



TITUS ANDRONICUS
ILLINOIS THEATRE

Robert G. Anderson, director

Thursday-Saturday, October 24-26, 2019, at 7:30pm

Tuesday-Saturday, October 29-November 2, 2019, at 7:30pm

Sunday, November 3, 2019, 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



PROGRAM

TITUS ANDRONICUS

ILLINOIS THEATRE

By William Shakespeare

Adapted by Andrea Stevens

Robert G. Anderson, director

Thursday-Saturday, October 24-26, 2019, at 7:30pm

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Studio Theatre

PLACE: Rome

SCENE ONE: The streets of Rome. Before the Palace.

SCENE TWO: A forest outside Rome.

SCENE THREE: A lonely part of the forest.

SCENE FOUR: A street in Rome.

SCENE FIVE: The home of Titus Andronicus.

SCENE SIX: A room in the Palace.

SCENE SEVEN: Before the Palace.

SCENE EIGHT: The Palace.

SCENE NINE: The camp of the Goths. Near Rome.

SCENE TEN: The home of Titus Andronicus.

SCENE ELEVEN: A banquet. The home of Titus Andronicus.

This production will be presented with no intermission.

This production contains adult content, smoke/haze effects, and strobe effects and is intended for mature audiences.

This production will include closed captioning.

TITUS ANDRONICUS

PLAYWRIGHT

William Shakespeare

DIRECTOR

Robert Gerard Anderson

SCENIC DESIGNER

José Manuel Díaz-Soto

COSTUME DESIGNER

Courtney Anderson Brown

LIGHTING DESIGNER

Alena Samoray

MEDIA DESIGNER

John Boesche

SOUND DESIGNER

Dominick Rosales

ASL DIRECTOR

Crom Saunders

FIGHT CHOREOGRAPHER

David Sterritt

STAGE MANAGER

Devin Richard

DRAMATURG AND ADAPTATION

Andrea Stevens

DRAMATURG

Vincent Carlson

CAST

TITUS ANDRONICUS

Andrew Morrill
Rachael Fox*

MARCUS ANDRONICUS

Erica Hernandez

SATURNINUS

Dane C. Brandon

BASSIANUS

Charlie Bauer

LUCIUS

Ben Mathew

QUINTUS

Connor Kamradt

MARTIUS

William Burke

MUTIUS

Destin Sorin

LAVINIA

Erin Ryan

NURSE

Tafadzwa Diener

CAPTAIN

Drew Brady

TAMORA

Amy Toruño

ALARBUS

Gabriel Ortiz

DEMETRIUS

Daniel Rivera

CHIRON

Katelin Dirr

AARON

Leojaé Payton

AEMILIUS

Aidra Crawley

PUBLIUS

Luis Julian Martinez

SEMPRONIUS

Caitlin McDermott

CAIUS

Fabian Guerrero

YOUNG LUCIUS

Corey Barlow

TITUS' DEAD SON

Brandon Whitehead

GOTH 1

Destin Sorin

GOTH 2

Gabriel Ortiz

GOTH 3

Brandon Whitehead

GOTH 4

Charlie Bauer

UNDERSTUDIES

Fabian Guerrero (Marcus Andronicus), Tafadzwa Diener (Tamora)

*Appears as a member of Actor's Equity Association (AEA)

The role of Titus Andronicus will be played concurrently by a deaf and a hearing actor. Both actors will appear onstage at the same time performing the role in a theatrical doubling intended to enhance the emotional and physical life of the play. The complete run of Titus Andronicus will be closed-captioned.

DRAMATURGS' NOTES

No less of an authority than T. S. Eliot declared *Titus Andronicus*, first performed around 1592, “one of the stupidest and most uninspired plays ever written.” If the modernist poet found Shakespeare’s earliest tragedy to lack the decorum of a Hamlet or a King Lear, Shakespeare’s own audience loved it; it was among the playwright’s first box office successes and was performed repeatedly over decades. Shakespeare modeled *Titus Andronicus* on Elizabethan blockbusters such as Thomas Kyd’s *The Spanish Tragedy*, which provided a template for the genre of the revenge tragedy: let it be bloody.

