

THE UW-PARKSIDE THEATRE ARTS DEPARTMENT PRESENTS

THE LAST DAYS OF  
**Judas  
Iscaariot**

**by Stephen Adly Guirgis**

AT THE RITA BLACK BOX THEATRE  
OCTOBER 9, 10, 15, 16, & 17 AT 7:30 PM | OCTOBER 16 AT 10 AM

**THE LEAD PRODUCTION TEAM**

Jennifer Sassaman  
*Director*

Keith Harris  
*Scenic Designer*

Jody Sekas  
*Lighting Designer*

Jazmin Medina\*  
*Costume Designer*

Taylor Varney\*  
*Hair and Makeup Design*

John Costigan  
*Sound Design*

Catherine Kleinofen\*  
*Dramaturg*

Kelliann Keeler\*  
*Properties Master*

Christine Smith\*  
*Stage Manager*

(\*) indicates student

There will be one 15-minute intermission

Presented by special arrangement with Dramatists Play Service, Inc., New York

# DIRECTORS NOTES

This play might offend some of you.

I can tell you that this was not the playwright's intent (nor is it ours). Stephen Adly Guirgis set out to explore a contradiction he found within his faith: the notion of a God full of mercy vs. the notion of a God who seeks to punish. In exploring this inconsistency, Guirgis builds a contemporary landscape where people from first century Palestine and citizens 20th century Calcutta (and everywhere in between) can meet and debate the nature of despair and what it means to be forgiven.

Part of this imagined world is the language the playwright has chosen for the characters. Some might assume the language used by and around Jesus Christ would have been lofty and refined, but the reality is that most of Jesus' followers were raised in absolute poverty. Guirgis reflects this by having that majority of his characters speak in the colloquial speech of contemporary urban life. It can be jarring for the Son of God and the "F" word to live in the same sentence, but I think it is an important reminder of who Jesus would have been surrounded by: the common man. And in today's world The Common Man tends to drop his fair share of F bombs.

At the center of this play is the notion that we are the architects of our own prisons. The idea that it is not what is done to us that traps us, nearly as much as the mistakes we make and the resulting shame and despair that keep us in destructive cycles. As such, I believe this play offers us the chance to think about ways we might forgive ourselves so that we can have a greater sense of peace.

The theology posited by this production further offers a greater sense of responsibility in our lives: if God is truly loving and forgiving and hell is something we choose out of guilt and remorse, then we become the moral police of our own actions. The decision to be kind and generous or deceitful and greedy is ours, not the result of being afraid of upsetting a higher authority figure.

Recently I read the following quote: "Actively practiced Christianity is surprisingly radical" (Todd Van Der Werff). The notion that Jesus would have been willing to talk to any person and treat them with respect – regardless of where they sat on a political, religious, or moral spectrum – is something most of us (myself included) could learn from. So I invite you to let go of your expectations of how someone should talk to and about Jesus and to let go of what you have been told about Judas Iscariot; to take this show on its own harsh, funny, poignant and painful terms. If you can, you might be reminded of some important truths about what it means to be human.

# CAST OF CHARACTERS

Judas Iscariot .....	Matt Rangel
Jesus of Nazareth .....	Jarrold Langwinski
Fabiana Aziza Cunningham.....	Robin Feltman
Yusef El-Fayoumy.....	Alex Griffin
Judge Frank Littlefield .....	Colin Kovarik
Bailiff (Julius of Outer Mongolia) .....	Joe Schwaller
Satan, Uncle Pino, & Soldier #1.....	Zac Cooper
Gloria & Caiphas the Elder.....	Hannah Anderson
Henrietta Iscariot & Mother Teresa.....	Olivia Kraus
St. Matthew & Simon the Zealot.....	Beth Albrecht
Loretta & Sigmund Freud .....	Alyssa Mowrer
Sister Glenna, Mary Magdalene, & Legal Assistant .....	Kally Riedell
St. Peter, Soldier #2, & Legal Assistant .....	Ryan Zierk
Pontius Pilate & Butch Honeywell.....	Shane Richlen
Matthias of Galilee & St. Thomas .....	Cole Conrad
St. Monica & Soldier #3 .....	Rebekah Bryan
Understudy Judas & Jesus .....	Dylan Meyer

## TIME

The time is the present.

## LOCATION

The setting is a place called Hope, located in downtown Purgatory.

