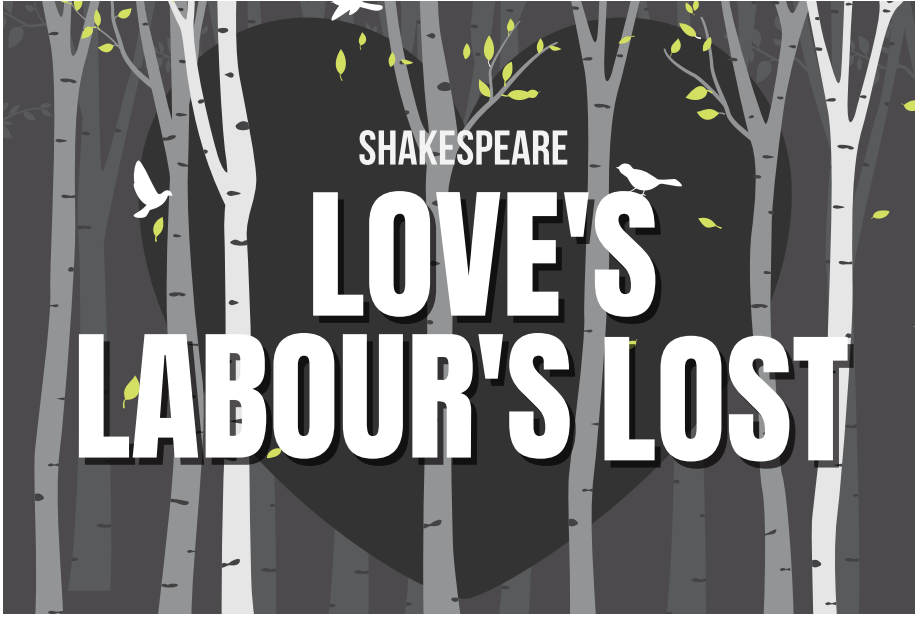


THE UW-PARKSIDE THEATRE ARTS DEPARTMENT PRESENTS



LEAD PRODUCTION TEAM

DIRECTOR

Brian Gill

SCENIC DESIGNER

Alexander Hamilton*

ASSISTANT DIRECTOR

Bezza LeGreve*

COSTUME DESIGNER

Lauren Stoner*

MAKEUP DESIGNER

Alexa Joy*

LIGHTING DESIGNER

Chelsea Strebe*

SOUND DESIGNER

Samuel Fitzwater-
Butchart*

TECHNICAL DIRECTOR

Bryan Byars*

STAGE MANAGER

Samantha Feiler*

PROPERTIES MASTER

Jordan Stanek*

DRAMATURG

Moisés Diaz*

SCENIC CHARGE ARTIST

Tianna Field*

(*) indicates student

Love's Labour's Lost is sponsored by Kenosha News

DIRECTOR NOTES



As the beloved spandex clad lyricist and well known Shakespearean scholar Pat Benatar once so aptly stated, “Love is a battlefield.” This is certainly the case in Shakespeare’s early comedy, *Love’s Labour’s Lost*. The weapon used in this particular battle between the Lords of Navarre and the Ladies of France is language. From the moment that the young lovers realize they have fallen for each other, a glorious battle of words and wit ensues and it quickly becomes clear that the young men are woefully outgunned. Wielded like weapons, these words are used to great effect in a high stakes game of oneupmanship, wit, and love making.

Believed to have been written in the mid-1590s, *Love’s Labour’s Lost* holds ingredients that will appear later in many of Shakespeare’s great comedies: breathtaking verbal sparring, ridiculous disguises, miscarried letters, rustic clowns and overheard heartfelt soliloquies. However, unlike Shakespeare’s other comedies, this play takes a sudden turn when the Lords learn the dangers of too casually breaking one’s word and the costs of being forsworn.