Later, critics found the play’s tone unsettling, to say the least—its inclusion of wordplay about tongues and hands, for instance, alongside scenes of rape, mutilation, and torture. It took until 1955 and director Peter Brook’s seminal production starring Laurence Olivier and Vivien Leigh for the play to find new critical appreciation. The play introduces themes and motifs to which Shakespeare would return. He revisits the perils of Roman leadership in *Coriolanus*; Aaron and Titus meet again as Iago and Othello; we might recognize aspects of Lady Macbeth in Tamora.

There is no doubt, though, that the play challenges viewers. What do we make of a father who views his children as mere extensions of his own family honor—as bodies to be sacrificed in war, killed suddenly and capriciously, or dispatched in marriages to which they do not consent? Aaron himself is among the English stage’s first major Black characters, a villain whose own attitude toward fatherhood—compared to Titus—perhaps comes as a relief. This fast-paced adaptation pares down the play to its core, most notably by converting some scenes to inset spectacles and “dumbshows,” the early modern term for a part of a play conveyed in silent action and gesture.

The intimacy of Studio Theatre means we are forced to confront our own moral involvement in what we see. After all that has passed—after what we see done to Lavinia—can Rome indeed, as Marcus puts it, “be knit again / . . . into one mutual sheaf” and made whole?

— Andrea Stevens, dramaturg

Titus Andronicus, a stoic Roman general, returns home from wars to bury the last of his 21 sons lost in victory over the rival Goths. Titus' remaining four sons demand retribution of their prisoners—Tamora, Queen of the Goths and her captive sons. Titus commands Tamora's first-born son to be killed in ritual sacrifice. Tamora pleads for his life. Titus does not grant pardon. When the appeal for mercy is denied, hope is shattered, and a desire for revenge emerges. For the characters in the play, revenge offers a clear (albeit problematic) map in uncertain times.

There is an extraordinary capacity for violence in the world. There is no denying that. *Titus Andronicus* certainly shows the worst of us—what we are capable of and with what relish we can undertake such atrocities. Shakespeare's early tragedy experimented with the extremes of violence and acts as a cautionary tale that shows what happens when we are caught up in a cycle of revenge. Written over 425 years ago, *Titus Andronicus* continues to explore the monstrous spectacle that resides in a forum of brutalities. It is a juxtaposition of court decorum, comic insanity, and unspeakable horror.

Shakespeare's play continues to ask questions of contemporary audiences. How does our past haunt our present? For what do we presently stand? How do we choose to connect with each other in light of our most horrible depravity? How do we re-establish our humanity and recover from the grief and loss of having been through our darkest hours?

In spite of terror, a necessary laughter surrounds the violence. Past the point of tears, we release the feelings of absurdity about our imperfect humanity. It is an astonishing and profoundly human idea that the place beyond grief is not silence, but laughter.

MARCUS: Why dost thou laugh? It fits not with this hour.

TITUS: Why? I have not another tear to shed.
(Act III, Scene 1)

Much like Titus, left to reckon with the presentation of his mutilated daughter, we, the audience, are also left to question our own taste for and/or distaste of violence. *Titus Andronicus* displays a pantheon of violent imagery. The ethical obligations of staging such torrential violence is one that calls for a response. Do we cry? Do we rage? Do we gape in silence? Do we laugh? Are we activated by the shock? We must also consider that arguably the most extreme violence in the play (and there is much to argue about) is that which is done to Lavinia, one of only three female-gendered roles in the original play. How are the actions and reactions in Shakespeare's work reflected by the contemporary viewing of it? For certain, a "we" could now be complicit in the actions of the play. Are we able to negotiate through seemingly unexpungable acts? The deeper question is perhaps, how definitively are we locked into this cycle of revenge at the end of the play?

Our *Titus Andronicus* exists in a complicated world, a society that is attempting to suffocate and oppress its ever-present darkness, while simultaneously exposing that which refuses to remain hidden. It is a reconstructive process that uncovers that which is always already present, an unsettling and unsettled world-in-flux. *Titus Andronicus* presents a world of bold, revenge-fueled actions with a banquet of consequences.

— Vincent Carlson, dramaturg

PROFILES



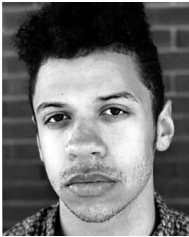
Corey Barlow (Young Lucius) is a sophomore acting major. He most recently appeared as Chip Tolentino in Lyric Theatre's production of *The 25th Annual Putnam County Spelling Bee*. This role is his Illinois Theatre debut.

