

UNIVERSITY OF WISCONSIN-PARKSIDE THEATRE ARTS DEPARTMENT PRESENTS



Midnight and  
*Moll Flanders*

by Marie Kohler  
based on the novel by Daniel Defoe

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UNIVERSITY OF  
WISCONSIN **PARKSIDE**

THE UW-PARKSIDE THEATRE ARTS DEPARTMENT PRESENTS



# Midnight and *Moll Flanders*

by Marie Kohler  
based on the novel by Daniel Defoe

## LEAD PRODUCTION TEAM

### DIRECTOR

Brian Gill

### SCENIC DESIGNER

Jody Sekas

### ASSISTANT DIRECTOR

Maxwell Alexander\*

### COSTUME DESIGNER

Darice Damata-Geiger

### TECHNICAL DIRECTOR

Chelsea Strebe\*

### LIGHTING DESIGNER

Noah Frye\*

### SOUND DESIGNER

Josh Schmidt

### MAKEUP DESIGNER

Bezza LeGreve\*

### PROPERTIES MASTER

Jordan Stanek\*

### SCENIC CHARGE ARTIST

Alexa Joy\*

### CHOREOGRAPHER

Hannah Shay

### STAGE MANAGER

Bri Humke\*

### DRAMATURG

Olivia Jardas\*

(\*) indicates student

MIDNIGHT AND MOLL FLANDERS is sponsored by Marie Kohler

# DIRECTOR'S NOTES

“And yet, she persisted...”



When I was growing up, my parents often used a singular word to describe a specific kind of person. Someone who did what was necessary when it was necessary, who dealt with setbacks and always found a way through them. An individual who wouldn't let circumstances get the better of them. A Survivor. I quickly became fascinated by that word and the idea behind it. Marie Kohler's play gives us the quintessential survivor and all it entails - the plans and risks, hopes and fears, victories and defeats. *Moll Flanders* is an inventive, intelligent, charming, and attractive woman. She has strong opinions, she is calculating, ambitious, and very clever. She is a contemporary woman in the puritanical patriarchy of the 17th century, and as such, the deck is decidedly stacked against her.

Adapted from the 1722 novel by Daniel Defoe, the themes of this play are shockingly relevant to our own modern age. Moll's world is driven by ever-present male entitlement and class dominance. Commerce rules and there is neither room nor sympathy for those less fortunate. Women are expected to know their place, trading their voices for a sense of security, and in this story, the key to security for any woman of the time was to be found within the bounds of matrimony (for it must be remembered that legitimate employment for women brought in very little money). Moll becomes intimately familiar with the trials, tribulations, and adversities of marriage, ever seeking its security but never able to hold on to it for long. As a married woman, she is little more than property. As a “widow bewitched,” with a “tinker's luck,” her options are even more limited. However, poverty and destitution must be avoided at all cost and “the quick survive.” Moll is an unapologetic survivor, and she will lie, cheat, steal, charm, and con in order to do so. Very little is sacred. The sum always great, the risk often good. What would you do?

Throughout her fortunes and misfortunes, Moll focuses all of her expertise and abilities on the act of survival. But when options are limited, it is not always possible to walk the high road demanded by a misogynistic society. Out of options and facing destitution, Moll is taken under the wing of Mother Midnight whose tutelage allows her to become a master crook, maneuvering her way through the gloomy back alleys of London-town. She thrives as the “Queen of Thieves,” but with longevity comes notoriety. She could and should have curbed her illicit career. She has plenty and she knows it. Ironically, she had attained the very security she sought and did it without male assistance. Despite her better judgment, she plays the game too long and ends up in Newgate prison sentenced to hang at dawn. There she must face the ghosts of actions taken in the name of endurance, and with the help of a naïve Puritan preacher, she realizes that all acts of survival come at a cost, and we choose the method of payment.

*Midnight and Moll Flanders* is a grand adventure. A passionate and thought-provoking story which takes us from the glamour of Bath, through the winding alleys of London, to the wilds of the new colony of Virginia, and then back again.

Thank you for coming to play with us. I hope you enjoy the show.