Love’s Labours Lost is a discordant play. A comedy of conflicts—intellect clashing with emotion, order fighting disorder, and the natural world set against the one within which we too often confine ourselves. What better time to set the play than during the *Années folles*, the “crazy years” of the 1920s, in which society recoiled from the extreme horror and aftermath of the First World War only to lurch toward the extreme decadence of the Jazz Age. Exhausted by the self-indulgence of the time, the King and his Lords swear an oath to lock themselves away from the world for three years in order to focus entirely on intellectual pursuits. Anything that might interrupt their studies is strictly prohibited, especially women. However, when the Princess of France and her ladies arrive on a diplomatic mission over a dispute of the ownership of Aquitaine, the Lords of Navarre discover there is far more to life than what may be learned from books and just how quickly priorities can be changed.

I hope you all will come to love this play as much as I have. That you will revel in the wit, laugh at the lunacy and, perhaps, reflect on and even relate to the journeys that the characters take throughout your time with them.

Thanks for coming to play with us.

DRAMATURG NOTES

Love's Labour's Lost is believed to have been written in 1595 or 1596 and bears resemblances to the tragedy of *Romeo and Juliet* and the comedy of *A Midsummer Night's Dream*.

First performed for Queen Elizabeth on Christmas of 1597, there is also record of it having been performed at the House of the Earl of Southampton in 1605. The first recorded performance of the play after Shakespeare's death is at Covent Garden Theatre Royal in 1839. Two of the most notable performances within the last hundred years were directed by Corinne Jaberin in Kabul, Afghanistan in 2005 and then in 2014 when the Royal Shakespeare Company performed *Love's Labour's Lost* in repertory with *Much Ado About Nothing*, which was retitled *Love's Labour's Won*. This production was set first at the beginning the World War I (*Love's Labour's Lost*) and then in 1918 (*Love's Labour's Won*).

Historically, the lost play of *Love's Labour's Won* is a supposed sequel attributed to Shakespeare, though there are several theories as to what the play actually is. Based on evidence found on a booklist from 1603, it is possible it is actually *The Taming of the Shrew*. Due in part to the similarities between the two, the Arden Shakespeare believes that it is *Much Ado About Nothing*. Other possibilities include *Troilus* and *Cressida* and even *As You Like It*. It is however most likely that the play was simply lost, in part because actors received only their own lines, and scripts were later compiled to make the folio and quartos.

Unlike other popular Shakespearean plays, *Love's Labour's Lost* does not have an obvious basis for its story (this is also true of *The Tempest* and *A Midsummer Night's Dream*). However, some of the characters are loosely based on historical figures. For example, the four lords are based on French Nobles from the 16th century. Henry IV of France (King), Charles duc Biron (Berowne), Charles Duc du Meyenne (Dumaine) and Henri Orleans-Longueville (Longaville). Although modern American audiences probably won't recognize these political heroes, each of these characters would have been recognizable to 16th Century audiences. Despite being neglected for hundreds of years, *Love's Labour's Lost* was rediscovered in the 19th century and remains a popular comedy for modern audiences.



MOISÉS DIAZ

CAST

KING OF NAVARRE	Shamoon Mian
PRINCESS OF FRANCE	Jenna Kleinofen
BEROWNE	Kyle Aaron Racas
ROSALINE	Lyric Simonson
LONGAVILLE	Jeff Brain
MARIA	Emma Foley
DUMAINE	Alexander Gray
KATHERINE	Emily Bernhagen
DOM ARMADO	Cody Summers
JAQUENETTA	Chalena Williams
COSTARD	Maxwell Alexander
DULL	Dominick Knox
MOTH	Tyler Coffey
BOYET	Sarah Severson

SCENES

Outside the gates of the kingdom of Navarre, 1927

Act I

Scene i	King, Berowne, Dumaine, Longaville
Scene ii	Princess, Rosaline, Katherine, Maria, Boyet King, Berowne, Dumaine, Longaville
Scene iii	Costard, Armado, Dull, Jacquenetta Moth, King, Berowne, Dumaine, Longaville
Scene iv	Berowne, Costard
Scene v	Princess, Rosaline, Katherine, Maria, Boyet, Costard, Armado
Scene vi	Jacquenetta, Dull
Scene vii	Full Cast

