

THE UW-PARKSIDE THEATRE ARTS DEPARTMENT PRESENTS



WILLIAM SHAKESPEARE'S
MACBETH

THE LEAD PRODUCTION TEAM

Lisa Kornetsky
DIRECTOR

Jody Sekas
SCENIC DESIGNER

Jake Bray
LIGHTING DESIGNER

Misti Bradford
COSTUME DESIGNER

John Costigan
SOUND DESIGNER

Brian Gill
FIGHT CHOREOGRAPHER

Zach Young*
PROPERTIES MASTER

Michelle Housh*
STAGE MANAGER

Steven Novak*
TECHNICAL DIRECTOR

Tara Pederson
TEXT COACH

Eamonn Higgins*
PROJECTIONS DESIGNER

(*) indicates student

DIRECTOR'S NOTES

The process of developing an approach for this production of *Macbeth* has been exciting, daunting, and full of surprises. *Macbeth* is so well known, and so frequently taught, that each audience member brings with them a range of expectations that no one production can adequately meet.

For this reason, I began forming a concept for *Macbeth* by asking two central questions. The first: what is this world? Are we setting *Macbeth* in medieval Scotland? In Jacobean England? Or will we look for another time and place that fits our thinking about the themes and ideas in this play? Ultimately, my concept for the play starts with the idea that we are creating a world out of time and place. Yes, the names of places stay the same, but we are not looking to set our play within any specific historical or cultural context. Instead, we are attempting to create a space where different cultures, moments, and audiences might see concepts that are potentially relevant. Consequently, our production of *Macbeth* is deliberately ambiguous in its setting. It is now and it is then; it is here and it is nowhere. It is a world unto itself with pieces of many worlds. You will see multiple global influences in the various designs, including Asian, African, and European, as well as a range of historical periods represented, from medieval to postmodern.

The second important question that compelled me is: what drives *Macbeth* to do the unthinkable things he does? The play itself is so rich because there are multiple ways of answering this question. From the very beginning of this production I have been enthralled with the idea that Hecate, the Queen of the witches, and her followers are the ones who offer the “fatal vision” that leads Macbeth down the path to his unthinkable acts. They set the stage, they create the conditions, they prey on his mind and his spirit, and they create a space in which his own uncontrolled ambition can take over.

By thinking about the play in this way, I am engaging with some of the same concerns that would have been present when the play was originally staged in early modern England. We know that James I was on the throne at the time the play was written. We also know that the monarch was an important patron of the theatre, and that Shakespeare's plays display an awareness of the power that a ruler's ideas hold for the country he leads. James I was deeply concerned with the role that supernatural forces play in human lives. His book *Daemonologie* examines the influence that demonic forces might have on the lives of individuals, so in one sense, Shakespeare's play takes up one of the very topics that preoccupied the king.

In our production of *Macbeth*, we see a world where nature is powerful and violent and directly connected to the supernatural world of the witches. It is Hecate and her followers who are ‘instruments of darkness’, manipulating the world of men and setting the action in motion. We have decided to create an environment where nothing is what it seems to be, where something dark is lurking, and where what – and who – we thought we knew may be something and someone else entirely.

DIRECTOR'S NOTES

We leave it to the audience, however, to determine the extent to which the witches are literal manifestations of evil or a metaphor for the darkness and power of Macbeth's desires. In our production the actors who play the witches take on the roles of multiple characters in order to manipulate others and encourage them to take a particular action. But does this mean that Macbeth and Lady Macbeth are completely bound by the conditions that are set into motion?

By casting the three 'weird sisters' as the three murderers, I am playing with the idea that the witches actually take matters into their own hands, creating a conflict and struggle with Hecate, their leader. The three witches become a power unleashed that needs to be reined in. And at one point Hecate, acts as a limiting force as she punishes them for striking out on their own. Just as Macbeth's ambition is unchecked at certain moments, so is theirs.

But Hecate may not be the only force in the play that has the ability to limit the witches' power. If the witches function as a metaphor for the natural forces in each of us that have come to life, then Macbeth surely has power he does not always consider or acknowledge. For example, in Act I, scene 3 Macbeth says: "If chance will have me King, why, chance may crown me, / Without my stir." In this moment, Macbeth leaves all that is about to happen up to fate by suggesting that he will become king without doing anything. He seems to imply that he has no ability to influence or determine the course of the future. By Act I, scene 7, however, he has decided that he will 'stir' and kill a king. So throughout this production we encourage the audience to ask the question: who decides? How much responsibility for his actions is due to conscious choice, subconscious fantasy or supernatural control?