# PLAYWRIGHT NOTES

With this play, I hope to share with audiences the brilliant character of Moll — first given voice by Daniel Defoe in 1722 in his enduring novel *Moll Flanders*. When I first read it as an English Literature major, Moll's voice, in its first-person narration, rang out loud, clear, and irresistible to me. It felt like an intrinsically dramatic piece, and I knew someday I wanted to make a play out of it. Moll's narration also offers up an examination of what shapes an individual's life — in particular, a woman's. As well as being the first novelist in the English language, Defoe was also a spy, a pamphleteer, and a political activist sentenced to time in prison. He knew whereof he wrote. He based *Moll Flanders* on Moll King, an infamous pickpocket in 18th century London, whom he interviewed in Newgate Prison. He also colored his story with delicious details about life: recognizable characters, sweet moments of love, poignant moments of self-revelation and despair. He understood how power moved (or didn't move) within English society, in particular for those not at the top. I believe Moll's story is still relevant today. In our era, as fiercely entrepreneurial as Moll's, many women and men continue to fall through the cracks into misfortune and poverty. While the luckiest and most gifted may survive — even thrive, as Moll did — they are the fortunate, unusual ones.

**To those not as clever, beautiful or entrepreneurial as Moll, I dedicate this play. As Defoe famously wrote, "Give me not poverty, lest I should steal."**

First-person narratives — novels, diaries, journals — have always drawn me as a playwright. Like the monologue in a play, words are presented directly to the reader. In both, we as reader or audience member have to sort out what is authentic and what is not. Sometimes the speaker attempts to fool us but lets out enough hints for us to suspect the truth. That difference — between what the speaker allows as true and what we know is false — tells us worlds about his or her character. That is especially true of "unreliable narrators" — those who we discover are lying to us. On occasion, Moll is "unreliable." Despite her usual cheerful honesty, she can tell the Preacher (therefore us) that she is not afraid, or that she does not miss her abandoned child, or one of her husbands. But we can tell by the way she speaks, that occasionally, she lies to us. And why does she? Ah, that, dear audience member, is for you to figure out! I find this material fascinating and well-suited to the dramatic irony needed for a play. I hope you do, as well.

My first efforts were adapting the Journals of Katherine Mansfield in *Counting Days*. *Moll Flanders*, by Defoe, was my second. (Although Moll's voice was actually a fictional creation of Defoe's, it has the ring of authenticity and for many years, readers thought it was an actual autobiography.) The Journals of James Boswell were the source for my third play, *Boswell's Dreams*, which is being turned into its brand-new incarnation, *Boswell*, to take to the Edinburgh Fringe (with the help of Renaissance Theaterworks and UW-Parkside). Boswell's voice is charming and irresistible, in my opinion, though he certainly tips us off about his many very human flaws.



MARIE KOHLER

# DRAMATURG'S NOTES

Moll Flanders came to me at a time in my life when I needed her the most. I had been used and defeated by men and their actions; I had experienced defeat and rage. Moll, then, showed me that perseverance, moxie, and character help a woman triumph. "*We most of us survive, ye know. We most of us survive.*" She is full of vigor and gumption. She continues on when everything around her crumbles.

I dove into her autobiography, of sorts, and began to analyze the prodigious and prolific world she created for herself, by herself. Her words spark interest in many historians and philosophers, alike; especially because her words are not from the mouth of a woman at all. Her words, are, in fact, from a man, Daniel Defoe.

After many run-ins with pickpockets, muggers, vandals, and watch stealers of his time, Daniel Defoe creates a masterpiece that is still revered and talked about today. This, in fact, is how the playwright was able to accomplish such a magnificent play. Sitting, perhaps almost identically to where the actors are sitting, in a classroom, Marie Kohler's interest was sparked in English Literature.

It can be easy to be sucked into the drama and tragedy of Moll's story, but I assure you, her life is anything but social events and wistful romance. Her life is arduous. She is forced to make tough decisions based on her social status, relationships, and gender. In order to maintain the historical accuracy, it is important to remember three things about Moll, a woman in the 18th century, while watching this play.

First, Moll Flanders is a survivor. She lived in an abhorrent time during the English Civil war, with constant famine, and on land that was plagued with disease. And yet, against all odds, she makes herself a winner. In her early life, she was adopted by gypsies, but finds her way into a kind, Puritan home. She becomes the product of scandal and gossip throughout town, and yet somehow finds husbands. She subsists in the world-renowned terror house, Newgate, which was a prison known to drive people deranged and insane. "I turn'd first Stupid and Senseless, then Brutish and thoughtless, and at last raving Mad as any of them were; and in short, I became as naturally pleas'd and easie with the Place, as if I indeed had been Born there" (Daniel Defoe). In the 18th century, a woman could, quite possibly, encounter one of these hardships, not three and counting. Moll pushes through and perseveres.