THERE WILL BE ONE 15-MINUTE INTERMISSION

Act II

Scene i	Armado, Dull, Moth, Costard
Scene ii	Full Cast

CAST BIOS



MAXWELL ALEXANDER (*Costard*) is a theatre arts senior at Parkside with a focus in directing and acting. Performance credit highlights include *A Streetcar Named Desire* (Mitch), *Don Juan* (Dimanche), *One Man Two, Guvvorns* (Dangle), *A Midsummer Night's Dream* (Starveling), *A Funny Thing Happened on the Way to the Forum* (Pseudolus U/S), and *Macbeth* (Ensemble). Technical work highlights are *Angels in America* (assistant director), *Midnight and Moll Flanders* (assistant director), *Eurydice* (light board), and *Hedda Gabler* (head of wardrobe). He has recently returned from an internship at Pacific Conservatory Theatre (deck crew/carpentry).



EMILY BERNHAGEN (*Katherine*) is a junior biological sciences major with a pre-med emphasis and a theatre arts minor. In her freshman year she was in the FreshINK *Den of Thieves* (narrator) and in her sophomore year she was in *Angels in America* (Angel U/S). Other credits include *A Piece of My Heart* (Whitney) and *To Kill a Mockingbird* (Mayella Ewell) at Indian Trail High School in Kenosha.



JEFF BRAIN (*Longaville*) is a theatre arts major who transferred from the College of Lake County in his junior year. His CLC credits include *A Midsummer Night's Dream* (Nick Bottom), *The Tempest* (Sebastian), and *The Cherry Orchard* (Pishchik). At Parkside, he received an Irene Ryan nomination for *War of the Worlds* (Announcer 2/Wilmuth) and designed hair and makeup for *Urinetown*. He has also worked with Kenosha's Fleeing Artists Theatre in *Twelfth Night* (Toby Belch) and Lakeside Players in *A Midsummer Night's Dream* (Nick Bottom).



TYLER COFFEY (*Moth*) is a fourth year student as a double major in psychology and theatre arts. He is very excited for *Love's Labour's Lost* to be his first realized show to act in. He has also played Professor Aman/Ghost/Policeman in a staged reading of *Water by the Spoonful*. Other credits at the university include assistant sound designer for *Midnight and Moll Flanders*, dramaturg for *Urinetown*, and various production crew positions. He is continually inspired by the connections between psychology and theatre and follows a path of integrated creativity. This summer he will develop drama, music, and dance programming at a camp for individuals with disabilities.



EMMA FOLEY (*Maria*) is a freshmen double majoring in theatre arts and communication. This year she has been involved in *The War of the Worlds* (foley technician), and *Urinetown* (Soupy Sue) at Parkside. In the past she has acted and directed at Ashwaubenon High School and Evergreen Community Theatre.

CAST BIOS



ALEXANDER GRAY (*Dumaine*) is a junior transfer student from the College of Lake County. He recently appeared in *Midnight and Moll Flanders* at Parkside. CLC credits include *A Midsummer Night's Dream* (Demetrius), *The Tempest* (Ferdinand), *The Diviners* (Buddy Layman), and *Street Scene* (Samuel Kaplan), the last two of which he received Irene Ryan nominations. He has also directed *A Relationship-Abridged* and assistant directed *Jekyll & Hyde*. He is ecstatic to continue his theatre education here.



JENNA EVE KLEINOFEN (*Princess of France*) is a transfer student from the College of Lake County in her second year at Parkside. Previous credits include *Jekyll and Hyde* (Nellie) and *The Cherry Orchard* (Dunyasha), for which she received an Irene Ryan Nomination. She is a theatre arts major, history major, and is working to be certified in sustainability management. Last year she was involved with *Don Juan* and *One Man, Two Guvnors*.



