



***PSHITTER! A DRINKING SONG
FOR THE YEAR OF OUR LORD 2020***

ILLINOIS THEATRE

By Henry Wishcamper

Lisa Gaye Dixon, director

Thursday-Saturday, March 26-28, 2020, at 7:30pm

Thursday-Saturday, April 2-4, 2020, at 7:30pm

Sunday, April 5, 2020, at 3pm

Colwell Playhouse



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

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TIME: Now

PLACE: Here

<< No intermission. Deal with it. >>

*This production includes smog effects and strobe lighting and contains stage weaponry, violence, loud noises, partial nudity, and **profuse swearing**.*

Pshitter! A Drinking Song For the Year of Our Lord 2020 was developed, in part, with assistance from the Orchard Project (www.orchardproject.com), Ari Edelson, Artistic Director.

DIRECTOR'S NOTE

As I sit at my office desk listening to Juan Garcia Esquivel's *Space Age Bachelor Pad* album, I begin to understand more deeply the melancholy joy that comes with being the odd one out—out-of-step and often out-of-tune with the times. I was always a strange child—something I felt in my bones from first memories of consciousness—and which was lovingly enveloped, nurtured, and protected by my always patient and accepting but never quite fully understanding family. I was given freedom to read, play, ponder, and imagine a multiplicity of worlds, which led me to studies in a myriad of topics from anthropology to marine biology, all foreign to those close to me, but discovered by my avid curiosity and sometimes dilettante personality. Finally, I found a home that encompassed all of these things in some manner and settled comfortably into the world of theatre.

Which brings me to tonight's production.

Tonight's world premiere of *Pshitter! A Drinking Song for the Year of Our Lord 2020* is an absolute mélange of theatrical acting styles, writing genres, and design forms, all created and coalesced together from the slyly brilliant mind and deeply open heart of director, playwright, and friend Henry Wishcamper. When I first read a draft of this piece in 2017, I found myself doubling over in laughter by page three. When the Play

Selection Committee read it, I was told by a member that within 10 pages of reading, each had individually muttered to themselves "Oh, yeah, Lisa's gotta direct this—IF we ever do it . . ." Ah! dear colleagues, you know me so well . . .

I will tell you right now—this piece of work is . . . well . . . a piece of work. It is about theatre, history, (theatre history), politics, humanity (in all its gory, gorgeous glory), choices both personal and political, and The Way We Live Now. It asks questions that do NOT have easy answers. It challenges everyday conventions, transgresses them, nay, gleefully stomps them to smithereens. It challenges us to think beyond our quotidian moment in time to what we can and should do to create a better world for others, and for ourselves.

At some point tonight, *you will be offended*—hell, *I'm* offended and I LOVE this thing! I ask you to simultaneously live inside laughter and discomfort. To sit forward and focus even as you instinctively cringe backwards. To recognize the joyous multiplicity of our humanity. To laugh in recognition of ourselves, and to KNOW—that we have choices in our communities and in our lives, and that we CAN make the world the place we know it ought to be.

—Lisa Gaye Dixon, director

PSHITTER! A DRINKING SONG FOR THE YEAR OF OUR LORD 2020

PLAYWRIGHT

Henry Wishcamper

DIRECTOR

Lisa Gaye Dixon

STAGE MANAGER

Shea Hittman

SCENIC DESIGNER

Yvonne Tessman

COSTUME DESIGNER

Melissa Hall

LIGHTING DESIGNER

Tanner Funk

SOUND DESIGNER

Miyka'el Hutchins

MEDIA DESIGNER

Michelle Ospina Lopez

DRAMATURG

Katayoun Salmasi

FIGHT DIRECTOR

David Sterritt[^]

MOVEMENT DIRECTOR

Genesee Spridco

VOICE AND SPEECH COACHES

Robert G. Anderson

Allison Moody

[^]Member of Stage Directors and Choreographers Society (SDC)