Secondly, Moll Flanders is a force to be reckoned with. She thrives in a time when the only expectation out of women was to marry a man. She, undoubtedly, surpasses that expectation by marrying five times, and gingerly throws her middle finger in the air towards society.

Finally, she is a conqueror; she traveled a great distance across a vast and disturbingly dangerous ocean that had only been traveled a few times before her, and makes her way to America. She then becomes fruitful and prosperous in the new land which is filled with the turmoil and tragedy of encounters with Native Americans, death via illness and malnutrition, and, to Jemmy, her final husband's distaste, lack of privilege and social etiquette. She farms up new land and thrives not only with one large farm in Maryland, but two others in Virginia, rightfully all hers, which, as a woman, is unheard of during that time.

Marie Kohler captures the essence of Moll Flanders, both physically and linguistically; she shows that Moll is, in fact, a survivor, conqueror, and force to be reckoned with. It is my great honor to be a part of such an amazing production with this cast, crew, and production team. I hope you all enjoy seeing her narrative unfold and remember the historical significance this story holds for all, not only in the 18th century, but also today.

**OLIVIA JARDAS**

# CAST

|   |                      |
|---|----------------------|
| MOLL FLANDERS .....                                 | Christiane Laskowski |
| PREACHER .....                                      | Cole Conrad          |
| YOUNG MOLL .....                                    | Jennifer Nelson      |
| CHILD MOLL / CHILD .....                            | Jessica Baker        |
| PURITAN HOUSEWIFE / CAPTAIN'S MOTHER                |                      |
| MOTHER MIDNIGHT / ENSEMBLE .....                    | Jenna Eve Kleinofen  |
| ROBIN / JUDGE / ENSEMBLE .....                      | King Hang            |
| ELDER SON / GENTLEMAN OF BATH / ENSEMBLE .....      | Alexander Gray       |
| JEMMY'S COMPANION / MRS. FLEETWOOD / ENSEMBLE ..... | Lauren Stoner        |
| CAPTAIN / ENSEMBLE .....                            | Shamoon Mian         |
| DRAPER / ENSEMBLE .....                             | Ben Compton          |
| JEMMY / BANKER / ENSEMBLE .....                     | Kyle Aaron Racas     |
| SISTER / MRS. SMITH / ENSEMBLE .....                | Erin Dillon          |
| GENTLEWOMAN / ENSEMBLE .....                        | Lyric Simonson       |

**THERE WILL BE ONE 15-MINUTE INTERMISSION**

# CAST BIOS



**JESSICA BAKER** (*Child Moll, Child*) is in her third year as a theatre arts major. She has been an electrician several times at Parkside and the Fireside Dinner Theatre. Recently, she was the lighting designer for *The War of the Worlds* and the master electrician for *One Man, Two Governors*. She has done other various production assignments, such as light board operator/programmer, sound board operator/programmer, projection design, assistant lighting design, and wardrobe crew. Last summer Jessica had an internship with Kenosha Youth Performing Arts Company.



**BEN COMPTON** (*Draper, Ensemble*) is a theatre arts transfer student from the College of Lake County. His previous theatre credits include *The War of the Worlds* (Richard Pierson) at Parkside and *Cabaret* (Bobby), *A Midsummer Night's Dream* (Puck) for which he received an Irene Ryan Nomination, *Self Torture and Strenuous Exercise* (Alvin), *Street Scene* (Mr. Buchanan), and *Cherry Orchard* (Yepikhodov) at the College of Lake County.

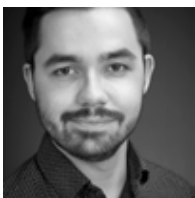
# CAST BIOS



**COLE CONRAD** (*Preacher*) is a senior this year at Parkside. His previous Parkside credits include *The War of the Worlds* (Reporter Carl Philips, Operator Four), *One Man Two Guvnors* (Alfie), *Angels in America* (Prior), *The Flick* (Sam), *A Streetcar Named Desire* (The Doctor, Ensemble), *A Christmas Carol: On The Air* (Ebenezer Scrooge), *Macbeth* (Ross), *Bob's Date* (Logic), *The Government Inspector* (Doctor), *The Last Days of Judas Iscariot* (Matthias of Galilee, St. Thomas), and *A Midsummer Night's Dream* (Snug). He worked as a Production Assistant and understudy at American Players Theatre.