DOMINICK KNOX (*Dull*) is in his final year as a Parkside student, graduating with a major in theatre arts. Parkside acting credits include *The War of the Worlds* (Policeman/Officer/Voices) and *One Man, Two Guvnors* (Cameraman #2). He also appeared in Fleeing Artist's production of *Twelfth Night* (Sir Andrew Aguecheek). As this is his last show at Parkside, he would like to thank everyone in the Theatre Arts Department for all the love they've given him the past 2 1/2 years.



SHAMOON MIAN (*King of Navarre*) is a junior with a double major in biological sciences and theatre arts with a concentration in performance. Shamoan spent this past summer studying at the Stella Adler Studio of Acting in New York City. He recently appeared in *Marjorie Prime* and *Midnight and Moll Flanders* at Parkside. He is from Kenosha and went to Indian Trail High School.



KYLE AARON RACAS (*Berowne*) is in his third year working towards a theatre arts major with a focus in performance, as well as a graphic design minor. Kyle Aaron has been seen on our main stages in *Don Juan* (Don Carlos), *Angels in America* (Joe U/S), *Eurydice* (Orpheus), *The War of the Worlds* (Stranger, Announcer), and *Midnight and Moll Flanders* (Jemmy, Banker, Ensemble). He recently performed as an intern with The Shakespeare Project of Chicago in *A Midsummer Night's Dream* (Peaseblossom, First Fairy).



SARAH SEVERSON (*Boyet*) is a junior in the Theater Arts Department. She recently appeared in *Urinetown* (Dr. Billeaux), and she has been part of the make-up crew for past shows such as *Eurydice* and *Angels in America*.

CAST BIOS



LYRIC SIMONSON (*Rosaline*) is in her final year at Parkside. Previous credits include *Almost, Maine* (various roles U/S), *A Streetcar Named Desire* (Stella), *Angels in America* (The Angel), *Midnight and Moll Flanders* (Ensemble), and *Urinetown* (Mrs. Millenium) at Parkside. She performed in *Midsummer Night's Dream* with The Shakespeare Project of Chicago. She earned her certificate of classical acting from the London Academy of Music and Dramatic Art and is a certified actor combatant from the Society of American Fight Directors.



CODY SUMMERS (*Dom Armado*) is a senior at Parkside. His work includes *Don Juan* (Pierrot), *One Man, Two Guvnors* (Charlie "The Duck"), and *Urinetown* (Mr. Cladwell). Cody transferred from College of Lake County where he played in *The Tempest* (Ariel) and *The Miser* (Cleante). He can also be seen dancing it up in various shows at Six Flags Great America.



CHALENA WILLIAMS (*Jaquenetta*) is in her first year at Parkside. She is majoring in Theatre, with a concentration in Acting. Her previous acting credits are Chicago Shakespeare Slam (Hermia), *Nobody Famous* (Heather), *Witches v Princesses* (Witchy). In the summer, she was a part of a film crew for the television pilot, *Dearly Departed*. This past spring, she was also a part of the film crew for Believe Chicago Documentary.



AWARD WINNING

The Parkside Theatre Arts program is the only arts program in the UW-System to win the coveted "Regents Award" for outstanding quality of education.

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PRODUCTION TEAM BIOS



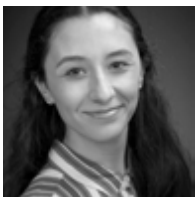
MISTI BRADFORD (*Costume, Hair, and Makeup Faculty Advisor, Stage Management Faculty Advisor*) is an associate professor of costume design, member of USAA Local 829, and Theatre Arts Department chair. She teaches costume design, makeup, wig/hair design, crafts and properties, and principles of theatrical design, and she mentors stage management students. Misti also serves as Co-Chair of design, technology, and management and the play selection committee for the Kennedy Center American College Theatre Festival, Region 3. Her most recent professional design and crafts artisan credits include, American Players Theatre, Milwaukee Repertory Theatre, Door Shakespeare, Children's Theatre of Madison, First Stage Children's Theatre, Milwaukee Chamber Theatre, Utah Festival Opera and Musical Theatre in Logan, Utah; PCPA Theaterfest in Santa Maria, CA; Michigan Shakespeare Festival. Parkside, selected designs include costumes for *Macbeth*, *Government Inspector*, *Hamlet*, *Twelfth Night* (KCACTF Certificate of Merit), and *Three Penny Opera*.