CAST

DADDY UBU

Aaron Muñoz*

MOMMA UBU

Emma L. Anderson

COMMENTATOR

Charence Higgins

BANQUO/MACDUFF

Nathan M. Ramsey

FOLEY ARTIST

Daniel Rivera

**QUEEN WICTORIA/LADY MACDUFF/
1ST WITCH**

Ilana Weiner

**KING VENCESLAS/LITTLE RENSKY/
1ST MURDERER/3RD WITCH**

Dane Brandon+

PEASANT/OLD MAN

Andrew Morrill

BOUGRELAS/MACDUFF'S SON

Alex Parámo

**FOOKWOD/SHIP CAPTAIN/
ANOTHER PEASANT**

Latré Crawford

**SOLDIER/MESSENGER/PEASANT/
2ND WITCH/2ND MURDERER**

Antwaun Allen

ROSS/PUPPETS ON THE HEATH/PEASANT

Ethan Solomon

*Appears courtesy of Actors' Equity Association (AEA), the union of professional actors and stage managers in the United States.

+Fight captain

DRAMATURG'S NOTE

Henry Wishcamper's *Pshitter! A Drinking Song for the Year of Our Lord 2020* is a dramatic collage that uses William Shakespeare's *Macbeth* and Alfred Jarry's *Ubu Roi*, which was itself a parody of Shakespeare plays such as *Macbeth*, *Hamlet*, *Julius Caesar*, *Richard III*, and *The Winter's Tale*. Alfred Jarry's *Ubu Roi*, or *Ubu the King*, opened and closed in Paris on December 10, 1896. A pioneering effort in avant-garde satire on power and self-indulgent leaders, it caused a riot in the theatre and a national scandal. The play was banned for years due to the way Jarry targets all manner of authoritarian and corrupt regimes. From South African apartheid to post-communist Poland and the militarism of many other countries, Jarry's satire has had a profound international impact. In its structure, it has also influenced the development of theatrical genres such as realism and naturalism.

Jarry once claimed that his play was "an exaggerated mirror" of the society. It appears that this exaggeration is a part of our reality today or, perhaps, it is the dreadful but factual replication of what we have created as a population. Power appears to be collapsing on itself, madness and farce are abroad in the land, and harbingers of war appear on the horizon.

Pshitter! is a grotesque journey through the history of broken and corrupt political systems with disintegrating populations whose anger has been nurtured through mass media. Wishcamper's play is the story of Daddy Ubu's hunger for power and sovereignty. The character is tempted to commit devilish acts to satisfy his desire after three witches predict his future. Momma Ubu supports his quest and is even more ravenous than her husband. Hoping to become queen, she tempts Daddy Ubu to kill the king and remove everyone who stands in his path. Perhaps when Daddy Ubu's time is up, the road will be clear for her to sit atop the heap.

Unlike Jarry's play, which eliminates Shakespeare's witches, *Pshitter!* has supernatural weird sisters whose prophecies, in contrast to those in *Macbeth*, may be changed or undone. The witches can decide to end the story of the Commentator as they wish; they can go against the rules and write new scripts. In *Pshitter!*, we have a Momma Ubu who is not only a prime seducer, she also represents a woman in pursuit of money and power. This review of savage royalty affirms the idea that justice is nothing but an illusion. Wishcamper's adaptation untangles

knots from *Macbeth* and *Ubu Roi*, creating a wider diversity of consequences that reflect our current condition.

In this parody, Daddy Ubu's tool for sending messages to his political critics, opponents, and "subscribers" is a Pshitter hook. When he tries to create financial reform, he finds himself alone and must go door-to-door to collect taxes. This anti-democratic leader has stolen something sacred: the people's trust. He relentlessly punishes his opponents, incessantly breaks agreements, and does it all in a heartbeat without shame.

Ubu's greedy nature, along with that of his wife, leads him down a path to dictatorship with no respect for norms or rules, no shame for

dishonesty, and no fear of his own murderous intent. He marches increasingly toward autocracy, putting his own needs ahead of his people.