Additional past credits include the Busboy in *She Loves Me*, Don Ottavio cover/Ensemble in *Don Giovanni* with Lyric Theatre @ Illinois, and Jaime in *The Last Five Years*. He will be portraying Emcee in the spring production of *Cabaret* with Illinois Theatre.



Charlie Bauer (Bassianus/Goth 4) is a junior pursuing his BFA in acting at the University of Illinois. His previous Krannert Center credits include Reverend Peters and Station Policeman in *The Curious Incident of the Dog in the Night-Time* and Coulmier

in *Marat/Sade*. He most recently appeared in the Armory Free Theatre's production of *Red* as Ken.



Drew Brady (Captain) is a sophomore pursuing his BFA in the acting program at the University of Illinois. He is making his debut performance with Illinois Theatre as Captain in *Titus Andronicus*. He has performed at Illinois High School Theatre Fest as

Khashoggi in *We Will Rock You*, the musical. When not on stage, Brady devotes his time to singing and making music with his guitar, piano, and friends.



Dane C. Brandon (Saturninus) is a senior acting major from Morton, Illinois, the Pumpkin Capital of the World. Krannert Center credits include *Hit the Wall*, *A Funny Thing Happened on the Way to the Forum*, and *Twelfth Night* (Illinois Theatre); and *Crazy For You*, *Take Flight*,

and *The Light in the Piazza* (Lyric Theatre @ Illinois). Other local credits include [title of show] (Allerton Barn); *Working Title*, *The Princess Play* (Armory Free Theatre); and *Pippin*, *Spring Awakening* (Illini Student Musicals). Brandon is a member of the Society of American Fight Directors, certified as an Actor/Combatant.



William Burke (Martius) is performing in his second show at Krannert Center for the Performing Arts. His other theatre credits include *A Christmas Carol* (Goodman Theatre), *Lord of the Flies* (Steppenwolf Theatre), *Oliver!* (Drury Lane Theatre), and *The*

Lion, *the Witch*, and *the Wardrobe* (Lookingglass Theatre). He is also on the improv team Spicy Clamato, which has performed at The Second City. William's film and television credits include *Marshall the Miracle Dog*; *Play by Play*; *Sense 8* on Netflix; *Chicago MED*, *Chicago Fire*, and *Chicago P.D.* on NBC; and *Journey Man*, an independent film. Burke is currently a junior in the BFA acting department. In his spare time, he creates music under the alias "Afro Shinobi" and is in the art collective known as YDK (Y'all Don't Know).



Aidra Crawley (Aemilius) is currently a sophomore pursuing a BFA in acting at the University of Illinois. *Titus Andronicus* is their first production with Illinois Theatre. They have previously performed in works by William Shakespeare including *Much*

Ado About Nothing (Don Pedro), *The Tempest* (Prospero), and a devised work known as *Uneasy Lies the Head* (various roles) through Chicago Youth Shakespeare. They will also be appearing as a Kit Kat Klub performer in next semester's production of *Cabaret*.



Tafadzwa Diener (Nurse/Tamora Understudy) is a senior pursuing her BFA in acting. This is her fifth production with Illinois Theatre. She recently spent her summer in Alpena, Michigan, as a core company member at Thunder Bay Theatre and appeared in

their three summer shows. Most recent Illinois Theatre productions include *Hit the Wall* (Ensemble) and *A Funny Thing Happened On the Way to the Forum* (Philia). A Champaign-Urbana native, Diener has been involved in the local theatre community for many years. Other local credits include *Barbecue* (Lillie Anne) with Illinois Theatre, *Party* (Mel) at Station Theatre, and Krannert Center in association with BBL Fine Arts Academy's production of *Dreamgirls* (Effie). She will be appearing in the spring production of *The Wolves* (#11) with Illinois Theatre.