JACOB BRAY (*Lighting and Sound Faculty Advisor*) has designed lighting regionally for theatre, dance, opera, and television. You may have seen his work previously at Parkside on shows including lighting design for *Melancholy Play*, *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Macbeth*, *Urinetown*, and sound design for *Eurydice*. Other credits include resident lighting designer at PCPA Theaterfest, the world premiere opera *Sundance*, and the Chicago premieres of *Stadium Devildare* and *Adrift*. He teaches in the areas of lighting design and projection design.



BRYAN BYARS (*Technical Director*) is in his third year as a theatre arts major with a concentration in design & technology. He spent the summer as staff carpenter at Colorado Shakespeare Festival and works as a Rita operations assistant. Recent work includes technical direction (*A Streetcar Named Desire*, *A Funny Thing Happened on the Way to the Forum*, *Angels in America*), master electrician (*Macbeth*), assistant lighting design (*Eurydice*), and lighting design (Spring Parkside Range Concert). Professional credits include production assistant at American Players Theater and electrics load-in at The Fireside.



MARIA CERVANTES (*Master Electrician*) is an international student who recently transferred from the College of Lake County in Illinois. Previous credits involve *Play On!: Self-Torture and Strenuous Exercise* (Adele), *Street Scene* (various roles), and *Cabaret* (assistant stage manager). As a CLC scene shop employee, she also worked on building the sets for *Jekyll & Hyde*, *Street Scene*, *A Midsummer's Night Dream*, and *Cabaret*.

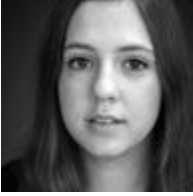


DARICE DAMATA-GEIGER (*Costume Lab Supervisor*) is the costume lab supervisor and a lecturer teaching *Costumecraft* at Parkside. She brings to UW-Parkside over 45 years of professional and educational experience as a costume designer, lab supervisor, and instructor. Darice earned her MFA in Theatre Design at Wayne State University in Detroit, MI, as a Hilberly Fellow. Darice has extensive professional costume design experience and has designed for multiple Chicago theatres including City Lit, Famous Door Theatre, and The Next Theatre. The last two summer seasons she designed costumes for the Michigan Shakespeare Festival.

PRODUCTION TEAM BIOS



MOISÉS DIAZ (*Dramaturg*) is a senior theatre arts major with a concentration in directing and costume design. Credits at Parkside include *Angels in America* and *Don Juan* (wardrobe crew), *Eurydice* (wardrobe crew head) *One Man, Two Guvnors* (dramaturg, bassist), and *Midnight and Moll Flanders* (assistant costume designer). He has directed *Los Vendidos* and costume designed *The Diviners*, both at the College of Lake County. Moisés spent his summer as a General Production Intern at Hope Summer Repertory Theatre in Holland, MI.



SAMANTHA FEILER (*Stage Manager*) is a junior at Parkside and is in her second year as a theatre arts major with a concentration in acting and also enjoys stage management. Past acting credits at Parkside include *A Funny Thing Happened on the Way to the Forum* (Panacea) and *Midnight and Moll Flanders* (female swing, U/S). Other credits include *The Little Mermaid* (Ariel), *Into the Woods* (The Baker's Wife), and *Legally Blonde* (Paulette). Stage management credits include The Young Playwrights Festival with Milwaukee Chamber Theatre, Br!nk Br!efs Festival with Renaissance Theaterworks, and *The War of the Worlds* at Parkside.



TIANNA FIELD (*Scenic Charge Artist*) is in her fifth year at Parkside and is thrilled to be back in the Theatre Arts Department. She is in the design and technology concentration with a focus in scenic painting and costume design, and she has a newfound passion for lighting. When she isn't covered in paint, she's covering newsworthy events as a Public Affairs Broadcaster as part of the 112th MPAD in the Wisconsin Army National Guard. Tianna's professional charge artist credits include *Seussical*, *Mary Poppins*, and *Seven Brides for Seven Brothers*, among others. Tianna is thrilled to be taking a break from theatre this summer to focus on her military career and attend a photojournalism course in Fort Meade, MD.



