

**THE WOLVES**  
**ILLINOIS THEATRE**

By Sarah DeLappe

Nisi Sturgis, director

Thursday-Saturday, February 13-15, 2020, at 7:30pm

Tuesday-Saturday, February 18-22, 2020, at 7:30pm

Sunday, February 23, 2020, at 3pm

Studio Theatre



## **WELCOME TO THE 2019-2020 ILLINOIS THEATRE SEASON!**

It is a true pleasure to share our work with you. Students, faculty, and guests have come together to produce a year of exploration, of reflection, and of illumination. We are

proud to be in our second half-century as a theatre department and offering drama at the highest level. Illinois is a leading program with more than 200 students and nearly 40 faculty members. Housed in Krannert Center, we are fortunate to have the resources of a world-class environment for dramatic art.

Theatre is a call to your senses and your spirit. As a call, it welcomes your response. Our work is meant to touch you deeply, to surprise, at times to unsettle, and always to offer you an opportunity for thought and further engagement.

This year's season reflects our commitment as a department and as individual artists, scholars, and makers to wrestle with the enduring mysteries of the human condition and with the critical questions of our times. Whether you are seeing a work from classical antiquity, performed thousands upon thousands of times, or a new piece never seen before, the same is

true. The material is ever renewed and always embedded in a history of work on the stage.

The season also reflects our commitment to a diverse, inclusive, accessible theatre. Whether on stage or behind the scenes, we strive to make work that reflects and makes space for our whole community. From the planning and design to the work you experience on stage, we believe theatre has the capacity to engage the world as it is in all its complex challenges and to envision and enact the world as it might be.

We are so pleased you have chosen to share this with us. We hope you enjoy it and look forward to seeing you again.

Gabriel Solis  
Professor and Head, Department of Theatre



## **HELLO AGAIN, ANEW!**

As the "newly minted" Producer for Illinois Theatre, I echo the sentiments of Professor Gabriel Solis in warmly welcoming you to the 2019-20 Illinois Theatre season. This year will see many new, exciting changes at Illinois

Theatre as we continue to strive to bring you quality theatrical experiences even as we continue to grow as artists and creators ourselves.

Illinois Theatre has long been recognized as a wonderfully fertile space where students, faculty, staff, guest artists—and sometimes even unsuspecting audience members—have come together to communicate with each other through the medium of theatre, often times creating ephemeral yet enduring encounters that affect hearts, minds, bodies, and souls. Is that a bit "dramatic?" Ah, well, forgive my hyperbole, but the desire for connection that infuses our work colors all that we do. From the classroom to the scene shop to the stage, we at Illinois Theatre seek to connect—with each other and with you.

Pursuant to that, we are indeed continuing to focus our efforts on not just committing to but actually creating physical, aural, and visual spaces that are welcoming to human beings of all varieties. This is an ongoing journey, and to succeed, we need your support and your voice.

What you will see on our stages tonight is the product of every department head, faculty and staff member, and students past and present who have passionately worked to bring us all to this moment. If we have made you think, feel, ponder, or wonder, it is our honor to do so.

Welcome, and enjoy.

Lisa Gaye Dixon  
Producer, Department of Theatre



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# PROGRAM

## **THE WOLVES**

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**TIME:** Winter; Saturdays

**PLACE:** Astroturf; Indoor Soccer Field

**WEEK ONE:** The Cambodian

**WEEK TWO:** Todos Los Niños

**WEEK THREE:** Martin Luther King, Jr. Day

**WEEK FOUR:** The Cambodian II

### **TIME-OUT**

**WEEK SIX:** We Are the Wolves

*This production will be presented with no intermission.*

*This production contains adult language.*

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The Wolves is presented by special arrangement with SAMUEL FRENCH, INC.

World premiere produced by The Playwrights Realm (Katherine Kovner, Artistic Director | Roberta Pereira, Producing Director) on September 8, 2016, and remounted on December 5, 2016, by special arrangement with Scott Rudin and Eli Bush.

Originally presented by New York Stage and Film and Vassar in the Powerhouse Season, Summer 2016.