Katelin Dirr (Chiron) is currently a senior pursuing her BFA in acting at the University of Illinois. She has appeared onstage in Illinois Theatre's recent productions: *The Curious Incident of the Dog in the Night-Time* (Ensemble), *Marat/Sade* (Charlotte

Corday), *Assassins* (Ensemble/Housewife), and *Travesties* (Cecily). Dirr has also been involved with productions with the Armory Free Theatre including *cutman*, *The Captain is dEad (2 and 3)*, and *St. Lucy's Home for Girls Raised by Wolves*.



Rachael Fox (Titus Andronicus) is a second-year MFA in the acting program at the University of Illinois. Her Illinois Theatre credits include *Because I Am Your Queen*. New York credits include *The Inferno*, *The King's Masquerade*, and *The*

Forgotten (*Sleep No More*). Regional credits include *Much Ado About Nothing*, *The Learned Ladies*, *Tovarich*, *As You Like It*, *Trelawny of the Wells*, *Measure for Measure*, *Macbeth*, and *A Midsummer Night's Dream* (Shakespeare Theatre of New Jersey); *King Lear* and *Much Ado About Nothing* (Arkansas Shakespeare Theatre). Film credits include the recurring role of Charlie on the award-winning web series *Here We Wait*, as well as independent films *The Sound of Ill Days*, *Manhattan*, and *Campus Life* with Martin Scorsese and Ray Liotta.



Fabian Guerrero (Caius, Marcus Andronicus Understudy) is a junior pursuing a BFA in acting at the University of Illinois with a minor in Lyric Theatre. From Aurora, Illinois, other University credits include *A Funny Thing Happened on*

Way to the Forum (Illinois Theatre), *Crazy For You* (Lyric Theatre @ Illinois), *Pirates of Penzance* (Lyric Theatre @ Illinois), and self-producing *Red* at the Armory Free Theatre (d. Jordan Coughtry) with Charlie Bauer. Other media credits include an upcoming *Untitled Deep Silver Volition* project and commercial credits with the Kellogg Company. Guerrero will be seen in Krannert Center's production of *Cabaret* in February 2020.



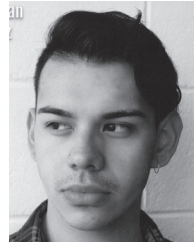
Erica Cruz Hernández (Marcus Andronicus) is a second-year MFA actor and an ensemble member with Chicago's Spanish-speaking Aguijón Theater Company, which celebrated 30 years of producing Spanish language and bilingual works this year.

This summer for Theatre on the Lake, she collaborated with playwright Nancy García Loza on a workshop reading of her new play *Rasca Cielos* and also had the opportunity to work with playwright Isaac Gomez on an accessibility production of his play *Project Potential*. Previous credits with the Department of Theatre include the world premiere of *Because I Am Your Queen* and *Tame That B!#@H*. Other credits include *La Chunga*, *Querido Voyeur*, *Antígona*, and the bilingual production of *Soldaderas* for the Goodman Theatre's Latino Theatre Festival and

the Festival de Mujeres en Escena por la Paz in Bogotá, Colombia. You can also catch her in the feature film *En Algun Lugar* (A Place To Be), available on Amazon.



Connor Kamradt (Quintus) is a sophomore in the Illinois Theatre acting program. He has been cast as Quintus in *Titus Andronicus* this semester, along with the role of stage manager in *Amongst the Clouds*. He looks forward to working with everyone in the program, and those outside of it too, to assist beautiful art in coming to life.



Luis Julian Martinez (Publius) is currently a sophomore pursuing a BFA in acting at the University of Illinois. *Titus Andronicus* will be his debut performance with Illinois Theatre. Previous credits include the role of Dave in *Almost Maine* during his high

school career. When not on stage acting, he performs as a dancer with groups such as 2XS Caliente, 2XS UIUC, and Imagination.



Ben Mathew (Lucius) is currently a sophomore pursuing a BFA in acting at the University of Illinois. This production of *Titus Andronicus* will be Ben's debut performance with Illinois Theatre. In the past, he has appeared in such productions

as *Proof* (Hal), *Thoroughly Modern Millie* (Jimmy), *The Sound of Music* (Rolf), and *A Loss of Roses* (Jelly Beamis)—all at William Fremd High School in his hometown of Palatine, Illinois. In his free time, Mathew performs and tours nationwide with *The Other Guys*, a comedy octet. *The Other Guys* are also the music ambassadors for the University of Illinois.