In the early moments of this "drinking song for the year of our Lord 2020," the Commentator cautions that what we are about to see has no "resemblance" to "actual, contemporary political leaders." Should we believe her? The question is for the audience member to answer, but there are other questions provoked when the Commentator later asks us what we will do about the challenges before us. We know there are difficult questions ahead. Will we have good answers? Or any answer at all?

—Katayoun Salmasi, dramaturg

PROFILES



Antwaun Allen (Soldier/Messenger/Peasant/2nd Witch/2nd Murderer) is currently a sophomore pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. He is making his Illinois Theatre debut in

Pshitter! A Drinking Song for the Year of Our Lord 2020. Recent Armory Free Theatre credits include *RUMO(U)RS In Motion* and *Emmanuel!* (Chorus 4).



Emma L. Anderson (Momma Ubu) is a senior in the BFA acting program at the University of Illinois. Most recently, she premiered her two-person devised piece *Roundtrip* at the Kennedy Center Theatre Festival in Madison, Wisconsin. Her

Illinois Theatre credits include *A Funny Thing Happened on the Way to the Forum* (Protean) and the inaugural production of *Because I Am Your Queen* (Vera). At the Armory Free Theatre, Anderson has directed a staged reading of her one-act play *cutman* and has devised *RUMO(U)RS In Motion*, a movement piece set to Fleetwood Mac's *Rumours*. Onstage at the Armory, she has been seen in *St. Lucy's Home for Girls Raised by Wolves*, *Metamorphoses*, and a staged reading of *The Wolves* (#46). Anderson has spent summers with the National Theatre Institute at the O'Neill Center and as an education intern at Lookingglass Theatre Company.



Dane Brandon (King Venceslas/Little Rensky/1st Murderer/3rd Witch) is a senior acting major from Morton, Illinois, the Pumpkin Capital of the World. His Krannert Center credits include *Titus Andronicus*, *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* and *The Princess Play* (Armory Free Theatre); and *Pippin* and *Spring Awakening* (Illini Student Musicals). Brandon is also a member of the Society of American Fight Directors, certified as an Actor/Combatant.



Latré Crawford (Fookwod/Ship Captain/Another Peasant) is currently a junior pursuing a BFA in acting at the University of Illinois. His Illinois Theatre credits include *Marat/Sade* by Peter Weiss, *Hit the Wall* by Ike Holter, and *August Wilson's Gem of the Ocean* as

Eli this past fall. *Pshitter! A Drinking Song for the Year of Our Lord 2020* marks Crawford's fourth production with Illinois Theatre. Past productions include *Orfeo ed Euridice* and *Impulse 24/7* (Armory Free Theatre) and *Zora Neale Hurston's* one-acts (Illinois High School Theatre Festival), among others. Professional theatre credits include Chicago's Jeff Award-nominated *truth and reconciliation* (Sideshow Theatre Company) and *The Project(s)* and *This Beautiful City* (American Theatre Company).



Charence Higgins

(Commentator) is a Mississippi native with degrees in psychology and theatre from Jackson State University (JSU) and is continuing her education at the University of Illinois in her second year of the MFA acting program. A

few previous roles include Judy in *The Curious Incident of the Dog in the Night-Time* and Black Mary in *August Wilson's Gem of the Ocean* at Illinois Theatre, Lorraine in *Hairspray* at New Stage Theatre, Miss Evers in *Miss Evers' Boys* at JSU, along with an exciting stint in several historic roles at the Smithsonian's National Museum of American History and National Museum of African American History and Culture in Washington, DC.



Andrew Morrill (Peasant/Old Man) is a second-year MFA acting candidate at the University of Illinois. Recent Off-Off-Broadway credit includes *Dancing Girl* (sheNYCArts). Favorite credits include *Titus Andronicus* and *Hit the Wall* (Illinois Theatre)

and *Cloud Nine* (Gallaudet Theatre). Morrill has spent time in Washington, DC, doing workshops with Mosaic Theatre Company, dog & pony dc, and Olney Theatre Center. He is an advocate of the #DeafTalent movement to push for the accurate representations of Deaf people on the screen and stage.