Playwrights Horizons Theater School produced a workshop of The Wolves in 2015 in association with Clubbed Thumb, where the play had been developed previously.

Winner of the 2016 Sky Cooper New American Play Prize at Marin Theatre Company, Mill Valley, California. Jasson Minadakis, Artistic Director; Keri Kellerman, Managing Director

Produced by Lincoln Center Theater, New York City, 2017

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## DIRECTOR'S NOTE

"Our job in this life is not to shape ourselves into some ideal we imagine we ought to be, but to find out who we already are and become it."

—Steven Pressfield, *The War of Art*

For three years in high school, I was on the bench. I was the manager for women's track, volleyball, and basketball. It was a big deal. I wasn't coordinated enough to play, but one day in PE class I went up to Coach Taylor, standing there in her track suit and perm, and asked her if there was anything I *could* do. More than the love of any sport, what I was drawn to, I suppose what I needed, was the Team. Coach Taylor created a position for me, and from then on, every game, every meet—I was there.

As manager, I made sure everybody got where they needed to go when they needed to be there and had water and snacks. And, most importantly, I was funny. I was a good trash-talker and could make everybody laugh, victory or defeat, and they needed me for that. It was the first time I saw girls allowed—even encouraged—to be intense, to be powerful, loud, aggressive, to have agency—to win. I was devoted to them. Here are some things I learned in my three years on the bench:

- People are messy, unpredictable, turbulent creatures. The Team gives order to chaos.
- People are vulnerable. The Team gives us strength and protection.
- People are paradoxes, striving to fit in and stand out. The Team gives our identities space to be and belong.

I wasn't on the field. I never said, "Put me in, Coach." But I always knew I was needed. In a way, my investment, my humor, my unique voice completed the Team. Eventually, I discovered theatre, which took me off the bench. I joined what Antonin Artaud calls the "athletes of the heart."

The field has changed, but I still feel the power of the Team.

Here, on this field, our Team is the Wolves.

"In battle, there are no more than two types of attacks: Common and uncommon, yet the variations of the common and uncommon cannot all be anticipated. The common and the uncommon produce each other, like an endless circle. Who can comprehend them?"

—Sun-Tzu, *The Art of War*

Welcome to a war play. Speaking to us before rehearsals started, Sarah DeLappe made it clear that is what this play is. She has given us a Team of nine vital, complex warriors on the cusp of womanhood and a battlefield where they can face opposing forces from without and from within.

The Team provides organization and unity, but there is chaos and cacophony here. As Sarah told us, this play is a bit of a choose-your-own-adventure. We in the audience are curious observers, flies on the wall. We won't necessarily hear every word or mark every moment. The polyphonic voices of these nine young women rush over us, and their individual melodies slowly reveal themselves. Their identities vibrate on the line between individuality and conformity at the unique frequency of high school. Still, as the title page of Sarah's published script quotes:

"We are always the same age inside."

—Gertrude Stein

I am proud of this Team, honored to be a part of it, and so grateful you are here with us.

We are our own. We are each other's. We are the Wolves.

—Nisi Sturgis, director

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# ***THE WOLVES***

## **PLAYWRIGHT**

Sarah DeLappe

## **DIRECTOR**

Nisi Sturgis

## **SCENIC DESIGNER**

Leon (Li) Kao

## **COSTUME DESIGNER**

Vivian Krishnan

## **LIGHTING DESIGNER**

Stephen Moderhock

## **SOUND DESIGNER**

Hayat Dominguez

## **STAGE MANAGER**

Kayla Uribe

## **DRAMATURG**

Emily Goodell

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# CAST

**#00**

Greer Durham

**#11**

Tafadzwa Diener

**#13**

Julia Gold

**#14**

Caitlin McDermott

**#7**

Uche Nwansi

Kathleen Sullivan^

**#2**

Erin Ryan

**#46**

Zoe Replinger

**#25**

Lily Ellora Newton

**#8**

Jenna Kohn

**SOCCER MOM**

Allison Moody\*

\*Appears courtesy of Actors' Equity Association (AEA).