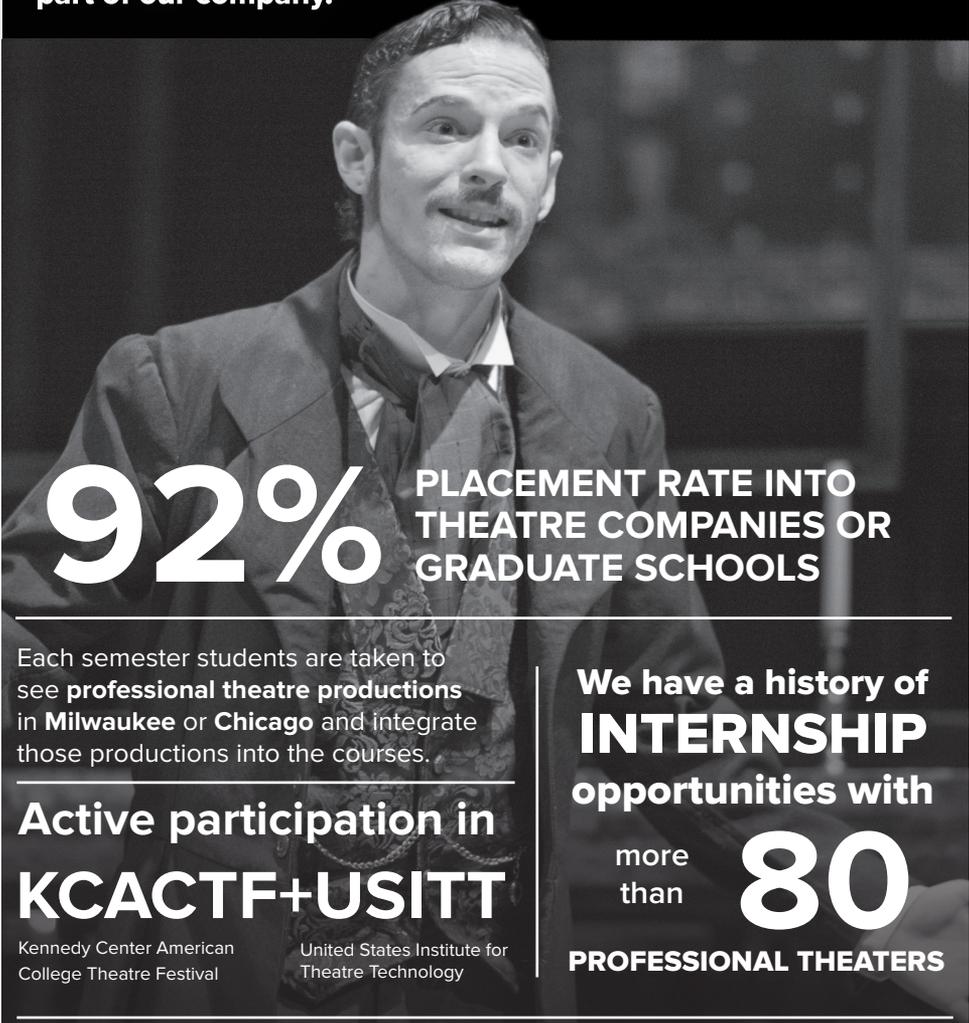
Finally, I would like to leave you with the thought that the word weird derives from the Anglo-Saxon word "wyrd" which refers to fate, destiny, and the forces that might determine or control "that which comes." As Shakespeare's play invokes the "weird," it raises interesting questions about human destiny that are as globally relevant in the 21st century as they were in Jacobean England. The world can be turned upside down in a moment – from the actions of others and from forces that seem larger than us, but also from the individual choices and desires that encourage us to suspend what we know to be right, in our best interest, and in the best interest of others. In our interpretation disorder leads to chaos and when the world is righted, we are left to wonder how long that 'peace' will last.

With this production of *Macbeth* we open our 2016-2017 season! We hope that you enjoy this production of one of Shakespeare's greatest plays and that it leaves you with a desire to come back and see another of our productions. If you like our work, we encourage you to support us through a donation to our S.T.A.G.E. Club, dedicated to enriching production values and providing student scholarships.

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CAST OF CHARACTERS

King Duncan of Scotland.....	Kyle David Perry
Malcolm, his son, later Prince of Cumberland	Ryan Zierk
Macbeth	Shane Richlen
Lady Macbeth.....	Hannah Anderson
Banquo, A thane of Scotland	Jarrod Langwinski
Macduff, Thane of Fife	Matthew Rangel
Ross, Scottish Thane	Cole Conrad
Hecate, Queen of the Witches	Beth Albrecht
Three Witches (known as “Weird Sisters”)	Catherine Kleinofen Chelsea Strebe Madison Moore