Caitlin McDermott (Sempronius) is a junior in the BFA acting program at the University of Illinois. She was most recently seen as Kendra/Jenna in *Gloria* at the Armory Free Theatre. Other recent credits include *The Curious Incident of the Dog in the*

Night-Time (Punk Girl/Ensemble) at Krannert Center, *Marat/Sade* (Inmate) at Krannert Center, and *For Love* (Duke Francis) at the Armory Free Theatre.



Andrew Morrill (Titus Andronicus) is a second-year MFA acting candidate. His Off-Off Broadway credit includes *Dancing Girl* (Quasimodo) at She NYC Arts. His other credits include *Hit the Wall* (Illinois Theatre); *A Midsummer Night's Dream*,

Julius Caesar, and *Cloud Nine* (Gallaudet Theatre).

He did several devised projects and workshops in Washington, DC—*Seven Stages* (dog & pony DC), *Quid Pro Quo* (Mosaic Theatre Company), and *The Music Man* (Olney Theatre Center). Morrill is also an activist in the #DeafTalent movement, which promotes a social/cultural awareness about appropriate casting and representation of Deaf actors in the mainstreamed entertainment industry.



Gabriel Ortiz (Alarbus/Goth 2) is a sophomore pursuing a BFA in acting at the University of Illinois. He is performing in his Illinois Theatre debut on the main stage at Krannert Center for the Performing Arts. Ortiz has been seen before in *Mamma Mia* as Harry Bright as

well as Garvin in *Footloose* with Illini Student Musicals. He also had the chance to travel to Boston with a devised theatre piece entitled *Quantum Voyages* under the direction of Latrelle Bright.



Leojaé Payton (Aaron) is known mostly for his work in Chicago with the late American Theatre Company under the artistic direction of both PJ Paparelli and Will Davis. During his time with the American Theatre Company, he performed in shows such as

This Beautiful City by The Civilians and *The Projects* by the late PJ Paparelli himself. Last year, he made his Krannert debut as Polpoch in *Marat/Sade*. Payton has performed in the Armory Free Theatre in shows including *Metamorphoses* and *The Princess Play*, and he participated in the Armory Free Theatre's Impulse 24/7 festival.



Daniel Rivera (Demetrius) is a second-year MFA acting student at the University of Illinois. Born and raised in Los Angeles, California, Rivera has a BA in theatre arts from California State University, Northridge. Previous U of I credits include *Hit the Wall*

(Tano) and *Tame That B!#@h* (Lucentio).

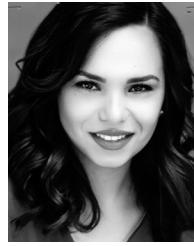


Erin Ryan (Lavinia) is a senior pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. She was previously seen in Illinois Theatre's productions of *Marat/Sade* and *The Curious Incident of the Dog in the Night-Time*. When Ryan is

not doing stage theatre, she is doing improv, sketch, and stand-up comedy. She is the president of the improv team *Spicy Clamato* and a writer/performer/director of a sketch comedy duo called *Girl on Girl Comedy*. *Girl on Girl Comedy* has performed at Chicago's SketchFest at Stage 773, The Second City in Chicago, and The Peoples Improv Theater in Manhattan.



Destin Sorin (Mutius/Goth 1) is a sophomore acting major making his Illinois Theatre debut. He most recently appeared as Andy Dufresne in a production of *The Shawshank Redemption*.



Amy Toruño (Tamora) is a Nicaraguan native raised in Miami, Florida. She holds a BA from The University of Iowa and is a current, second-year MFA theatre candidate at the University of Illinois. She was last seen as Miss B at the Chopin Theatre in Chicago.

Her favorite credits include *La Reine* in the Krannert Center production of *Because I Am Your Queen*, *Gypsy* in *Zorro The Musical*, *Fleta* in *Iolanthe*, and *Helga* in *Cabaret*. Toruño is also a published author of a literary collection of poems *The F*ckboy Chronicles*. www.amytoruno.com



Brandon Whitehead (Titus' Dead Son/Goth 3) is currently a sophomore pursuing a BFA in acting at the University of Illinois after spending one year at the University of Missouri. *Titus Andronicus* is his debut performance with Illinois Theatre. He has performed at

Illinois High School Theatre Fest in the role of Dalton in *Equus*. He looks forward to his first performance in the Studio Theatre (black box theatre) at Krannert Center for the Performing Arts. When not acting on stage, he spends his time working on independent films with friends he went to school with at Highland Park High School in Highland Park, Illinois. Whitehead is also currently working on writing his own one-person show that he hopes to produce on stage sometime soon.