^Performing on February 22.

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# DRAMATURG'S NOTE

I—

Sarah DeLappe wrote *The Wolves* in 2014 before the US Women's National Team World Cup wins in 2015 and 2019. Before we heard the chants, "I believe that we will win." Before the Nike ads, the protests, and the backlash. Before the crowds chanted, "Equal pay!" in France, New York City, and Washington, DC. We do not have to venture far into the comment section to find misogynist criticism of women's sports. Honestly, those comments are splashed across newspaper headlines and spoken on network broadcasts—that is, if they comment on women's sports at all.

**I BELIEVE—**

DeLappe wrote a play that was in her own words "quietly feminist," simply by constructing a story about female athletes surviving high school. The bonds formulated and disrupted are as interwoven as the realistic dialogue. DeLappe's examination of a women's indoor soccer team is not only for a particular viewer—it is inherently human. We can relate to these "women warriors" in different ways. These girls are our friends, our daughters, our future idols. We know them because we are them, we raise them, we love them.

**I BELIEVE THAT—**

This wolf pack is created over 90 minutes. It is equal parts family and platoon. These characters lay their emotions on the battlefield of turf and sport. But what they play at is not merely a game.

Each teammate must excel individually and together while navigating high school, enduring societal pressures, and looking down the barrel of impending change. Their sense of duty to the team is something from which we could all learn.

**I BELIEVE THAT WE—**

DeLappe demands much of her actors. Acting while exercising is no easy feat, particularly when that performance asks the actors to delve into the taboo of young women's intimate lives. However, what she asks is not far from what we ask of our youth or even ourselves. We expect perfection. We demand perfectly winged eyeliner, perfect SAT scores, and undefeated champions.

**I BELIEVE THAT WE WILL—**

Over four invigorating months, this squad developed much more than a performance. Director/Coach Nisi Sturgis constructed a creative team willing to tackle the challenges of placing a soccer pitch in a blackbox theatre as well as a team of actors willing to leave it all on that pitch.

**I BELIEVE THAT WE WILL WIN!**

You don't have to be a fan of soccer to like this play. You don't have to be a feminist to like this play. You don't have to know someone on the stage or on the pitch to root for them. Let's try being more than an audience. Let's be fans.

—Emily Goodell, dramaturg

# PROFILES



**Tafadzwa Diener** (#11) is a senior pursuing her BFA in acting. This is her sixth production with Illinois Theatre. Most recent Illinois Theatre credits include *Titus Andronicus* (Nurse/Tamora Understudy) and *Hit the Wall* (Ensemble).

She recently spent her summer

in Alpena, Michigan, at Thunder Bay Theatre where she performed in *Mamma Mia* (Donna), *Carousel* (Nettie Fowler), and *Into the Woods* (Cinderella's Stepmother). Other Illinois Theatre credits include *A Funny Thing Happened on the Way to the Forum* (Philia) and *Barbecue* (Lillie Anne).



**Greer Durham** (#00) hails from Bloomington, Illinois, and is pursuing a BFA in acting and a BA in studio art at the University of Illinois. *The Wolves* is her debut performance with Illinois Theatre. Her favorite credits include *Rocky Horror Picture*

*Show* (Columbia) at the Art Theater with Illini Student Musicals, *For Love* (Frances) at the Armory Free Theatre, and *Hazelwood Jr. High* (Toni) and *Steel Magnolias* (Annelle) with Penny Dreadful Players. She attended the Yale Summer Conservatory for Actors and plans to attend again this summer. When she is not on stage, Durham spends her time doing improv with Hive Society Improv and hosting the radio show *The Machine* on pizzafm.org.



**Julia Gold** (#13) hails from Lindenhurst, Illinois. She is a senior pursuing her BFA in acting at the University of Illinois at Urbana-Champaign. Her recent Illinois Theatre credits include *All the King's Men* (Tiny Duffy) and *Marat/Sade* (Nun). Her Armory Free

Theatre credits include *The Cage* (Officer Sung) and *The Princess Play* (Fairy Godmother). Gold is an Illinois Student Admissions Representative and serves as a telecounselor through the Office of Admissions. She is also part of the Sexual Health Peers Registered Student Organization on campus.