# CAST BIOS



**Beth Albrecht**  
(St. Matthew, Simon the Zealot) is a junior majoring in Theatre with a focus in design and technolo-

gy. Past acting credits include: Vice Principal Panch Understudy in UW-Parkside Theatre's *The 25th Annual Putnam County Spelling Bee* and Teenage Greek Chorus Understudy in *How I Learned to Drive*. Her past Parkside technical and design credits include: Scenic Charge Artist on *The 25th Annual Putnam County Spelling Bee*, Scenic Charge Artist and Makeup Crew for *A Midsummer Night's Dream*, Hair and Makeup Designer for *It's a Wonderful Life: A Live Radio Play*, Properties Coordinator and Deck Chief for *Reasons to Be Pretty*, Sound Board Op and Scenic Artist for *Taming of the Shrew*, Scenic Artist and Deck Chief for *The Arabian Nights*, and Assistant Stage Managing *The Importance of Being Earnest*.



**Hannah Anderson**  
(Soloist #1, Gloria, Caiaphas the Elder) recently transferred to Parkside to

study theatre from the University of Central Florida. She graduated from Burlington High School. Some of her previous credits including Velma Kelly in *Chicago*, Helena in *A Midsummer Night's Dream*, Madame Thénardier in *Les Misérables*, Romaine Patterson in *The Laramie Project*, and Izzy in *Rabbit Hole*.



**Rebekah Bryan**  
(St. Monica, Soldier #3) is starting her third year in college. She is honored to be a part of her first

production with Parkside. She joins the company with a minor in Theater Arts and a major in Business Management. While she is new to the department, she has years of experience in theater. Previous acting credits include one of the Silly Girls in *Beauty and the Beast*, Panacea in *A Funny Thing Happened on the Way to the Forum*, the maid in *A Night at the Nutcracker*, Ensemble in *Dead Man's Cell Phone*, and Cinderella's Mother/Giant in *Into the Woods*. She has also been on crew for several shows, including ASM in *Les Misérables* and Lights Operator in *Down the Road*, and hair/makeup crew for *Dixie Swim Club*.



**Cole Conrad**  
(Matthias of Galilee, St. Thomas) is in his first year here at Parkside as a Theatre Arts major.

Last year he graduated from Burlington High School in Burlington, WI. He was very lucky to have taken part in a program, which allowed him to take Parkside theatre courses while still in his senior year of high school. He was also fortunate to have been cast last year as Snug in Parkside's production of *A Midsummer Night's Dream*. His previous performance credits at Burlington include Fred Casely in *Chicago*, Jedidiah in *The Laramie Project*, Westley in *The Princess Bride*, Jason in *Rabbit Hole*, Eugene in *Grease*, and Titus in *How Does A Thing Like That Get Started?*

# CAST BIOS



**Zachary Cooper** (Uncle Pino, Satan, Soldier #1) is a senior Theatre Arts major at Parkside. He

is a transfer student from Lawrence University, where he studied Theatre Arts and was also fortunate enough to spend a term at the National Theatre Institute at the Eugene O'Neill Memorial Theatre Center and time in St. Petersburg, Russia, studying at the National Academy for Theatre Arts. Previous performance credits include *The Glass Menagerie*, *Rabbit Hole*, *Romeo and Juliet*, *Twelfth Night*, *Tooth and Consequences Or Hortense Said*, *'No Skin Off My Ass!'*, *Camino Real*, *Henry IV (Pirandello)*, *The Cherry Orchard*, *The Zoo Story*, and *The Crucible*. Most recently, Zac played Greg in *Reasons to Be Pretty*, George/Jake in *It's a Wonderful Life: A Live Radio Play*, Demetrius in *A Midsummer Night's Dream*, and Doug Panch in *The 25th Annual Putnam County Spelling Bee*. He was also an understudy for *Arabian Nights* and *How I Learned to Drive* (Uncle Peck) at Parkside. For *The Taming of the Shrew*, not only did he play the Pedant and Curtis, he also was the Assistant Scenic Designer. Zac is also an avid director and playwright.



**Robin Feltman** (Fabiana Aziza Cunningham) is in her fourth and final year as a Theatre Arts major with a concentration in performance, lighting, and costume construction. Other performance credits from the Parkside Theatre program include Olive's Mom (*The*

*25th Annual Putnam County Spelling Bee*), Mistress Quince (*A Midsummer Night's Dream*), Sally Applewhite (*It's a Wonderful Life: A Live Radio Play*), Carly (*Reasons to Be Pretty*), Teenage Greek Chorus (*How I Learned to Drive*), Maid and Lady Bracknell/ Miss Prism u/s (*The Importance of Being Earnest*), Lady/Officer/Priest and Viola u/s (*Twelfth Night*), Chris u/s (*Dancing at Lughnasa*), as well as Psyche in the FreshINK performance of *Cupid, Stung by a Bee*. Robin is returning from a summer with Peninsula Players in Door County, where she worked as a production intern in such areas as scenic construction, costume construction, and electrics. She hopes to move to Milwaukee in the spring.