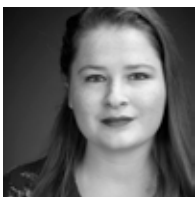
**ERIN DILLON** (*Sister, Mrs. Smith, Ensemble*) is a freshman with a theatre arts major and a psychology minor. She was heavily involved in theater in high school, which helped her find her passion for acting. Her favorite shows include *Sweet Charity* (Rosie, Ensemble), *The Tempest* (Ariel), *The Laramie Project* (Romaine Patterson), *The Christians* (Elizabeth), and *The Liar* (Alcippe). She is very excited to be involved in the theatre department here as she hopes she can continue to learn and make new friends!



**ALEXANDER GRAY** (*Elder Son, Gentleman of Bath, Ensemble*) is a junior transfer student from the College of Lake County. Previous 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.



**KING HANG** (*Robin, Judge, Ensemble*) is in his sophomore year at Parkside and is as ecstatic as he was last year to be a part of Parkside's productions. Currently, he is pursuing a theatre arts degree with a concentration in performance. Show credits include *Twelfth Night* (Malvolio), and *Angels in America* (Belize U/S).



**JENNA EVE KLEINFEN** (*Puritan Housewife, Captain's Mother, Mother Midnight, Ensemble*) 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 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*.

# 100%

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# CAST BIOS



**CHRISTIANE LASKOWSKI** (*Moll Flanders*) is a senior in her second year at Parkside with a focus in acting and props. Her previous Parkside credits include *Eurydice* (*Eurydice*), for which she was nominated for an Irene Ryan, and *Angels in America* (*Hannah U/S*). Other credits include *The Tempest* (*Miranda*), *The Clive Way* (*Dr. Pootram*), *Everyman* (*Fellowship*), and *Jekyll and Hyde* (*Ensemble*). Additionally, Christiane spent her summer as a props intern at Pacific Conservatory Theatre in California.



**SHAMOON MIAN** (*Captain, Ensemble*) is a junior with a double major in biology and theatre arts with a concentration in performance. Shamoon spent this past summer studying at the Stella Adler Studio of Acting in New York City. He is from Kenosha and went to Indian Trail High School.



**JENNIFER NELSON** (*Young Moll*) is a transfer theatre arts major from the College of Lake County with a concentration in performance and minor in psychology. Acting credits include *The Miser* (*Master Jacque*), *Crimes of the Heart* (*Meg*), *The Actor's Nightmare* (*Ellen*). She has also been nominated for an Irene Ryan in 2016 for KCACTF after playing Trinculo in *The Tempest* at CLC.



**KYLE AARON RACAS** (*Jemmy, Banker, Ensemble*) is in his third year working towards a theater arts major at Parkside with a focus in performance. Kyle has been seen on our main stages in *The War of the Worlds* (*Stranger, Operator Three, Announcer, Piano Player*) *Eurydice* (*Orpheus*), *Angels in America* (*Joe U/S*), *Don Juan* (*Don Carlos*), *A Funny Thing Happened on the Way to the Forum* (*The Geminae*), and *A Streetcar Named Desire* (*A Young Collector, Ensemble, Steve U/S*).



**LAUREN STONER** (*Jemmy's Companion, Mrs. Fleetwood, Ensemble*) is in her final year of undergrad here at Parkside. 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.

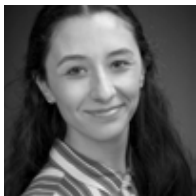


**LYRIC SIMONSON** (*Gentlewoman, Ensemble*) is entering her final year at Parkside. Previous credits include *Almost, Maine* (various roles U/S), *A Streetcar Named Desire* (*Stella*), and *Angels in America* (*The Angel*). She earned her certificate of classical acting from the London Academy of Music and Dramatic Art and is a certified actor combatant from the Society of American Fight Directors.

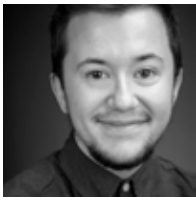
# PRODUCTION TEAM BIOS



**MAXWELL ALEXANDER** (*Assistant Director*) is a 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, Guvnors* (Dangle), *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), *Eurydice* (light board), and *Hedda Gabler* (head of wardrobe). He has recently returned from an internship at Pacific Conservatory Theatre (deck crew/carpentry).