Robert Gerard Anderson (Director) is an associate professor at Illinois Theatre where he directs and teaches acting. Anderson is a founding member and the US Creative Producer with the Twenty-First-Century Chorus, a devising theatre company based in London. Recently, he was in residence at Goldsmith College with director Struan Leslie, creating his devised solo performance piece called *Night Sweats*. Previously, Anderson assisted Leslie on his controversial production *Song of Songs* at the Royal Shakespeare Company in Stratford-upon-Avon. Nationally, he has directed *Othello*, *Richard II*, and *The Erpingham Camp*, among others, and was a lead director/developer of new plays for the Tony Award-winning Utah Shakespeare Festival. A member of Actors' Equity Association, he has performed in over one hundred plays across the United States, Europe and Asia, and won the Seattle Footlights Award for his performance as The Fool in Dario Fo's *Accidental Death of an Anarchist*. Recently, he played Malvolio in *Twelfth Night* for Illinois Theatre at Krannert Center. Other recent performances include Alan in the regional premiere of *God of Carnage* at the Resident Ensemble Players (the REP) in Delaware, Don Armado in *Love's Labour's Lost*, and Casca in *Julius Caesar* at the Arkansas Shakespeare Festival. Anderson was a member of the acting company at the 2018 Illinois Shakespeare Festival where he played Fluellen in *Henry V*, Master Page in *The Merry Wives of Windsor*, and Henslowe in *Shakespeare in Love*. He returned last spring to the REP in Delaware to perform in *Inherit the Wind*. He holds an MFA in acting from the University of Delaware's Professional Theatre Training Program. In 2012, he received the College of Fine and Applied Arts' Teaching Excellence Award.

John Boesche (Media Designer) has created media and scenic designs for more than 180 professional theatre, opera, and dance productions. His Broadway credits include *The Glass Menagerie* at Roundabout Theatre, directed by Frank Galati. Off Broadway includes *Beyond Glory* at Roundabout Theatre directed by Robert Falls, among others. His scenic and media designs for regional theatre include Chicago Shakespeare Theater; Geffen Playhouse (Los Angeles); Goodman Theatre, Steppingwolf Theatre, and Lookingglass Theatre (Chicago); McCarter Theatre Center (Princeton University); New York Shakespeare Festival (New York City); and Seattle Repertory Theatre, among others. Recently, he designed *7 Soliloquies*, a public arts project celebrating Chicago Theatre for Art on theMart, a 2.5 acre architectural video projection along the Chicago River Walk. Boesche has received the Merritt Award for Excellence in Design and Collaboration, three Joseph Jefferson Awards for theatre designs, a Los Angeles Drama Critics Circle Award, a Metro DC Dance Award, and a 2018 Bessie nomination for Outstanding Visual Design. He is the chair of Digital Media for Live Performance at the University of Illinois at Urbana-Champaign.

Courtney Anderson Brown (Costume Designer) is a second-year MFA candidate in costume design at the University of Illinois. She earned her Bachelor of Arts from Northern Michigan University in 2014, majoring in French, English education, and theatre. Her previous roles at the U of I include assistant costume designer for *Crazy for You* (Lyric Theatre, 2019) and wardrobe supervisor for *La Bohème* (Lyric Theatre, 2018). Recent regional costume design credits include *Mamma Mia!* (2019) and *The Cherry Orchard* (2018) at the Midland Center for the

Arts (Midland, Michigan) and *The Hunchback of Notre Dame* (2018) and *The Addams Family* (2018) at Festival 56 (Princeton, Illinois). www.courtneyabrown.com

Vincent Carlson (Dramaturg) is a first-year PhD student at the University of Illinois. Previously, he has worked as an actor, director, and fight director. Carlson has performed with Taffety Punk Theatre Company at the Folger Shakespeare Theatre as Austria in *Bootleg Shakespeare: King John* and has toured with the Utah Shakespeare Festival as Toby Belch in *Twelfth Night*. He was a company member of Nebraska Shakespeare (NS) for 19 years, serving the last six years as Artistic Director. Favorite roles include Macbeth, Mercutio, Jaques, Jack Cade, and Coriolanus. For NS, he directed 17 productions, including *The Comedy of Errors*, *King Lear*, *Julius Caesar*, *Richard II*, and *Hamlet*. Carlson was the Associate Literary Manager for Queens Theatre (New York City) for the 2016 season. He has directed fights for over 150 productions in the last 15 years and has an MA in British literature from the University of Nebraska-Omaha.