**Alexander Griffin** (Yusef El-Fayoumy) is entering his sophomore year. His previous Parkside credits

include: Nick Bottom in *A Midsummer Night's Dream*, William Barfee in *The 25th Annual Putnam County Spelling Bee*, Mr. Marmalade in *Mr. Marmalade*, and Harry Heywood in *It's A Wonderful Life: A Live Radio Play*.

# CAST BIOS



**Colin Kovarik** (Judge Littlefield) is a junior at Parkside and a new transfer from the College of Lake County (CLC). Acting

credits include: Harpagon in Moliere's *The Miser*, Barnette Lloyd in *Crimes of the Heart*, Malvolio in *Twelfth Night*, and Albert Einstein in *Picasso at the Lapin Agile*, Albert J. Peterson in *Bye Bye Birdie*, and Doc in *West Side Story*. This June, he also went on tour to China with a small company of actors and dancers from CLC to teach about American culture through theatre and dance. Design credits include: Set designer for CLC's student produced showcase, *Play On!*, two years in a row as well as Lighting Designer for *Dr. Dolittle* there. He worked for the last three years in CLC's scenic shop as a carpenter and scenic painter. He has been interested in joining UWP's company since seeing *How I Learned to Drive* in spring of 2014 and is overjoyed to finally be here.



**Olivia Kraus** (Henrietta Iscariot, Mother Teresa) is in her final year at Parkside as a Theatre Arts major with focuses in

performance and costume design. Her Parkside theatre credits include: *How I Learned To Drive* (Female Greek Chorus), *Arabian Nights* (Green Grocer, Old Boatman), *Twelfth Night* (Curio, Olivia u/s), *Book of Days* (Ginger Reed), *The Threepenny Opera* (Dolly), and Drama Club Productions of *Who's Afraid of Virginia Woolf* (Honey), *Romeo & Juliet* (Romeo). Her design

and technical experience includes: *The Taming of The Shrew* (Costumer Designer's Assistant), *The Importance of Being Earnest* (Props Designer), and *A Midsummer Night's Dream* (Wardrobe Supervisor). Olivia has also had the pleasure of working the last six summers at the Kenosha Youth Performing Arts Company for various productions with positions such as: production assistant, child wrangler, costume designer's assistant, and assistant theatre camp director.



**Jarrod Langwinski** (Jesus of Nazareth) is currently in his second semester as a Theatre Major with a minor

in Communications. His prior acting credits at Parkside include Francis Flute in *A Midsummer Night's Dream* and John Dodge in the Stage Reading of *Middletown*. Over the summer he worked with the PM&L Theatre in Antioch, playing Richard Stanley in *The Man Who Came To Dinner*. This past spring he also had the opportunity to be a spot operator for Parkside's brilliant take on *The 25th Annual Putnam County Spelling Bee*. Jarrod hopes that you enjoy the show and continue to support the wonderful work that Parkside puts on each year.



**Dylan Meyer** (Understudy: Jesus, Judas) is in his second year at Parkside. He is a transfer student from UW-Wauke-

sha and hails from the mysterious land of New Berlin. Dylan is an acting focus, but also enjoys working in cos-

# CAST BIOS

tume, set design, and directing. He has performed in plays like *Three Musketeers* (ensemble), *Oliver* (ensemble), and *Fuente Ovejuna* (Captain Flores).



## **Alyssa Mowrer**

(Loretta, Bartender, Sigmund Freud) is a senior Theatre Arts major at Parkside. She is a graduate

of Mishicot High School in Mishicot, WI. She was recently in Parkside's productions of *A Midsummer Night's Dream* as Mustardseed, *It's A Wonderful Life: A Live Radio Play* as Molly Tusselfracz, *The Taming of the Shrew* as Gremio, and *The Arabian Nights* as Dunyazade, Azizah and others. She hopes to graduate with honors and pursue a career in performance and costume construction.



## **Matthew**

**Rangel** (Judas Iscariot) is in his second semester here at Parkside. He is studying Theatre Arts

with a focus on acting. Matthew's previous credits include Micah Staab in Parkside's FreshInk production of *How the World Began*, CB in Lakeside Players' production of *Dog Sees God*, James Keller in Racine Theatre Guild's production of *The Miracle Worker*, Agent Lee in Over Our Head Players' *The North Plan*, Lt. David Wills in *Taking Sides*, Ray Dooley in *The Beauty Queen of Leenane*, Captain Fantastic in *Captain Fantastic*, and Pony Boy in *The Outsiders*. Matt is also very involved with film and has added four independent films to his resume so far.



