play Festival at Eureka College. This is their first production at Krannert Center.



Erin Ryan (Coulmier's Daughter) is a junior in the Bachelor of Fine Arts acting program at the University of Illinois. This is her first production at Krannert Center for Performing Arts. When she is not doing theatre, she is doing improv, sketch, and

stand-up comedy. Ryan is a part of a sketch comedy duo called Girl on Girl, and has performed at The Second City in Chicago and People's Improv Theatre in Manhattan.



Marlene Slaughter (Herald) is a senior acting major originally from Houston, Texas. She moved to the Chicagoland area in 2013 and decided to pursue her education at the University of Illinois at Urbana-Champaign. In 2015, she competed in the 2015 National

NAACP ACT-SO competition in Philadelphia and became the gold medalist and national title holder. This will be Marlene's fifth mainstage performance here.



Katelynn Shennett (Simonne) is from Normal, Illinois, and is a senior in the Bachelor of Fine Arts acting program at the University of Illinois. She most recently appeared as Barbara in *Barbecue* at Krannert Center for the Performing Arts. Other Illinois Theatre

credits include Sadie Burke in *All the King's Men*, Nelly Fail in *Failure: A Love Story*, and Faye in the formal reading of *Wig Out!* Shennett has also appeared in *Call Me Woman* in the Armory Free Theatre and *After Juliet* (Rosaline) and *Buried Child* (Shelly), both with the Penny Dreadful Players.



Bennett Smith (Guard) is a sophomore in the Bachelor of Fine Arts acting program at the University of Illinois. He is making his Krannert Center debut and was most recently seen in North Central College's summer production of *Shrek The Musical* as Mad

Hatter. Other performance credits include *Beauty and the Beast* (Lumiere), *Once Upon a Mattress* (Prince Dauntless), and *The Importance of Being Earnest* (Merriman). Smith has also been seen in *The Princess Play* (Armory Free Theatre) as Prince Florian.



Kathleen Sullivan (Rossignol) is currently a junior pursuing a Bachelor of Fine Arts in acting. Illinois Theatre credits include *Barbecue*, guest-directed by Chuck Smith, (Adlean) and *All the King's Men* (Frey) as well as *Metamorphoses* at the Armory Free Theatre. Sullivan

is an alum of Mother McAuley Liberal Arts High School where she was seen as Juror #8 in *Twelve Angry Women*. Other favorite credits include Eileen in *Nice Work if You Can Get It* at the Oak Lawn Park District and The Second City's Teen Ensemble.



Patrick Weber (Marquis de Sade) is a senior in the University of Illinois' Bachelor of Fine Arts acting program. This is his fifth production at Krannert Center for the Performing Arts.

Laura Hackman (Director) is pleased to return as a guest director for the University of Illinois where she last directed Tom Stoppard's *Travesties*. She is a director and teaching artist currently living in Atlanta, where she is a professor at Georgia Gwinnett College and will be a guest director at Oglethorpe University next semester. Hackman is a recipient of the Drama League's New Directors/New Works Project grant, an alum of the Lincoln Center Directors Lab, and a former member of the Directing Company for the Department of Dramatic Writing at New York University. A resident of Baltimore, Maryland, prior to relocating to Atlanta, she was the resident director at the Baltimore Shakespeare Festival, adjunct theatre faculty at Towson University, director of Upper School Theatre, and chairperson of the Performing Arts Department at Roland Park Country School. Hackman has directed more than 60 productions including numerous premiere productions of new plays in New York City; Washington, DC; Baltimore; Atlanta; and Phoenix, Arizona. Laura received her undergraduate degree in theatre from Towson University and her Master of Fine Arts in directing from The Catholic University of America.

Hayat Dominguez (Sound Designer) is a second-year Master of Fine Arts sound design student, and this is her third design while studying at the University of Illinois. She worked with Lyric Theatre for their production of *[title of show]* last fall and designed for the February Dance showcase last spring. Dominguez was also a part of the Jessica Lang Dance Residency in early August this year. Previous to her time here, she obtained her Bachelor of Fine Arts in theatre technology from the University of South Dakota and has worked for companies such as the Santa Fe Opera and the Denver Center for the Performing Arts.

Zeenah Hussein (Stage Manager) is a senior pursuing a degree in stage management. During her time in the program, she has served as an assistant stage manager for *The Minotaur*, *Romeo and Juliet*, *All the King's Men*, and *Assassins*. Hussein also participated in a workshop of *Master Wilder and the Cabala* as the assistant stage manager. This past summer, she had the opportunity to work as a production management intern at Lookingglass Theatre Company.