José Manuel Díaz-Soto (Scenic Designer) is a native of Bayamón, Puerto Rico, and holds a BA in fine arts from the University of the Sacred Heart with credits in drama from the University of Puerto Rico. In May 2016, he completed his MFA in scenic design with a Department of Theatre Distinction at the University of Illinois at Urbana-Champaign. He has been designing for drama, musical theatre, and television for 15 years. Recently completed projects include *Time Is on Our Side*; *The Wolf at the End of the Block*; *The Madres*; *American Jornalero*; *Polaroid Stories*; *Between You, Me, and the Lampshade*; *Red*, *The Explorers Club* (Jeff Award nominee); and *Too Heavy for Your Pocket*. Musical theatre and opera include *Burnham's Dream*, *Don Giovanni*, *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 *Legally Blonde*. TV and film credits include *23 Hours*, *Prótesis*, *Parece que fue ayer*, *Contraseña*, *El color de la guayaba*, *Demasiada Tita*, and *Las combatientes*. Díaz-Soto is part of the faculty of the Department of Theatre at the U of I as a scenic design professor. www.josemanueldiaz.carbonmade.com

Devin Richard (Stage Manager) is a senior pursuing his passion for stage management. Since high school, Devin has served as a stage manager on productions such as *Barbecue* (assistant stage manager), *A Funny Thing Happened on the Way to the Forum* (assistant stage manager), and *Studio Dance I 2019* (stage manager). Richard has worked professionally as a general production intern at Hope Summer Repertory Theatre in Holland, Michigan, and as a carpentry intern at the Bard Summerscape festival in Redhook, New York, where he helped present the American premiere of *The Miracle of Heliane*.

Dominick Rosales (Sound Designer) is a graduate of Parkland College and currently a senior pursuing a BFA in sound design and technology at the University of Illinois. His Illinois Theatre credits include *The Curious Incident of the Dog in the Night-Time* (assistant sound designer) and *Hit the Wall* (sound board operator). He has also worked on many productions at Parkland College Theatre including *Memphis* (sound board operator/A2) and *The Musical Comedy Murders of 1940* (sound designer), among others. Apart from sound design, Rosales loves to spend his time working in music production.

Alena Samoray (Lighting Designer) is a third-year MFA lighting design candidate at the University of Illinois. She received her BA in theatre arts at California State University, East Bay with an emphasis in production and design before filling a variety of production assignments around the country. Previous designs at Krannert Center include *November Dance 2018: Moving Forward/Looking Back with Dance at Illinois* and *The Rape of Lucretia* with Lyric Theatre. This spring semester, Samoray will be collaborating on *Cabaret* with Illinois Theatre, *Dance at Illinois*, and *Lyric Theatre @ Illinois* at Krannert Center as well as on *Chicago* with Parkland Community College. When not at school, she works as a freelance lighting designer with her current project *Sudden Rise*, touring throughout Europe.

Crom Saunders (ASL Director) received an MA in creative writing and began teaching American Sign Language (ASL) and Deaf culture at several universities before getting tenure at Columbia College Chicago, where he is currently Director of the Deaf Studies BA degree program. Saunders also works as a theatre interpreter and ASL master/director for several notable theatre companies, including Steppenwolf Theatre and the Oregon Shakespeare Festival, with nearly two decades of experience under his belt. In addition to his teaching and theatre work, Saunders presents workshops and performs improv and his one-person show *Cromania!* internationally. To see his work: <http://thecromsaunders.com>; <http://writercrom.blogspot.com>; or “Ink-Stained Fingertips” on Facebook and YouTube.