## **Shane Richlen**

(Butch Honeywell, Pontius Pilate) is in his first year at Parkside. Shane has performed in UW-Marathon

County's productions of *The Importance of Being Earnest* as Algernon, *Of Mice and Men* as Curley, and *The Other Place* as The Man. He also performed in Wausau Community Theatre's production of *Shrek: The Musical* as Papa Ogre, a Duloc Dancer, and Rat Tapper.



## **Kally Riedell**

(Sister Glenna, Mary of Magdala, Soloist #2) is a junior in the Theatre Arts department with a

performance emphasis. Her previous credits include: Olive in *The 25th Annual Putnam County Spelling Bee*, Egea/1st Fairy in *A Midsummer Night's Dream*, Carly U/S in *Reasons to Be Pretty*, Bianca U/S and Ensemble in *The Taming of the Shrew* as well as several FreshINK series shows. Other credits include: wardrobe crew for *Arabian Nights*, wardrobe crew head for *How I Learned to Drive*, and sound board operator for *It's A Wonderful Life: A Live Radio Play*.

# CAST BIOS



**Joe Schwaller**  
(Julius the Bailiff)  
is a freshman  
at UW-Parkside  
majoring in The-  
atre Arts with a  
concentration in

performance. Joe has been involved in theatre since his freshman year of high school and has worked on over fifteen productions including: *Willy Wonka*; *The Lion, the Witch, and the Wardrobe*; and *Seussical*.



**Ryan Zierk**  
(St. Peter, Soldier  
#2) graduated  
from Christian  
Life High School  
where he starred  
in his first two

shows, *The Hiding Place* as Lt. Metzler and *South Pacific* as Emile de Becque. Now a sophomore at UWP, Ryan has been in a number of productions at UWP including *It's a Wonderful Life: A Live Radio Play* as an understudy, *A Midsummer Night's Dream* as Ly-sander, and *The 25th Putnam County Spelling Bee* as Leaf Coneybear, and *The Last Days of Judas Iscariot* as Saint Peter. He hopes to continue his work at Parkside.



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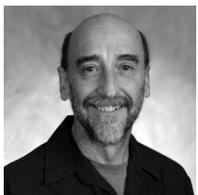


# PRODUCTION TEAM BIOS



**Misti Bradford**  
(Costume Design Advisor) teaches courses in costume design, makeup, wig/

hair design, crafts and properties, and principles of theatrical design, along with mentoring stage management students. Her most recent professional design credits include costume, makeup and craft designs at the Utah Festival Opera and Musical Theatre in Logan, Utah; PCPA Theaterfest in Santa Maria, CA; Milwaukee Chamber Theatre; Michigan Shakespeare Festival; Summer Repertory Theatre in Santa Rosa, CA; the Pacific Repertory Opera, and the Sierra Repertory Theatre. Here at UW-Parkside, selected designs include costumes for *Twelfth Night* (ACTF certificate of Merit), and *Three Penny Opera*.



**John Costigan**  
(Sound Designer) has been the sound engineer in the UW-Parkside Theatre since 1986. He studied

three years with Dr. Augie Wegner, which helped to develop his song writing. He played in the pit band at UW-Parkside for *Working*, and was musical director for *Little Shop of Horrors*. Recently, John was the sound engineer for *The Threepenny Opera* and *The Importance of Being Earnest* and has been the Sound Designer for Parkside's *She Stoops to Conquer*, *Henry V*, *Twelfth Night*, *Great Expectations*, *Arabian Nights*, and *Taming of the Shrew*.



**Darice Damata-Geiger**  
(Costume Shop Supervisor) has over 40 years of professional and educational

experience as a costume designer and costume lab supervisor. She earned her MFA in Theatre Design at Wayne State University in Detroit, MI, as a Hilberry Fellow. Prior to UWP, she served as the Costume Lab Supervisor at Northwestern University. While at Northwestern, she worked closely with students and professionals from the Chicago theatre community to create costumes and crafts for shows directed by such renowned directors as Frank Galati and Mary Zimmermann. Darice also has extensive costume design experience at such professional Chicago theatres as Pegasus Players, City Lit Theatre Company, The Famous Door Theatre, The Next Theatre Company, and The Bailiwick Repertory Theatre to name a few.