Aaron Muñoz (Daddy Ubu) is making his first appearance on the University of Illinois stage with *Pshitter! A Drinking Song for the Year of Our Lord 2020*. As a UI professor, Muñoz directed the workshop production of *Tocaya* by Nancy García Loza this past

fall. As an actor, favorite roles include Bottom in *Midsummer Night's Dream* (Actors Theatre of Louisville); Francis in *One Man, Two Guvnors* (Georgia Shakespeare Festival); Michal in *The Pillowman* (Studio Theatre); and Macduff in *Macbeth* (Nashville Shakespeare Festival). Other theatres include Geva Theatre Center (Rochester, New York), Northern Stage (White River Junction, Vermont), Lake Tahoe Shakespeare Festival, About Face Theatre (Chicago), First Folio Shakespeare Festival (Clarendon Hills, Illinois), and Merrimack Repertory Theatre (Lowell, Massachusetts) where he is an associate artist. As a playwright and theatre maker: *Lost Laughs: The Slapstick Tragedy of Fatty Arbuckle*, MRT (IRNE Nominee for Best Play, Best Actor, Best New Play); *2 Households, 2 Assholes: Shakespeare's R & J* (co-creator), Soho Playhouse; *Early to Rise* (playwright), Actor's Bridge. Film/TV: *Stranger Things*, *The Walking Dead*, *Chicago Fire*, *Cadillac Records*, *The Saurus* (SXSW), *Yinz*. Muñoz is the founding Artistic Director of Nashville Story Garden, recently producing *Dance Nation* and the *Mr. Mysterio Podcast*. He is a Suzi Bass Nominee (Outstanding Lead Actor) and recipient of an Individual Artist Fellowship from the Tennessee Arts Commission. Muñoz holds a BA from Columbia College Chicago and an MFA from Alabama Shakespeare Festival's professional actor training program.



Alex Parámo (Bourgrelas/ MacDuff's Son) is currently a sophomore transfer student pursuing a BFA in acting at the University of Illinois at Urbana-Champaign. He was born and raised in Chicago, Illinois. He is making his debut performance with Illinois Theatre in the

world premier of *Pshitter!* and has performed locally at the Armory Free Theatre playing the role of 3rd Chorus member in *Emmanuel!*



Nathan M. Ramsey (Banquo/ MacDuff) is a second-year student in the MFA acting program at the University of Illinois. A Bronx native and US Air Force veteran, he received his BS in exercise science from Lehman College (Bronx, New York). While in New York City,

he trained at The Barrow Group and the American Academy of Dramatic Arts. Illinois Theatre credits include *August Wilson's Gem of the Ocean*, *The Curious Incident of the Dog in the Night-Time*, and *Tame That B!#@H*. Ramsey has also performed with Montana Shakespeare in the Parks, The Duplex Cabaret in New York City, New York University, Lehman College, and has appeared in numerous independent films and web series. www.nathanmramsey.com



Daniel Rivera (Foley Artist) 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 *Titus*

Andronicus (Demetrius), *Hit the Wall* (Tano), and *Tame That B!#@h* (Lucentio).



Ethan Solomon (Ross/The Puppets on the Heath/ Peasant) is a sophomore pursuing a BFA in acting at the University of Illinois. He is making his debut performance with Illinois Theatre in the world premiere of *Pshitter! A Drinking Song for the Year of*

Our Lord 2020. Solomon has performed in other new plays such as *The Wedding Present* by Matt Braaten at Talking Horse Productions in Columbia, Missouri. Last semester, he appeared in *Carrie* at Illini Student Musicals playing George. He also had the opportunity to travel to Boston for the American Physics Society Annual Meeting with a devised theatre piece named *Quantum Voyagers* under the direction of Latrelle Bright.