**MARIA CERVANTES VARGAS** (*Assistant Stage Manager*) 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*.



**TYLER COFFEY** (*Assistant Sound Designer*) is a senior this year studying psychology with a focus in counseling and a minor in theatre arts. This summer he worked with children on the autism spectrum at First Stage. He is continually inspired by the connections between psychology and theatre and looking forward to exploring a path of integrated creativity.



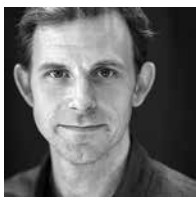
**DARICE DAMATA-GEIGER** (*Costume Designer*) is the Costume Lab Supervisor and a lecturer teaching Costumecraft at Parkside. She has over 45 years of professional and educational experience as a costume designer, lab supervisor, and instructor. Darice earned her MFA in Theatre Design at Wayne State University in Detroit, MI, as a Hilberry 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.



**NOAH FRYE** (*Lighting Designer*) is a theater major at Parkside in his junior year focusing on design and technology. He has contributed to Parkside shows including *Don Juan* (master carpenter), *Angels in America* (master electrician), *One Man, Two Guvnors* (assistant lighting designer), and *Eurydice* (assistant sound designer). Noah has spent his summer as a Production Assistant at American Players Theater in Spring Green, WI.

**Be part of our company.**

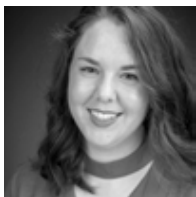
# PRODUCTION TEAM BIOS



**BRIAN GILL** (*Director*) is an assistant professor of performance at Parkside. Professional stage credits include Chamber Theatre, Milwaukee Shakespeare, Renaissance Theaterworks, First Stage, and Milwaukee Rep., Goodman Theatre, Chicago Shakespeare, Victory Gardens, Drury Lane Oakbrook and Remy Bumppo; 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.



**ALEX HAMILTON** (*Assistant Scenic Designer*) is a fourth year transfer student with a theatre arts major and an emphasis in design and management. He was recently the projections designer for *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.



**BRI HUMKE** (*Stage Manager*) is a junior and has a concentration in stage management, and a minor in business management. She has worked on *The War of the Worlds*, *Macbeth*, *A Streetcar Named Desire*, *A Funny Thing Happened on the Way to the Forum*, *Don Juan*, *Angels in America*, *One Man, Two Guvvners*, *Eurydice* and is excited to see what other productions she gets to work on in the future. Over the summer she was an administrative intern and house manager at Door Shakespeare.



**OLIVIA JARDAS** (*Dramaturg*) is in her final semester at Parkside. She spent the summer at First Stage Children's Theater in Milwaukee teaching Shakespeare and Scene Study as a Teacher's Apprentice. Olivia is double major in theater arts and biological science and can be seen working at the campus concierge or frequenting birthday parties as a princess for Fairytale Birthday Company LLC. She will attend Cardinal Stritch in the spring to begin her Masters in Teaching.



**ALEXA JOY** (*Scenic Charge Artist*) 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.

**PROGRAM ENTRANCE AUDITIONS**

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# PRODUCTION TEAM BIOS



**MARIE KOHLER** (*Playwright*) holds an Honors BA (magna cum laude) from Harvard University and an MA from UW-Milwaukee. Her long-held passion for theater, language, and literature has inspired her body of work. *Midnight and Moll Flanders* earned “Best New Play” from Milwaukee Magazine when it was first produced by Renaissance Theaterworks and UW-Milwaukee in 2000. Kohler’s other four produced plays have also earned acknowledgment: *Boswell’s Dreams* was named “Best of the Year” by Milwaukee Magazine, and along with *The Dig* (2009) and *Counting Days* (2005), all three were nominated for the prestigious Prize. *The Witch House* is her current work-in-progress in collaboration with Josh Schmidt, noted composer and sound designer for this production. Kohler co-founded Renaissance Theaterworks in 1993 and served as Co-Artistic Director and Resident Playwright for more than 20 years. Named Artist of the Year in 2005 by Milwaukee Arts Board, she has been a member of the professional Milwaukee theater community for three decades as an actor, producer, director, and dramaturg as well as a freelance writer for local and national publications. This production marks the third collaboration with Parkside, having produced workshops and readings of her plays *Midnight and Moll Flanders* and *Boswell*. Looking forward, *Boswell* will be produced collaboratively by Kohler, Parkside, and Renaissance Theaterworks at the Edinburgh Fringe Festival. Kohler serves on the board of the Wisconsin Humanities Council. She lives in Milwaukee and Spring Green with her actor husband, Brian Mani, of American Players Theatre.