**Keith Harris**  
(Scenic Designer/Theatre Manager) has worked in education for thirty years. As the Theatre

Manager, he has staged a minimum of 1,000 events in his tenure at Parkside, ranging from university and community events to national tours. His artistry and expertise have been seen on the Parkside stage in over 50 set designs. Keith's talent as a designer has been recognized with five Regional and one National Design Merit Awards, presented through the Kennedy Center's American College Theatre Festival. His regional design work includes the

# PRODUCTION TEAM BIOS

2012 set for *Bus Stop* at the Milwaukee Chamber Theatre. His organizational skills have made the Parkside theatre the jewel of the University, and a model of efficiency.



**Ana Janicek**  
(Assistant Lighting Designer) is a transfer student in her third year at UW-Parkside with a focus in

technical Theatre. She has served as the properties manager for *A Midsummer Night's Dream* and assisted with sound design for *It's a Wonderful Life: A Live Radio Play* and *Reasons to Be Pretty*. In previous summers she interned as a set dresser for the film *Double Yellow Lines*. She was the light board operator for *The Taming of the Shrew*. In her limited amount of free time, she volunteers at the Racine Theatre Guild as a lighting technician.



**Kellianne Keeler**  
(Properties Master) is in her fourth year as a Theatre Arts Major at Parkside,

pursuing interests in both design and performance. Her primary roles have been backstage as the Properties Manager for *The 25th Annual Putnam County Spelling Bee*, Soundboard Operator for *A Midsummer Night's Dream*, wardrobe crew for *Twelfth Night* and *The Importance of Being Earnest*, and hair and makeup crew for *Arabian Nights*. Her performance credits at UW-Parkside include one of the Foley Artists in *It's A Wonderful Life: A Live Radio Play*, an alternate speller/Logainne's understudy in *The*

*25th Annual Putnam County Spelling Bee*, and North in the FreshINK production of *Cupid, Stung by a Bee*.



**Catherine Kleinofen**  
(Dramaturg) is a junior Theatre Arts major at Parkside with interests in every aspect of

theatre. In previous years she performed the roles Philostrate and Puck in *A Midsummer Night's Dream* and Logainne Schwartzandgrubinierre in *The 25th Annual Putnam County Spelling Bee*; as well as serving as the Stage Manager for *It's a Wonderful Life: A Live Radio Play* and partaking as Sound Board Op for *Reasons To Be Pretty*. She has also participated in *The Arabian Nights* (understudy), *The Importance of Being Earnest* (Assistant Stage Manager), *How I Learned to Drive* (light board op.), and *The Taming of the Shrew* (Assistant Stage Manager).



**Jazmin Medina**  
(Costume Designer) is a senior, currently pursuing a Theatre Arts Major with a focus

in costume design, and a minor in graphic design! She most recently costume designed *The 25th Annual Putnam County Spelling Bee* in May here at Parkside and was a finalist in the KCACTF Region III Unrealized Costume Design Competition in January. Jazmin also held Assistant Costume Designer position for *Reasons to Be Pretty* last fall, and has worked 2 years with the Utah Festival Opera & Musical Theatre in Logan,

# PRODUCTION TEAM BIOS

Utah. She held the Assistant Costume Designer's position and was a member of the wardrobe crew for all four shows of the season.



## **Steven Novak**

(Master Electrician) is from Waukesha, WI and is currently a junior. Past productions here at

UW-Parkside include *It's A Wonderful Life: A Live Radio Play* (Scenic Carpenter/Ass. Stage Manager), The Bard's own *A Midsummer Night's Dream* (Ass. Scenic Designer/Production Carpenter/Fly Rail Op.), and *The 25th Annual Putnam County Spelling Bee* (Technical Director). His professional credits include a Scenic Shop Assistant position for The Fireside Theatre, Production Assistant for The American Players Theatre (summer 2014), and Stage Crew at The Santa Fe Opera (summer 2015). He looks forward to building his knowledge at Parkside in the areas of scenic carpentry and technical direction (pun intended).



## **Tyler Samolinski**

(Assistant Stage Manager) is in his final year at UW-Parkside and has been involved

with two shows prior to becoming the ASM for *The Last Days of Judas Iscariot*. He was the light board operator for *Reasons to Be Pretty*, as well as *A Midsummer Night's Dream*. In addition to running the light board, he was also the Master Electrician for *Midsummer* as his first major role in a Parkside production.