Mark Kennedy (Props Master) is a first-year Master of Fine Arts student in props design and management. Before coming to the University of Illinois, he was the assistant technical director for First Act Children's Theatre in Madison, Wisconsin, for five years. He was the recipient of the Society of Properties Artisan Managers Prop Award and the Stagecraft Institute of Las Vegas Award at the 2016 Kennedy Center American College Theater Festival Region III. Kennedy's previous props design credits include *The Wedding Singer*, *Woods of Weaver* (Midwest premiere), *The Caucasian Chalk Circle*, *5 Lesbians Eating a Quiche*, *Anything Goes*, and *The Legend of the Lion King*.

Eleni Lukaszczyk (Scenic Designer) is a second-year Master of Fine Arts candidate in scenic design at the University of Illinois, originally from Ellicott City, Maryland. Previous credits as a scenic designer include *Talley's Folly* and *Clybourne Park* at Salisbury University.

Mark Quiles (Technical Director) is a second-year Master of Fine Arts candidate in scenic technology. He was the assistant technical director for the Summerscape Festival's 2017 season at Bard College in Red Hook, New York, where he worked on Pam Tanowitz's *Four Quartets* and Anton Rubinstein's *Demon*. Additional technical direction credits include *The Shadow of a Gunman*, *Unmasked*, and *The Normal Heart* at the State University of New York (SUNY) at New Paltz. Quiles came to the University of Illinois after working as a carpenter at the Utah Shakespeare Festival for their 2017 season and receiving his Bachelor of Arts degree in theatre design and technology at SUNY New Paltz.

Christina Rainwater (Scenic Charge Artist) is a member of United Scenic Artists Local 829 and has been a professional scenic artist for 16 years. She received a Bachelor of Fine Arts in theatre from Missouri State University and a Master of Fine Arts in scenic art from the 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. Rainwater has an ongoing working relationship at Goodspeed Musicals where she worked 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, Missouri, as a journeyman scenic artist on the productions *Jerome Robbins*, *The Wiz*, *Singing in the Rain*, *Jersey Boys*, and *Annie*.

Tony Rajewski (Lighting Designer) is a third-year Master of Fine Arts student in lighting design. He has designed primarily in the Buffalo, New York, area including a season-long residency at the American Repertory Theatre of Western New York. While there, Rajewski was nominated for a local award for best lighting design in the production of *Shine* and was part of the production team for *Bloody Bloody Andrew Jackson*, which won best production of a musical. Other works include *The Giver* at Lexington Children's Theatre and *February Dance* at Krannert Center.

Jessica Renae Steinrock (Intimacy Director) is a Certified Intimacy Director with Intimacy Directors International and also serves as the company's managing director. Additionally, she is a PhD student at the University of Illinois researching consent and intimacy on stage with a specialty in consent practices for improvised theatre. Recent Chicago credits include *Firefly Love* with *Something Marvelous* and *Endeavor Mind* with *The Plagiarists*.

Zev Steinrock (Fight Director) is an assistant teaching professor of stage combat, movement, and acting at the University of Illinois. He has acted and choreographed violence in theatres all over the country and has been recognized 11 times for his artistic achievements. Steinrock is a Certified Teacher and recipient of the Paddy Crean Award with the Society of American Fight Directors. He is also a certified yoga teacher and an apprentice with Intimacy Directors International. Steinrock holds his Master of Fine Arts in acting from Michigan State University after graduating with a Bachelor of Fine Arts from the Department of Theatre at the University of Illinois.

Will Sturman (Costume Designer) is a second-year Master of Fine Arts candidate in costume design. This is his first, full-fledged design position after a handful of productions as an assistant designer and many more as a costume technician. He holds a Bachelor of Arts in music from Carleton College and hopes to live in the woods one day.

Katherine Syer (Dramaturg) is associate professor of theatre and director of graduate studies for the department. Main areas of research include the works of Richard Wagner and opera production history spanning more than four centuries. She is currently working on a book on opera stage direction and scenography in the 21st century. An active theatre critic, Syer has recently been engaged as dramaturg for a new production at the Canadian Opera Company in Toronto.

PRODUCTION STAFF

ASSISTANT STAGE MANAGERS

Kaetlyn Allen
Jenna Keefer

ASSISTANT TO THE DIRECTOR

Jordan Ratliff

PRODUCTION ASSISTANT

Matthew Rohan

WARDROBE HEAD

Samantha Abbie Padillo

COSTUME TECHNICIANS

Michelle Pettit
Nicole Peckens

HAIR AND MAKEUP STYLIST

Paige Stewart

ASSISTANT LIGHTING DESIGNER

Cameron Koniarski

SCENIC ARTIST

Christina Rainwater

MASTER ELECTRICIAN

Adam Major

AUDIO ENGINEER

Matt Powell

PRODUCTION RUNNING CREW

Chloe Cosgrove

COSTUME RUNNING CREW

Blaine Fuson
Ethan Solomon

MAKEUP RUNNING CREW

Greer Durham
Owen Reid

LIGHT BOARD OPERATOR

Gryffon Cloud

SOUND BOARD OPERATOR

Jodie Werner

FOLLOW SPOT OPERATORS

Regina Magio
Samantha Shaw