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



**MARANDA RILEY** (*Assistant Stage Manager*) is an incoming junior transferring from College of Lake County. She is a theater major here at Parkside with a focus on stage management. Previous experience at CLC includes stage managing *A Midsummer Night’s Dream*, *Street Scene*, *Everyman*, and assistant stage managing *The Cherry Orchard*.



**JODY SEKAS** (*Scenic Designer*) 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.

# PRODUCTION TEAM BIOS



**JOSH SCHMIDT** (*Sound Designer*) is thrilled to join old friends and new friends as a guest artist at UW-Parkside! As Composer/Co-Author, OFF BROADWAY: *A Minister's Wife* (Lincoln Center), *ADDING MACHIN3* (Minetta Lane), *Whida Peru* (59E59); *Midwestern Gothic* (Signature, VA); *Gift of the Magi* (American Players Theatre, WI). As Composer/Sound Designer, NEW YORK: *Therese Raquin* (Roundabout/Studio 54), *House of Blue Leaves* (Walter Kerr), many others. CHICAGO: Steppenwolf, Goodman, Writers' Theatre (associate artist), many others. REGIONAL: Stratford Shakespeare Festival, Alley Theatre (resident artist); Cleveland Playhouse, Idaho Shakes, Great Lakes, American Players Theatre, many others. COMMISSIONS: Metropolitan Opera, RKO, Groundswell, Playwrights Horizons. TEACHING: UNLV, Harvard, Suffolk, many others. MEMBER: ASCAP, TSDCA. AWARDS/RECOGNITION: Lortel, Outer Critics, Jeff, ASCAP, NEA/TCG.



**HANNAH SHAY** (*Choreographer*) is a recent Parkside Theatre Arts graduate currently performing at Milwaukee Repertory Theatre as an Emerging Professional Resident. Other professional credits include Renaissance Theaterworks, Milwaukee Chamber Theatre, and the Shakespeare Project of Chicago. Her Parkside credits include *Macbeth*, *A Streetcar Named Desire*, *Angels in America*, and *The Inspector General*, among others. She is also an Actor/Combatant with the Society of American Fight Directors.



**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 Guvnors* (technical director), *Eurydice* (assistant stage manager), and *Midnight and Moll Flanders* (prop master). He worked as a Prop Intern in summer 2017 at PCPA - Pacific Conservatory Theatre in Santa Maria, CA, and again summer 2018 at The Public Theater in New York, NY.



**CHELSEA STREBE** (*Technical Director*) is in her fourth year at Parkside. She was the projection designer for *Eurydice*, the master carpenter for *Angels in America*, and an assistant lighting designer for *One Man, Two Guvnors*. 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

Riley Construction, Renaissance Theatretworks, Norma Saldivar, Gabriella Ashlin  
Casa Capri for their ongoing support