## **Jennifer Sassaman**

(Director) has directed and choreographed over forty-five productions,

performed in over twenty, recorded vocal tracks for various albums, and written several plays and musicals. She received her MFA in Directing from the Florida State University School of Theatre. Jennifer started her own theater company in Philadelphia, where she served as the artistic director for five seasons. Under her leadership, the New Mermaid Players developed new works, performed locally and toured the Northeast. NMP also provided a theatre school and summer intensives for youths and connected local artists with struggling school programs. Prior to coming to Wisconsin, Jennifer worked as the professor of Directing and Movement at Troy University (AL) and has acted and directed at theaters such as The Walnut St. Theatre, The Arden Theatre (Philadelphia, PA), The Triangle Theatre (London, England), Waterfront Playhouse, and the Asolo Theatre (FL). At Parkside, Jennifer has choreographed *The Arabian Nights* and directed *The Taming of the Shrew*, and *It's a Wonderful Life: A Live Radio Play*. She served as both director and choreographer for last spring's *The 25th Annual Putnam County Spelling Bee*.

# PRODUCTION TEAM BIOS



**Jody Sekas**  
(Lighting Designer) is the Chair of the Theatre Arts Department as well as an

Associate Professor of Scenic/Lighting Design & Technology at Parkside. He came to us from Humboldt State University in California where he taught courses in scenic design, scene painting, technical production, properties design, theater history, and CAD and computer rendering. Prior to Humboldt, Jody was assistant professor and scenic and lighting designer for the University of Wisconsin–Eau Claire; and for four seasons was the resident scenic and lighting designer for the Sioux Falls Community Playhouse in South Dakota. In addition to his resident design and collegiate experience, he has worked as a freelance designer and technician for such venues as the North Coast Repertory Theatre Dell'Arte International, Omaha Theatre Company for Young People, Chippewa Valley Theatre Guild, Eau Claire Children's Theatre, Ferndale Repertory Theatre, The Western Stage, Utah Shakespeare Festival, and on several independent films. Jody received his Bachelor of Arts degree in Technical Theatre from the University of Wisconsin–Eau Claire and a Master of Fine Arts degree in Scenic Design and Technical Direction from Humboldt State University.



**Christine Smith**  
(Stage Manager) is a transfer student from Carroll University and is now a 4th year Theatre Arts

Major at UW-Parkside with a focus in Stage Management. She served as stage manager for last season's *The 25th Annual Putnam County Spelling Bee* as well as assistant director for *A Midsummer Night's Dream*, played the part of Charlotte Pendergast a stage manager for *It's A Wonderful Life: A Live Radio Play*; the actual stage manager for *How I Learned to Drive*; assistant stage manager for *Taming of the Shrew*, *Arabian Nights*, and *Twelfth Night*; and assistant director for *A Midsummer Night's Dream*. She also served as costume crew for *Three Penny Opera* and Stage Manager for the FreshINK reader's theatre productions of *Mary Dolly Kyrie*, *the Punished*, *Cupid Stung by a Bee* and *Final Bow*. In the summer you can find her as a stage manager at the Bristol Renaissance Faire.



**Nathan Stamper** (Scene Shop Supervisor) has been involved with amateur, professional, and educational

theatre for the past ten years, since his graduation from Parkside with a BA in Theatre Arts. Volunteering for local theatres as well as working for professional theatres such as The Skylight Music Theatre, Next Act Theatre, the Fireside Dinner Theatre, and the Alabama Shakespeare Festival. He then went back to earn a Post-Baccalaureate teaching

# PRODUCTION TEAM BIOS

certification, working toward an M.A. in Teaching at Cardinal Stritch University. Most recently, Nate worked in the Kenosha Unified School District as a Teacher, Director, and Technical Director of the Theatre Arts Department for the past two years. His love for both Parkside and The Fireside Dinner Theatre has brought him back to this unique and great experience.



**Tayler Varney** (Hair and Makeup Designer) is a 5th year student at Parkside and originates from Muscoda WI,

where she graduated from Riverdale High School in 2011. After her 1st year of college, Tayler joined the theatre department with a concentration in design and tech. She has a wide variety of interests and has served as several different positions for past shows including hair and makeup designer for *A Midsummer Night's Dream* and *Arabian Nights*; scenic designer for *It's a Wonderful Life: A Live Radio Play*; Assistant scenic designer for *How I Learned to Drive*; and scenic painter for *The Taming of the Shrew* and *The Importance of Being Earnest*. Tayler also enjoys crafting. Her wolf costume that she constructed as part of the Theatre Crafts class earned her a week-long trip to study at the Stagecraft Institute of Las Vegas, and her scenic design for *It's a Wonderful Life: A Live Radio Play* earned a certificate of merit from the Kennedy Center American College Theatre Festival.