**Jenna Kohn** (#8) is a junior pursuing a BFA in the acting studio at the University of Illinois. She was previously in the Krannert Center production of *Marat/Sade* (Nun). Last summer, she performed in the Station Theatre's production of Jason

Robert Brown's *The Last Five Years* (Cathy). Other recent credits include Dee Reynolds in the Armory Free Theatre production of *The Nightman Cometh*, Lil' Bit in *How I Learned To Drive* in the Director's Workshop, and Lydia Wickham in the Station Theatre's production of *Miss Bennet: Christmas at Pemberly*. When she has free time, Kohn spends it designing and creating vintage and historical clothing.



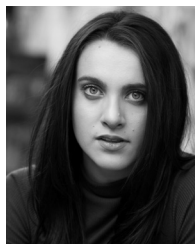
**Caitlin McDermott** (#14) is a junior in the BFA acting program at the University of Illinois. She was most recently seen in *Titus Andronicus* (Sempronius) with Illinois Theatre. Other recent credits include *The Curious Incident of the Dog in the Night-Time* (Punk Girl/Ensemble) and *Marat/Sade* (Inmate) at Krannert Center as well as *Gloria* (Kendra/Jenna) and *For Love* (Duke Francis) at the Armory Free Theatre.



**Allison Moody** (Soccer Mom) is making her Krannert Center acting debut in *The Wolves*. She is currently on faculty in the University of Illinois Department of Theatre as the Visiting Assistant Professor of Voice and Speech. Previous Illinois Theatre productions

include dialect direction for *Gem of the Ocean* and *The Curious Incident of the Dog in the Night-Time* and voice/text coaching for *Titus Andronicus*, *Because I Am Your Queen*, *Marat/Sade*, *A Funny Thing Happened on the Way to the Forum*, and *An American Daughter*. She has worked as an actor, director, and voice/dialect coach in New York City on numerous Off-Off Broadway shows as well as at many LORT and SPT theatres across the Midwest, and most recently in the critically acclaimed production of *Twelve Angry Men* at Indiana Repertory Theatre. She also travels nationally and internationally to coach financial professionals in public speaking, networking, and executive impact. Moody is one of the founding members of Chicago's Brown Couch Theatre Company and is an artistic associate for Project: Theater in New York City. She is also a Guild Certified Feldenkrais

Practitioner and is a Designated Linklater Teacher trainee. Her professional affiliations include Actors' Equity Association (AEA), Voice and Speech Trainers Association, Inc. (VASTA), and the Feldenkrais Guild of North America.



**Lily Ellora Newton** (#25) is an Indian-American student currently in her senior year studying acting at the University of Illinois. Her previous theatre credits include *All the King's Men*, *Marat/Sade*, and various new works at the Armory Free

Theatre. Outside of Krannert Center for the Performing Arts, Newton spends her time pursuing her love of all things comedy. She can be found performing stand-up in Champaign-Urbana and Chicago as well as writing and performing with the group Potted Meat Sketch Comedy. In addition to the U of I, Newton has studied and/or performed at The Second City Training Center and The iO Theater in Chicago.



**Uche Nwansi** (#7) is a junior in the BFA acting program at the University of Illinois at Urbana-Champaign. She was most recently seen at Krannert Center in Illinois Theatre's *Because I Am Your Queen* and *Marat/Sade*. Other credits include *RUMO(U)RS* (Armory

Free Theatre), *Miss Bennet: Christmas at Pemberley* (Station Theatre), *Impulse* (Armory Free Theatre), *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).