SAMUEL FITZWATER-BUTCHART (*Sound Designer*) Born and raised in Milwaukee, Sam has been involved in theatre for ten years and has worked for theater companies such as Skylight Music Theatre, Next-Act Theatre, Theatre Gigante, Electric Crayon Studios, Fresh Page Productions, Three Crows Theater, and Open Door Theatre. He is currently the audio engineer for the University's flagship ensemble: Parkside Range. You can find out what Sam is currently up to at SFBaudio.com.

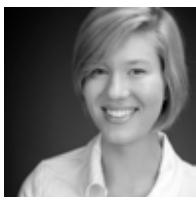


BRIAN GILL (*Director*) is an assistant professor of performance at Parkside. Professional stage credits include Milwaukee Chamber Theatre, Milwaukee Shakespeare, Renaissance Theaterworks, First Stage, and Milwaukee Rep., Goodman Theatre, Chicago Shakespeare, Victory Gardens, Drury Lane Oakbrook and Remy Bumpgo; Regionally Brian has performed at Theatre at the Center, the Illinois and Texas Shakespeare Festivals, Allenberry Playhouse and Ford's Theatre. Brian trained at Shakespeare's Globe in London. Parkside directing credits include *Book of Days*, *Hedda Gabler*, *A Streetcar Named Desire*, *Don Juan*, and *Midnight and Moll Flanders*. He is a proud member of Actor's Equity Association and an Actor-Combatant with the Society of American Fight Directors.

PRODUCTION TEAM BIOS



ALEX HAMILTON (*Scenic Designer*) is a fourth year transfer student with a theatre arts major and an emphasis in design and technology. He was recently the projections designer for *The War of the Worlds*. Alex is training to become a scenic designer and technical director. This past summer Alex worked as a carpenter for Hope Summer Repertory Theatre in Holland, Michigan.



SARAH HEMKEN (*Wardrobe Supervisor*) is in her fourth year at Parkside and is a theater arts major with a concentration in design and technology. She has a passion for costuming and has been on wardrobe crew for *One Man, Two Guvvners*, *Eurydice*, *War of the Worlds*, and *Midnight and Moll Flanders*. She was the assistant costumer designer for *Urinetown*. She also works in the costume shop and helps with building and alterations for each show. Her future plans include working for Utah Festival Opera this summer as a stitching intern in their costume shop.



BAILEY JOHNSTON (*Assistant Stage Manager*) is a senior at Parkside. Previous acting credits include *One Man, Two Guvvners* (Christine Patterson) and *Urinetown* (Billy Boy Bill) at Parkside and *Blithe Spirit* (Edith) at the Racine Theater Guild. She is majoring in psychology and newly in theatre and is thrilled to finally be in the department full time!



ALEXA JOY (*Makeup Designer*) is a senior majoring in theatre arts with a visual arts minor. She has served as a scenic artist on many shows, was the charge artist for *Macbeth*, *Angels in America*, and *Eurydice*, and was the makeup and hair designer for *One Man, Two Guvvners*. Alexa had the opportunity to work as a scenic artist at Muhlenberg Summer Music Theatre in Allentown, PA, in 2017 and as a scenic artist and assistant charge artist at Pacific Conservatory of the Performing Arts (PCPA) in Santa Maria, CA, this past summer. She is excited to continue her education at Parkside in the theatre arts.



BEZZA LEGREVE (*Assistant Director*) is graduating this spring with a double major in theatre arts and liberal studies with a concentration in gender studies. Her previous designs at Parkside include hair and makeup design for *A Streetcar Named Desire* and *Angels in America: Millennium Approaches*.



MARANDA RILEY (*Assistant Stage Manager*) is a transfer student from College of Lake County majoring in theater arts with a focus in stage management. She recently assistant stage managed *Midnight and Moll Flanders*. Previous experience at CLC includes stage managing *A Midsummer Night's Dream*, *Street Scene*, *Everyman*, and assistant stage managing *The Cherry Orchard*.