Ilana Weiner (Queen Victoria/Lady MacDuff/1st Witch) is a senior pursuing her BFA in acting at the University of Illinois at Urbana-Champaign. Her recent Illinois Theatre credits include *Hit the Wall* (Lead Singer) and *An American Daughter* (Billie

Robbins). Her Armory Free Theatre credits include *For Love* (Guildenman), *The Princess Play* (Ariel), and *The Yellow Wallpaper/Trifles* (Jenny/ Mrs. Peters). When Weiner isn't on stage, she is singing, writing songs, and doing the wave with her eyebrows.



Lisa Gaye Dixon (Director) has worked professionally across the country and around the globe. She began her professional career with the Steppenwolf Theatre Company of Chicago in a revival of *For Colored Girls Who Have Considered Suicide*

When The Rainbow is Enuf and has performed on the stages of the Royal Shakespeare Company and the New Globe Theatre in London, and regionally in the US at the Attic Theatre (Detroit, Michigan), Performance Network (Ann Arbor, Michigan), Lost Nation Theatre (Montpelier, Vermont), The Kitchen Theatre (Ithaca, New York), GEVA Center (Rochester, New York), the Illinois Shakespeare Festival, Milwaukee Shakespeare, and the Goodman Theatre, among others. In October 2015, Dixon premiered her one-woman devised work (which she co-wrote and performed) entitled *My Case Is Altered: Tales of a 21st Century Roaring Girl* at Willamette University in Salem, Oregon. In July 2018, she directed *King Lear* at Shakespeare in the Park, and in spring 2019, she directed *Detroit '67* for Clarence Brown Theatre in Knoxville, Tennessee. Film Credits include *The Trouble with Men and Women* (BBC/IFC), *Leading Ladies*, and *USING*.



Henry Wishcamper (Playwright) is a member of the Goodman Theatre's Artistic Collective. His Goodman Theatre directing credits include *The Little Foxes*, *The Matchmaker*, *Ask Aunt Susan*, *Animal Crackers*, *A Christmas Carol* (2013

through 2019 productions), *Other Desert Cities*, and *Talking Pictures*. Other Chicago directing credits include *The Dance of Death* at Writers Theatre, *The Night Alive* at Steppenwolf Theatre Company, and the upcoming *Eden Prairie, 1971* at Raven. His New York directing credits include *Spirit Control* at Manhattan Theatre Club, *Graceland* at LCT3, *Port Authority* at Atlantic Theater Company, *Elvis People* at New World Stages, *The Polish Play* at Katharsis Theater Company, and *Pullman Car Hiawatha* at Keen Company. Regional theater directing credits include *Animal Crackers* at the Williamstown Theatre Festival (Massachusetts), the American premiere of Conor McPherson's *The Birds* at the Guthrie Theater (Minneapolis), *Engaging Shaw* and *The Mystery of Irma Vep* at The Old Globe (San Diego), and *The Seafarer* and *Speech & Debate* at TheaterWorks Hartford. Wishcamper has served as the assistant director of the Broadway productions of *August: Osage County* and *Shining City*. His adaptation of *Animal Crackers* has been produced by the Denver Center Theatre Company, Baltimore Center Stage, Oregon Shakespeare Festival, and Lyric Stage Company of Boston. His play *The Polish Play* eventually became *Pshitter! A Drinking Song for the Year of Our Lord 2020*. He was the Artistic Director of Katharsis Theater Company in New York and the Maine Summer Dramatic Institute (MSDI) in Portland, Maine. He is a Drama League directing fellow and a graduate of Yale University.