**Vernon "Chip" Wienke** (Scenic Lab Foreman) is the foreman for UW-Parkside's scenic lab as well as for the

many Fireside Theatre sets built here at Parkside. A 1999 graduate of UWP, performance background includes roles in *Henry V*, Gregory in *Romeo & Juliet* and principal work on a Miller Beer industrial film. Chip's professional, behind the scenes work includes union stage crew work at The Milwaukee Ballet, Potawatomi Casino, and various touring road shows. He has also been involved in every Fireside Theatre Show since Christmas of 1994.

# ADDITIONAL PRODUCTION TEAM MEMBERS

Assistant Stage Manager .....	Taylor Samolinski
Costume Advisor .....	Misti Bradford*
Master Carpenter .....	Parker Jones
Master Electrician .....	Steven Novak
Scenic Design Assistant .....	Jacob Komistra
Assistant Lighting Designer .....	Anna Janicek
Scenic Painter .....	Beth Albrecht
Scenic Lab Supervisor .....	Nathan Stamper*
House Manager .....	Catherine Kleinofen
Scenic Lab Foreman .....	Vernon "Chip" Wienke*
Costume Lab Supervisor .....	Darice Damata-Geiger*
Department Administrative Assistants .....	Jennie Filippone*
	Karen Sorensen*, Brandi Liantonio*
Marketing .....	Kim Sekas*, Jennifer Sassaman*
Program Layout .....	Katerina Patzer, Kim Sekas*
Production Photographer .....	Alyssa Nepper*
Costume Shop Assistants .....	Robin Feltman, Olivia Kraus
	Quinn Didier, Alyssa Mowrer
Scene Shop Assistants .....	Beth Albrecht, Melissa Bekkers
	Zac Cooper, Steven Novak
Scenic Construction Crew .....	Zac Cooper, Beth Albrecht, Jesse Bourassa
	Ben Carlstein, Alex Griffin, Hunter Hough
	Olivia Jardas, Colin Kovarik, Jordan McGraw
	Elliot Mahoney, Dylan Meyer, Shane Richlin
	Lyric Simonson, Chelsea Strebe, Ryan Zierk
Scenic Paint Crew .....	Bryan Byars, Lyric Simonson, Skelly Warren
Lighting Crew .....	Maxwell Alexander, Hannah Anderson, Gabby Ashlin
	Alyssa Bencs, Olivia Jardis, Cole Conrad
	Scarlette Kinderman, Jarrod Langwinski, Matt Rangel
	Jordan Stanek, Zach Young, Jared Munro
	Michelle Housh, Cole Garland, Catherine Kleinofen
	Colin Kovarik, Alexa Uselmann, Melissa Bekkers
	Tyler Samonlinski
Costume Construction Crew .....	Robin Feltman, Alyssa Mowrer
	Quinn Didier, Olivia Kraus
	Tianna Field, Cole Garland
	Otto Krueger, Beth LeGreve
	Penny Nichols, Jazmin Medina
	Joe Schwaller, Jennifer Burns
Costume Crew Head .....	Otto Krueger
Costume Crew .....	Mazwell Alexander, Lyric Simonson, Beth LeGreve
Makeup Crew Head .....	Taylor Varney
Makeup Crew .....	Carena Richter, Kyle Perry
Sound Engineer .....	John Costigan*
Sound Board Operator .....	Michelle Housh
Light Board Operator .....	Melissa Bekkers
Deck Crew .....	Jordan McGraw

(\*)Indicates Parkside staff and faculty

# THEATRE ARTS DEPARTMENT

The UW-Parkside Theatre Arts Department is the only professional theater training program in the Midwest that offers you this amazing combination of special features...

- ▶ State-of-the-Art Facilities
- ▶ Award-Winning Academic & Artistic Programming
- ▶ Company-Based Training
- ▶ Professional Connections
- ▶ Amazing Graduate Success
- ▶ Ideal Location – Between Milwaukee & Chicago

**Contact Misti Bradford**  
([bradford@uwp.edu](mailto:bradford@uwp.edu)) to  
schedule a campus visit or  
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UNIVERSITY OF  
WISCONSIN **PARKSIDE**

# NOTE OF APPRECIATION FROM THE THEATRE ARTS DEPARTMENT

Thank you for joining us for an evening or afternoon of live theatre at the University of Wisconsin-Parkside. Without you, our audience, our work as a theatre department is not complete. Your presence is a necessary part of what we do. Also, by purchasing your ticket, you are helping to support our high-quality productions. Ticket revenue is an important part of our budget. You help to provide the kind of quality that audiences have come to expect. You also help to provide a professional quality experience from which our students can continue to learn.