# PRODUCTION PERSONNEL

|  |   |
|--|---|
| ASSISTANT STAGE MANAGERS .....             | Maria Cervantes Vargas, Maranda Riley   |
| STAGE MANAGEMENT FACULTY ADVISOR .....     | Misti Bradford  |
| ASSISTANT SCENIC DESIGNER .....            | Alexander Hamilton  |
| TECHNICAL DIRECTION ADVISOR .....          | Jody Sekas  |
| LIGHTING FACULTY ADVISOR .....             | Jake Bray   |
| MASTER ELECTRICIAN .....                   | Bryan Byars   |
| SOUND FACULTY ADVISOR .....                | Jake Bray   |
| ASSISTANT SOUND DESIGNER .....             | Tyler Coffey  |
| PROPERTIES FACULTY ADVISOR .....           | Jody Sekas  |
| HAIR AND MAKE UP FACULTY ADVISOR .....     | Misti Bradford  |
| HOUSE MANAGER .....                        | Moisés Diaz   |
| COSTUME SHOP SUPERVISOR .....              | Darice Damata-Geiger  |
| SCENIC LAB SUPERVISOR .....                | Nate Stamper  |
| SCENE SHOP FOREMAN .....                   | Steven Novak  |
| LIGHT BOARD OPERATOR .....                 | Jenny Bauer   |
| SOUND BOARD OPERATOR .....                 | Kelsey Thomas   |
| DECK CREW .....                            | Hans Pfrang   |
| WARDROBE SUPERVISOR .....                  | Cole Garland  |
| WARDROBE CREW .....                        | Ariana Gilbeault, Sarah Hemken<br>Jennifer Hinojosa, Baily Johnston   |
| HAIR AND MAKEUP CREW.....                  | Emma Foley, Hailey Schowalter   |
| COSTUME SHOP ASSISTANTS.....               | Moisés Diaz, Cole Garland, Ariana Gibeault<br>Sarah Hemken, Bri Humke, Alexa Joy, Lauren Stoner   |
| SCENE SHOP ASSISTANTS.....                 | Jeff Brain, Sam Fitzwater-Butchart, Noah Frye<br>Dionisse Molina, Taylor Ramke, Chelsea Strebe  |
| SCENIC PAINT CREW .....                    | Destiny Kent, Dominick Knox, Kyle Aaron Racas   |
| SCENIC CONSTRUCTION CREW .....             | Maxwell Alexander, Maria Cervantes, Cole Conrad<br>Sam Feiler, Sam Fitzwater-Butchart, Emma Foley<br>Alex Hamilton, King Hang, Jenna Kleinofen, William Leischer<br>Nick Oleksack, Jack Purves, Taylor Ramcke, Matt Rangle<br>Cody Summers, Chelsea Strebe, Kelsey Thomas, Chalena Williams         |
| PROPERTIES CREW .....                      | Christiane Laskowski, Maggie McDonald<br>Sarah Severson, Taylor Stefanski   |
| LIGHTING CREW .....                        | Garrett Allen, Jessica Baker, Jenny Baurer, Emily Bernhagen, Jeff Brain<br>Bryan Byars, Kylah Collins, Ben Compton, Erin Dillon, Ed Elliot<br>Noah Frye, Alex Gray, Jennifer Hinojosa, Bailey Johnston, Brittney Lamp<br>Latecia L'Huillier, Talia Last, Shamoan Mian, Jennifer Nelson, Hans Pfrang |
| COSTUME CONSTRUCTION CREW .....            | Emmalee Berger, Moisés Diaz, Cole Garland,<br>Arianna Gibeault, Sarah Hemken, Bri Humke, Alexa Joy<br>Hailey Schowalter, Olivia Springsteen, Lauren Stoner  |
| MARKETING .....                            | Oliver Johnson  |
| PROMOTIONS .....                           | Jennifer Sassaman   |
| PROGRAM LAYOUT .....                       | Oliver Johnson  |
| POSTER DESIGN .....                        | Kim Sekas   |
| PRODUCTION PHOTOGRAPHER .....              | Alyssa Nepper   |
| DIRECTOR OF CRAFT SERVICES .....           | Keith Harris  |
| DEPARTMENT ADMINISTRATIVE ASSISTANTS ..... | Jennie Filippone, Jared Holloway<br>Joe Lambin, Karen Sorensen, Diane Tenuta  |



OCT 19- NOV 4, 2018



DEC 7 - DEC 16, 2018



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Did you know that nearly 100% of our production costs are covered solely by ticket sales and donations?

University and College support provides funding for a portion of production costs, but primarily, we rely on the support of our patrons to cover the expenses for sets, costumes, music, lights, and royalties. We are hoping that you help to support our work and consider a donation to the UW-Parkside Theatre and become a member of our S.T.A.G.E. Club (Society of Theatrical Angels, Gallivants, and Enthusiasts).

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:

- Golden Archangel (\$3,000 and above)
- Archangel (\$1,000-\$2,999)
- Golden Angel (\$500-\$999)
- Silver Angel (\$200-\$499)
- Gallivant (\$100-\$199)
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There are two funds to which you can direct your tax-deductible donation:

**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 contributing.**

Contact Jody Sekas for more information. [sekas@uwp.edu](mailto:sekas@uwp.edu) | 262-595-2967



# S.T.A.G.E CLUB BENEVOLENT FUND

The UW-Parkside Theatre Arts Department wishes to thank the following individuals and businesses for their generous support.

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**Thank you for being part of our work!**



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The Kennedy Center American College Theater Festival 49®, part of the Rubenstein Arts Access Program, is generously funded by David and Alice Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center of the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; the Blanche and Irving Laurie Foundation; the Dr. Gerald and Paula McNichols Foundation; Beatrice and Anthony Welters and the AnBryce Foundation.

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.

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BOOK: GREG KOTIS  
COMPOSER: MARK HOLLMANN

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