Adriane Binky Donley (Properties Master) is the Properties Director at Krannert Center as well as the head of the Properties Design and Management MFA program for the Department of Theatre. Originally from Florida, Donley was previously an assistant professor at Ithaca College (New York) heading the areas of props and scenic art. She has also worked as a Prop Master at Actor's Theatre of Louisville's Humana Festival and the University of Virginia. As a Prop Artisan, she has had the privilege to work at Actor's Theatre of Louisville, Alley Theatre (Houston), Hangar Theatre (Ithaca, New York), Seaside Musical Theatre (Florida), and Virginia Shakespeare Festival, among others. She has a BA from the University of South Florida and an MFA from North Carolina School of the Arts. This is her 11th year as a member of the Krannert Center family.

Tanner Funk (Lighting Designer) is a first-year MFA candidate in lighting design at the University of Illinois at Urbana-Champaign. He has worked at companies such as EyeKnee Coordination (Salt Lake City), Utah Festival Opera and Old Lyric Repertory Company (Logan, Utah), and Pickleville Playhouse (Garden City, Utah). Funk has a BFA in lighting design from Utah State University.

Melissa Hall (Costume Designer) is in her final year of the MFA costume design program at the University of Illinois. Most recently, she worked at Chicago Opera Theatre as an assistant designer for *Everest/Aleko*. Her past design and assistant design works include *Eurydice* (Armory Free Theatre), *Crazy for You* (Lyric Theatre @ Illinois), *A Funny Thing Happened on the Way to the Forum* and *The Syringa Tree* (Illinois Theatre), *In the Fullness Thereof* (Dance at Illinois), and *Am I Worth It?* (Royal National Theatre of London). Hall graduated with her BA honors degree from City of Glasgow College in association with the University of the West of Scotland in the United Kingdom.

Shea Hittman (Stage Manager) is a third-year MFA stage management student at the University of Illinois at Urbana-Champaign. Most recently, she worked at Utah Festival Opera & Musical Theatre as the production stage manager on productions of *Bravo, Caruso!* and *Master Class*. Her University of Illinois credits include stage manager for productions of *August Wilson's Gem of the Ocean* and *The Curious Incident of the Dog in the Night-Time* (Illinois Theatre) and *La Bohème* (Lyric Theatre @ Illinois); production stage manager for *Studiodance I* (Dance at Illinois, 2018); and calling stage manager for *February Dance* (Dance at Illinois, 2018). Hittman is an ensemble member at Theatre B in Moorhead, Minnesota, where she stage-managed productions of *Equivocation*, *33 Variations*, and *Gruesome Playground Injuries*.

Miyka'el Amiyn Hutchins (Sound Designer) is a senior BFA theatre student with a focus in sound design. During his time at the University of Illinois, he has found Champaign-Urbana to be somewhat of a second home alongside his original residency of Atlanta, Georgia. Hutchins continues to maneuver through the world of theatre discovering the harmonious relationship between life and sound. This exploration has proven to heighten his understanding of sound, not only in the classroom but in his exterior endeavors as well—implicating his knowledge of sound across the various sectors of sound.

Allison Moody (Voice and Speech Coach) is currently on faculty in the Department of Theatre as the Visiting Assistant Professor of Voice and Speech. Previous Illinois Theatre productions include dialect direction for *August Wilson's 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. Moody also travels nationally and internationally to coach financial professionals in public speaking, networking, and executive impact. She 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, Voice and Speech Trainers Association, and the Feldenkrais Guild of North America.

Michelle (M) Ospina-Lopez (Media Designer) is a videographer from Bogotá, Colombia, and is currently a first-year MFA candidate in media design and technology at the University of Illinois at Urbana-Champaign. Ospina-Lopez received their bachelor's degree as designer and their BA in electronic and media arts from the University of Los Andes (Bogotá). As a freelance artist and the resident video designer at La Compañía Estable, a Colombian theatre and opera company, they have designed media for *The Magic Flute*, *Habrà que cantar en los tiempos difíciles*, *Candide*, and *Dido and Aeneas*. Ospina-Lopez also designed the video projections for *Florencia en el Amazonas*, performed at the Teatro Colón in Bogotá and then invited as the international production of the XXI Amazonas Opera Festival in Manaus, Brazil. In addition to their work in performance, they have been strongly involved in activism creating content for social processes and organizations.