Word of mouth is always the best form of advertising. If you enjoyed your time with us, please pass along any good words to friends, families, and acquaintances. This simple act also helps to keep our productions supported.

Very soon this show will end, the set will be dismantled, the costumes stored away, and all that will be left will be what you remember of your visit. That is the sum of all our hard work, and we hope we will leave some pleasurable memories. Your support – through purchasing tickets, telling friends, or making a donation to STAGE Club (dedicated to enriching production values and providing student scholarships) – is greatly valued.

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

**POP-UP GALLERY EVENT:  
IN MEMORY OF  
CHESTER H. SHEARD**

MATHIS GALLERY | OCT 14 | 4-9 PM

Born in Kenosha in 1929, Chester was an influential jazz and civil rights photographer. Sheard's black-and-white photographs vividly captured golden moments in jazz and blues. His camera lens chronicled the civil rights movement and the drama of human struggle including the Poor People's campaign.

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IN THE  
GALLERIES

# SPECIAL THANKS

The UW-Parkside Theatre Arts Department and the company of *The Last Days of Judas Iscariot* wish to thank all family members, friends, supporters, and patrons for their assistance in making this production a reality. Special thanks are extended to the following individuals and organizations:

The **KENOSHA NEWS** for their continued sponsorship

**CASA CAPRI** for ongoing support

The **FIRESIDE THEATRE** for ongoing support

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**KIM SEKAS** for marketing support

**BRIAN GILL** for accent/dialect coaching

**PAT SOENS**

**BOB LEE**, President of Lee Plumbing, Heating,  
Cooling and Electric

**BERNADETTE MCGRAVERY** for emailing dialect help  
from Ireland

**ALEXANDREA HOLLEY, ANDI KOENE, GABRIEL ROSENTHAL,** and  
**JOEY RUNDLETT**; shop interns who helped build the set this summer.

**MISTI, AIDEN, ETHAN, KIM, JODY, JANE, ASHLEY,**  
**STEPHANIE, KIMBER, WILLOW, CATHERINE,** and **ZACK** for taking care  
of the director's daughter so the director could work – literally could not  
have done it without you.

# DRAMATURG'S NOTES

Judas, as described by *The Catholic Encyclopedia*, is the betrayer to his divine master and nothing but the traitor, which his name and heritage had predestined him to be. Generally, Judas Iscariot fulfills the role of the maniacal villain in teachings and serves as the example to young children of what not to grow up to be. This unforgiving depiction of Judas is reinforced with every Easter playacting as well as in literary sources such as Dante's *Inferno*, where Judas is chewed by the center head of Satan for having committed the most unforgivable sin known to man.

This attitude struck a chord of sympathy within playwright Stephen Adly Guirgis at the age of eight. Raised in a Catholic household, Guirgis could not bring himself to accept a situation where God, broadcasted as a being with unending, love, compassion, and forgiveness, could watch idly as one of his sheep is tortured for eternity. This idea, and the desire to present Judas' betrayal of Jesus in a new light, first spawned the idea and the eventual completion of *The Last Days of Judas Iscariot*.

Father James Martin, the theology consultant for the original off Broadway showing, worked heavily with the cast of the show to establish a healthy outlook on all the characters involved. With Judas in particular, he feels that the character is one of the most vilified individuals to exist. However, this show presented Judas as human. Judas was a misled human that succumbed to despair and now struggles to accept forgiveness. In essence, Father James Martin felt as though this Judas presents a scenario in which we are responsible for our own salvation.

Judas was with Jesus and every other apostle for three years. He was hand chosen by the Christ just like everybody else. This show acknowledges that he was there for every turmoil, every hardship and for a reason. He was a devout follower just as the rest of the followers. After time, the public needed a villain to unite against and, as for the deed; it was predetermined and prewritten that somebody had to do it. Judas, in a sense, acted out of love.

*"But those things which proceed out of the mouth come forth from the heart; and they defile the man." Matthew 15:11*

# 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.

## **Golden Archangel (\$10,000+)**

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Jacki Anderson

Amber Engel

To contribute any amount to our S.T.A.G.E Club Fund – supporting Productions and Scholarships, please contact Lisa Kornetsky (kornetsk@uwp.edu). We will be forever grateful for your contributions!



# The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The *Kennedy Center American College Theater Festival*<sup>™</sup> 48,  
part of the *Rubenstein Arts Access Program*,  
is generously funded by **David and Alice Rubenstein**.

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; The Harold and Mimi Steinberg Charitable Trust; Hilton Worldwide; and Beatrice and Anthony Welters and the AnBryce Foundation.

Education and related artistic programs are 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.