**Zoe Replinger** (#46), from Rock Island, Illinois, is a junior pursuing her BFA in acting. Replinger's Illinois Theatre credits include the world premiere of *Because I Am Your Queen* (Lisa) and *A Funny Thing Happened on the Way to the Forum* (Vibrata). Equity

regional credits include *Cabaret* (Texas), *A Gentleman's Guide to Love and Murder* (Choreographer), *Oliver!* (Featured Dancer), *Disney's The Little Mermaid* (Arista), and *The Music Man* (Featured Dancer), all at the Clinton Area Showboat Theatre. Other favorite credits include *Heathers* (Veronica Sawyer) and *Chicago* (Velma Kelly). When she is not onstage, Replinger teaches dance and takes courses for her dual degree, a BS in advertising.



**Erin Ryan** (#2) is a senior pursuing her BFA in acting at the University of Illinois at Urbana-Champaign. This is her fourth show at Krannert Center. She was previously seen in *Titus Andronicus*, *The Curious Incident of the Dog in the Night-Time*, and *Marat/*

*Sade*. When she is not doing stage theatre, she is pursuing comedy. Ryan is currently president of the U of I improv team *Spicy Clamato* and is a founding member of the sketch comedy duo *Girl on Girl Comedy*, which has performed at The Second City, Chicago Sketch Comedy Festival, and People's Improv Theatre in Manhattan.



**Kathleen Sullivan** (#7 on February 22) is currently a senior pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. Illinois Theatre credits include *Hit the Wall* (Ensemble), *Marat/Sade* (Rossignol), *Barbecue* (Adlean), *All the*

*King's Men* (Frey), and *Metamorphoses* at the Armory Free Theatre. 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 in Chicago.

**Nisi Sturgis** (Director) is an Assistant Professor of Acting in the Department of Theatre. Most recently, she directed *The Winter's Tale* at the Arkansas Shakespeare Theatre where she is also a founding member of its Artistic Collective. As a member of the Actors' Equity Association, she has performed on Broadway (*The 39 Steps*) and Off-Broadway (*Intimate Apparel*, *The Pretty Trap*, *Dysphoria*, *The Less We Talk*). As an actor, she has worked all over the country at theatres including Goodman Theatre, Berkeley Rep, Seattle Rep, Chautauqua Theater Company, Pioneer Theatre Company, San Jose Rep, Olney Theatre Center, Capital Rep, Geva Theatre Center, Theater at Monmouth, Merrimack Rep, Williamstown Theatre Festival, three seasons with Cleveland Play House, three with Illinois Shakespeare Festival, three with Arkansas Shakespeare Theatre, four seasons with The Old Globe, five with Denver Center for the Performing Arts, and seven seasons with The Shakespeare Theatre of New Jersey. Sturgis has helped develop new work for Manhattan Theatre Club, The Lark, New Harmony Project, Dramatists Guild, Colorado New Play Summit, and Oregon Shakespeare Festival's PlayOn! project. She won a Bay Area Theatre Award for her performance as Emily Kapoor in Ayad Akhtar's *Disgraced*, a Rose Bruford Award from the Chautauqua Institute for her work as Maggie Dalton in George Brant's *Into the Breeches*, was included as one of the top 40 actors in 40 years at the Illinois Shakespeare Festival, and won the National Irene Ryan Award at the Kennedy Center for the Performing Arts. As a member of the Screen Actors' Guild, she played June Thompson in all five seasons of HBO's *Boardwalk Empire* and was included in a SAG Award for Best Ensemble nomination. Sturgis holds an MFA from the Old Globe USD Professional Actor Program.

**Hayat Dominguez** (Sound Designer) is a third-year MFA sound design student, and this is their sixth design while at the University of Illinois. They've had the pleasure of working on [title of show], February Dance 2018, *The Rape of Lucretia*, as well as designing for *Marat/Sade*. Dominguez was also a part of the Jessica Lang Dance Residency in early August of last year. Previous to their time here, Dominguez obtained their BFA 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.

**Emily Goodell** (Dramaturg) is a first-year PhD student at the University of Illinois at Urbana-Champaign and a part of *The Wolves* dramaturgy team. She previously worked as a dramaturg for *The Asylum Project*. Professional credit highlights include Kathy in *The Last Five Years*, Maggie in *Lend Me A Tenor*, and Cinderella in *Into the Woods*. Goodell received her MA in theatre from Binghamton University and a BA in musical theatre from American University.