PRODUCTION TEAM BIOS



JODY SEKAS (*Scenery, Technical Direction, Properties, Paints Faculty Advisor*) is an associate professor of scenic design & technology in the Theatre Arts Department and a core professor in the Digital Design & Fabrication Certificate program. Prior, he taught Scenography in the Theatre, Film, & Dance department at Humboldt State University in northern California; Scenic/ Lighting Design & Technology at UW-Eau Claire, and was the resident scenic & lighting designer for the Sioux Falls Playhouse in South Dakota. He has also worked as a freelance designer and technician for such venues as The Oregon Shakespeare Festival, the Milwaukee Chamber Theatre, Dell'Arte International, Door Shakespeare, Omaha Theatre Company for Young People, The Western Stage, Utah Shakespeare Festival, and on several independent films.



JORDAN STANEK (*Properties Master*) is in his senior year at Parkside focusing on props. Credits include *Macbeth* (assistant stage manager), *A Streetcar Named Desire* (prop master), *Don Juan* (assistant scenic designer), *Angels in America* (prop master), *One Man, Two Guvvners* (technical director), *Eurydice* (assistant stage manager), and *Midnight and Moll Flanders* (prop master). He worked as a prop intern in 2017 at PCPA - Pacific Conservatory Theatre in Santa Maria, CA, and in 2018 at The Public Theater in New York, NY.



LAUREN STONER (*Costume Designer*) is in her final year of undergrad. She started at Parkside in 2012, left for a few years and attended school in New Mexico, and returned this past academic year to continue the pursuit of her passion for theatre. Lauren loves any and all aspects of theatre, both technical and performance – but her current focus is in costume design and construction.



CHELSEA STREBE (*Lighting Designer*) is in her fourth year at Parkside. She was the technical director for *Midnight and Moll Flanders*, the projection designer for *Eurydice*, the master carpenter for *Angels in America*, and an assistant lighting designer for *One Man, Two Guvvners*. She has done internships with both American Players Theater and Utah Festival Opera and Musical Theater. Chelsea is also a shop assistant at Parkside.

SPECIAL THANKS

TITAN Theatre Company, Lenny Banovez, College of Lake County Theatre Department
Barbara Zahora, Shakespeare Project of Chicago, Nicolas Cicerale - Tremper High School
and Casa Capri for their ongoing support