David Sterritt (Fight Director) is an actor and fight choreographer originally from the Atlanta area. He is a Certified Teacher through the Society of American Fight Directors and founded the A-Town Throw Down in 2011. He also has served as the Southeast Regional Representative for the Society of American Fight Directors. Sterritt has an MFA in acting from Wayne State University through the Hilberry Repertory Theatre. He also received his Advanced Theatre Training Certificate while training in Russia at the Moscow Art Theatre and received his BFA in performing arts from Savannah College of Art and Design. He also is a member of the Stage Directors and Choreographers Society. His Atlanta fight credits include, among others, *Cardboard Piano*, *Serial Black Face*, *Slasher*, *Les Liaisons Dangereuses*, *Appropriate* (Actor’s Express); *Hand to God* and *Edward Foote* (Alliance Theatre); *Complete Works of William Shakespeare (Abridged)* and *Two Noble Kinsmen* (Shakespeare Tavern Playhouse); and *As You Like It* (Georgia Shakespeare). Selected Atlanta acting credits include *The Three Musketeers*; *A Midsummer Night’s Dream*; *Hamlet the Musical*; *Macbeth*; *Twelfth Night* and *Richard III*; *Henry VI, Parts I, II, and III* (Shakespeare Tavern Playhouse); *Slasher* (Actor’s Express); *James and the Giant Peach* (Georgia Ensemble Theatre); *The 25th Annual Putnam County Spelling Bee* (Fabrefaction Theatre Company); and *Barefoot in the Park* (Gypsy Theatre Company). Sterritt was also in the Michigan premiere of *Detroit* by Lisa D’Amour.

Andrea Stevens (Dramaturg /Adapter) is Associate Professor of English, Theatre, and Medieval Studies at the University of Illinois, specializing in the drama of Shakespeare and his contemporaries. She is the author of *Inventions of the Skin: The Painted Body in Early English Drama*, and her work appears in a variety of journals and essay collections. Current projects include an edition of William Heminge's 1639 tragedy *The Fatal Contract* (forthcoming Routledge, 2020) and two book-length studies, one titled *Racial Masquerade at the Caroline Court* and the other, *Shakespeare and the Performance of the Commonplace*. In 2015, she directed her adaptation of *The Duchess of Malfi* at the Armory Free Theatre. Also in 2015, she received the U of I's Campus Award for Excellence in Undergraduate Teaching and the Lynn M. Martin Award for Distinguished Women Teachers in the College of Liberal Arts and Sciences.

PRODUCTION STAFF

TECHNICAL DIRECTOR

Imani McDaniel

PROPERTIES MASTER

Kat Blakeslee

SCENIC CHARGE

Yvonne Tessman

HAIR/MAKEUP SUPERVISOR

Lisa Lillig

HAIR/MAKEUP COORDINATOR

Melissa Hall

MASTER ELECTRICIAN

Gillian Frame

SOUND ENGINEER

Kayla Sierra-Lee

COSTUME CRAFTS TECHNICIAN

Melissa Hall

ASSISTANT STAGE MANAGERS

Mary Kate Baughman

Greg Mueller

PRODUCTION ASSISTANT

Grecia Bahena

FIGHT CAPTAINS

Dane C. Brandon

Bree Kazinski

ASSISTANTS TO THE DIRECTOR/CAPTIONS OPERATOR

Katie Feeley

Jamie Zhang

ASSISTANT FIGHT CHOREOGRAPHER

Bree Kazinski

ASSISTANT SCENE DESIGNER

Blaine Fuson

ASSISTANT COSTUME DESIGNER

Hannah Haverkamp

STUDENT DRAPER

Will Sturman

ASSISTANT LIGHTING DESIGNER

Elliot Hubiak

ASSISTANT MEDIA DESIGNERS

Claire Daly

Michelle Ospina-Lopez

STAGE/PROPS RUN CREW

Grecia Bahena

Anusha Bansal

Victor Figueroa

Li Kao

Matthew Rohan

WARDROBE HEAD

Hannah Haverkamp

WARDROBE CREW

Lewy Lagco

LIGHT BOARD OPERATOR

Katie Fitzpatrick

SOUND BOARD OPERATOR

Alex Paramo

REHEARSAL ASSISTANTS

Sarah Clement

Miranda Johnson

Owen Reid

Taylor Roylance

Samantha Shaw