Katayoun H. Salmasi (Dramaturg) is an Iranian-American critic, playwright, dramaturg, and director. Salmasi's work as a cultural critic has appeared in many Iranian publications and international journals. Her service to the theatre has been honored by awards for her critical work and leadership in the theatre arts in Iran. Salmasi served five years as an executive committee member of the International Association of Theatre Critics and managed international affairs for the Fajr International Theatre Festival. She is a second-year PhD student at the University of Illinois at Urbana-Champaign.

Genesee Spridco (Movement Director) teaches movement for the acting programs at Illinois Theatre. She received her BFA in directing and BS in theatre education from Viterbo University (La Crosse, Wisconsin) and her MFA in ensemble devised physical theatre from Dell'Arte International School (Blue Lake, California). Past movement direction at Krannert Center includes *The Curious Incident of the Dog in the Night-Time* with Illinois Theatre and *The Adventures of Little Sharp-Ears* with Lyric Theatre @ Illinois. In addition to teaching, Spridco is Co-Artistic Director of Imaginez, whose physical theatre integrates circus skills into their critically acclaimed original productions that tour throughout the Midwest and into Canada. Spridco currently serves as Head of the Devised Theatre Initiative for Kennedy Center American College Theatre Festival-Region III. She is a member of the Association for Theatre Movement Educators, the Theatre Communication Group, and the Network of Ensemble Theatres. She currently teaches yoga at Amara Yoga & Arts and trains toward her Alexander Technique Teacher Certification at Soma Studios.

David Sterritt (Fight Choreographer) 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 is also a member of the Stage Directors and Choreographers Society. Selected Atlanta fight credits: *Cardboard Piano*, *Serial Black Face*, *Slasher*, *Les Liaisons Dangereuses*, and *Appropriate* (Actor's Express); *Hand to God* and *Edward Foote* (Alliance); *Complete Works of William Shakespeare (Abridged)* and *Two Noble Kinsmen* (Shakespeare Tavern); *As You Like It* (Georgia Shakespeare); *Between Riverside and Crazy* and *King Hedley II*

(*True Colors*); *Beauty and the Beast* (Lyric); and *Dracula* (GTA). Selected Atlanta acting credits include *The Three Musketeers*, *A Midsummer Night's Dream*, *Hamlet the Musical*, *Macbeth*, *Twelfth Night*, *Richard III*, and *Henry VI: Parts I, II, and III* at the Shakespeare Tavern; *Slasher* at Actor's Express; *James and the Giant Peach* at Georgia Ensemble Theatre; *The 25th Annual Putnam County Spelling Bee* at Fabrefaction Theatre Company; and *Barefoot in the Park* at Gypsy Theatre Company. He was also in the Michigan premier of *Detroit* by Lisa D'Amour.

Yvonne Tessman (Scenic Designer) is a third-year MFA candidate in scenic design at the University of Illinois. She earned her BA in theatre arts from Lawrence University in Appleton, Wisconsin, where she designed *Gint*. Previous credits at the University of Illinois include scenic design for *An American Daughter* and *The Curious Incident of the Dog in the Night-Time*. Tessman has also designed shows locally for the Armory Free Theatre and the Station Theatre.

PRODUCTION STAFF

ASSISTANT STAGE MANAGERS

Emma Williams
Shuyu (Tom) Zhang

PRODUCTION ASSISTANT

Jack Hatcher

REHEARSAL ASSISTANTS

Olive Manning
Maci Mitchell
Savaun Stokes

TECHNICAL DIRECTOR

Imani McDaniel

PROPERTIES MASTER

Adriane Binky Donley

HAIR/MAKEUP SUPERVISOR

Lisa Lillig

ASSISTANT TECHNICAL DIRECTOR

Eric Swabey-Keith

ASSISTANT SCENIC DESIGNER

Blaine Fuson

ASSISTANT COSTUME DESIGNER AND WARDROBE HEAD

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