PRODUCTION PERSONNEL

ASSISTANT STAGE MANAGERS	Bailey Johnston, Maranda Riley
STAGE MANAGEMENT FACULTY ADVISOR	Misti Bradford
SCENIC DESIGN/TECHNICAL DIRECTION FACULTY ADVISOR	Jody Sekas
MASTER CARPENTER	Zach Young
LIGHTING FACULTY ADVISOR	Jake Bray
MASTER ELECTRICIAN	Maria Cervantes
SOUND FACULTY ADVISOR	Jake Bray
PROPERTIES/PAINTS FACULTY ADVISOR	Jody Sekas
COSTUME/HAIR/MAKEUP FACULTY ADVISOR	Misti Bradford
HOUSE MANAGER	Christiane Laskowski
COSTUME SHOP SUPERVISOR	Darice Damata-Geiger
SCENIC LAB SUPERVISOR	Nate Stamper
SCENE SHOP FOREMAN	Steven Novak
LIGHT BOARD OPERATOR	Erin Dillon
SOUND BOARD OPERATOR	King Hang
DECK CREW	Jennifer Hinijosa
WARDROBE SUPERVISOR	Sarah Hemken
WARDROBE CREW	Ben Compton, Emmalee Berger, Ariana Gibeault, Olivia Springsteen
HAIR AND MAKEUP CREW	Hailey Schowalter, Joe Romanak, Taylor Stefanski
COSTUME SHOP ASSISTANTS	Moisés Diaz, Ariana Gibeault, Sarah Hemken Bri Humke, Alexa Joy, Lauren Stoner
SCENE SHOP ASSISTANTS	Jeff Brain, Maria Cervantes, Sam Fitzwater-Butchart, Noah Frye Dionisse Molina, Taylor Ramcke, Matthew Rangel Jack Purves, Chelsea Strebe
SCENIC PAINT CREW	Jenny Bauer, Tianna Fields, Jenna Kleinofen Bezza LeGreve, Kyle Aaron Racas
SCENIC CONSTRUCTION CREW	Garrett Allen, Maxwell Alexander, Nathan Bigna, Jeff Brain Bryan Byars, Cole Conrad, David Czuper, Mike Fischer Alex Hamilton, Jennifer Hinijosa, Dominick Knox, Shamoon Mian, Joe McHugh, Adam Mulheron Jennifer Nelson, Megan Poppa, Tomer Proctor-Zenker, Jack Purves, Matthew Rangel Sara Rojas, Joe Romanack, Arielle Santos, Sarah Severson, Sarah Sullivan, Hannah Tangen
PROPERTIES CREW	Austin Caracciolo, Christianne Laskowski, Leticia L'Huillier, Jordan Stanek
LIGHTING CREW	Jessica Baker, Jenny Bauer, Emmalee Berger, Ben Briselden Maria Cervantes, Tyler Coffey, Erin Dillon, Noah Frye, Sarah Hemken Talia Last, Taylor Ramcke, Cody Summers, Chelsea Strebe, Sarah Tait
COSTUME CONSTRUCTION CREW	Garrett Allen, Emily Bernhagen, Nathan Bigna Bryan Byars, Ben Compton, Sarah Dennis, Moisés Diaz Erin Dillon, Emma Foley, Hans Freisheim, Ariana Gibeault, Nadia Goldstar Alex Gray, Hailey Houtz, Bri Humke, Semetria Jackson, Emily Korecz Christiane Laskowski, Kurt Mlachnik, Hans Pfrang, Tomer Purves Tomer Proctor-Zenker, Hailey Schowalter, Lyric Simonson Olivia Springsteen, Lauren Stoner, Paul Weise, Chalena Williams
SOUND CREW	Samuel Fitzwater-Butchart, Emma Foley King Hang, Hans Pfrang, Kelsey Thomas
MARKETING / PROGRAM LAYOUT	Oliver Johnson
PROMOTIONS	Jennifer Sassaman
POSTER DESIGN	Kim Sekas
PRODUCTION PHOTOGRAPHER	Alyssa Nepper
DIRECTOR OF CRAFT SERVICES	Keith Harris
DEPARTMENT ADMINISTRATIVE ASSISTANTS	Jennie Filippone, Jared Holloway Joe Lambin, Karen Sorensen, Diane Tenuta

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To become a member of the S.T.A.G.E. Club, simply make a tax-deductible gift to the UW-Parkside Theatre Arts Department (c/o UW-Parkside Foundation) at one of the following levels:

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Theatre Production Enrichment Fund: Funds contributed here are used to help cover production costs and further enhance and produce high-quality productions at UW-Parkside. Your contribution will go directly toward funding various aspects of our season.

Theatre Arts Talent Scholarship Fund: Funds contributed here are awarded to our most deserving new and continuing theatre students each year based on academic and artistic achievement. This important scholarship fund helps us to reward our best talent and to attract and support exceptional theatre students.

Please consider donating.

Contact Misti Bradford: bradford@uwp.edu | 262-595-2967

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Laurie & Steve Feiler
David & Barbara Schneider
Jody & Kim Sekas

Theatre Gallivant (\$100-\$199)

Jacki Anderson Julie Rae Friedman
Dave Buchanan Mark & Courtney Marlair
James Didier Sandy Moats
Ruth Frear

Theatre Enthusiast (\$35-\$99)

Frances Bedford Wren Ide
Bill & Amy Chapin Frances Kavenik
Nola & James Gordon Doris Nice

Thank you for being part of our work!



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Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts and the President's Advisory Committee on the Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.