**Leon (Li) Kao** (Scenic Designer) is a Taiwanese-Canadian student from Basingstoke, England, currently in his senior year at the University of Illinois at Urbana-Champaign. He has also worked on various backstage and wardrobe crews for other productions at Krannert Center such as *Iago's Plot*, *Titus Andronicus*, and *A Funny Thing Happened on the Way to the Forum*. Aside from set design in theatre, Kao is also pursuing set design, storyboarding, character design, and direction in film and other forms of media.

**Vivian Krishnan** (Costume Designer) is in the process of completing her second year of grad school for costume design at the University of Illinois at Urbana-Champaign and is currently working on a production of *Lysistrata* for Krannert Center for the Performing Arts, opening in spring of 2020. This past fall, she designed costumes for Parkland Theatre's heart-wrenching production of *Elephant's Graveyard* directed by Latrelle Bright. While much of her recent work has appeared on the stage, Krishnan began her fine arts studies while attending Fort Lewis College in Durango, Colorado, where she received her BA with an emphasis in printmaking and sculpture. When not working on shows for theatre, she fuels her artistic drive by working on commissioned work and personal projects.

**Stephen Moderhock** (Lighting Designer) is currently a senior pursuing his BFA in lighting design and technology at the University of Illinois. Moderhock's recent theatre credits include *The Curious Incident of the Dog in the Night-Time* (Master Electrician), *Studiosdance II* (Lighting Designer), and *Gem of the Ocean* (Assistant Lighting Designer).

**Kayla Uribe** (Stage Manager) is a third-year MFA stage management candidate, originally from El Paso, Texas. Her academic credits include *A Funny Thing Happened on the Way to the Forum* (Illinois Theatre); *The Rape of Lucretia* (Lyric Theatre @ Illinois); and Nathan and Julie Gunn: *Drytown, A Living Room Vaudeville* (Krannert Center Marquee Series) as the stage manager as well as assistant stage manager for *Travesties* (Illinois Theatre) and *She Loves Me* (Lyric Theatre @ Illinois). Uribe returned to The Glimmerglass Festival last summer as an assistant stage manager for *La Traviata* and a co-production of *The Ghosts of Versailles*, which she also accompanied to the Château de Versailles Spectacles in Versailles, France, in the fall of 2019. In addition, she was the stage manager for Glimmerglass Youth Opera's *Noah's Flood*.

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# PRODUCTION STAFF

## **ASSISTANT TO THE DIRECTOR**

Caylei Hallberg

## **ASSISTANTS TO THE DRAMATURG**

Kara Hynes

Anusha Bansal

## **ASSISTANT STAGE MANAGERS**

Kaetlyn Allen

Tay Roylance

## **TECHNICAL DIRECTOR**

Mark Quiles

## **PROPERTIES MASTER**

Haley Borodine

## **HAIR AND MAKEUP SUPERVISOR**

Emily Christofferson

## **HAIR AND MAKEUP COORDINATOR**

Melissa Hall

## **ASSISTANT LIGHTING DESIGNER**

Zack Saunders

## **WARDROBE HEAD/ASSISTANT COSTUME DESIGNER**

Taylor Pfenning

## **ASSISTANT SOUND DESIGNER**

Lorna Chavez

## **SCENIC CHARGE**

Christina Rainwater

## **MASTER ELECTRICIAN**

Tanner Funk

## **AUDIO ENGINEER**

Dakota Erickson

## **COSTUME TECHNICIAN**

Larissa Almanza

## **DECK/PROPERTIES CREW**

Casey Griffin

Sophia Pucillo

Lauren Hayes

## **WARDROBE AND HAIR/MAKEUP CREW**

Alex George

Ryan Yapp

Samantha Shaw

## **LIGHT BOARD OPERATOR**

Gillian Frame

## **SOUND BOARD OPERATOR**

William Burk

## **ACKNOWLEDGMENTS**

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