ENSEMBLE

Lennox, Scottish Thane; Doctor; Apparition.....	Alex Griffin
Donalbain; Fleance; Lady Macduff; Caithness Scottish Thane	Carena Richter
Angus, Scottish Thane; Siward, English Earl; Witch	Maxwell Alexander
Captain; Attendant; Mentieth, Scottish Thane; Old Man.....	Dylan Meyer
Soldier; Attendant; Gentlewoman; Witch; Young Siward.....	Riccarda Eickenberg

There will be one 15-minute intermission

Strobe effects and non-toxic, water-based haze and fog are used in this production

CAST BIOS



Beth Albrecht (Hecate) a senior in theatre arts with a focus in design and technology for scenic artistry. Summer 2016, she worked as a scenic artist at PCPA in Santa Maria, California. She is currently assistant scenic designing *Robin Hood* at First Stage Children's Theatre and *The Few* at Milwaukee Chamber Theatre. Her acting credits at Parkside include: *The Last Days of Judas Iscariot* (Simon the Zealot, St. Matthew), *The 25th Annual Putnam County Spelling Bee* (Vice Principal Panch u/s), and *How I Learned to Drive* (Teenage Greek Chorus u/s). Her Parkside technical credits include *The Government Inspector*, *Almost, Maine*, *The Last Days of Judas Iscariot*, and *A Midsummer Night's Dream* (charge artist).



Maxwell Alexander (Ensemble) is a sophomore at Parkside majoring in theatre arts with a focus in performance and directing. Maxwell performed in *Almost, Maine* (u/s, Ensemble). He also served on crew for *Hedda Gabler* (wardrobe head) and *The Last Days of Judas Iscariot* (wardrobe crew). Other credits include *Seussical the Musical* (director) in his hometown of Manitowoc.



Hannah Anderson (Lady Macbeth) is in her third year as a theatre arts major with a concentration in performance. Some of her previous acting credits include *The Government Inspector* (Postmaster), *Hedda Gabler* (Hedda u/s), *The Last Days of Judas Iscariot* (Gloria, Caiaphus), *Chicago* (Velma Kelly), *A Midsummer Night's Dream* (Helena), *Les Miserables* (Madame Thénardier), *The Laramie Project* (Romaine Patterson), and *The Rabbit Hole* (Izzy).



Cole Conrad (Ross) is in his second year as a theatre arts major with a focus in performance and an intended secondary focus in Scenic Painting. Former performance credits at Parkside include *The Government Inspector* (Doctor), *Bob's Date* (Logic), *The Last Days of Judas Iscariot* (St. Thomas/Matthias of Galilee), and *A Midsummer Night's Dream* (Snug). His film work includes *Fortitude* (Dir. Pat Stagg) and UW-Parkside Library Trivia Show (Dir. Shauna Edison).



Riccarda Eickenberg (Ensemble) is in her junior year as a theatre arts major with a concentration in performance. Performance credits include *The Tempest* (Gonzala), *Mary Just Broke Up with this Guy* (Mary), *Sure Thing* (Betty) and *The Stinky Cheese Man* (Actor #7). Riccarda is a transfer student from the College of Lake County in Illinois.

**OUR RECENT ALUMNI CAN BE FOUND
IN GRADUATE SCHOOL OR WORKING AT:**

Glimmerglass Theatre, NY
Broadway Scenic Artists, NYC
American Players Theatre, WI
Forward Theater, WI

CAST BIOS



Alex Griffin (Ensemble) is in his junior year as a theatre arts major with a performance concentration. Other performance credits from UW-Parkside include *The Government Inspector* (Grusha, Corporal's Widow), *The Last Days of Judas Iscariot* (El-Fayoumy), *The 25th Annual Putnam County Spelling Bee* (William Barfee), *A Midsummer Night's Dream* (Nick Bottom), *It's a Wonderful Life: A Live Radio Play* (Harry). Alex is returning from the Saugatuck, Michigan stage at the Red Barn Theatre in *Shrek: The Musical* (Shrek).



Catherine Kleinofen (Witch) is a senior at Parkside. She has been able to participate in many shows at Parkside such as *Hedda Gabler* (Thea u/s), *Almost Maine* (Ginette and others), *25th Annual Putnam County Spelling Bee* (Logainne), *A Midsummer Night's Dream* (Puck/ Philostrate), and *Arabian Nights* (swing). She has also had the opportunity to perform in *The Rhode's As You Like It* (Rosalind).



Jarrod Langwinski (Banquo) is entering his third year as a theatre arts major at Parkside. Some of his acting credits here include *The Government Inspector* (Osip), *Hedda Gabler* (George Tesman), *Almost Maine* (Pete, Steve, Lendall, Randy, and Daniel), *The Last Days of Judas Iscariot* (Jesus), and *Midsummer Night's Dream* (Francis Flute). He also enjoys working on stage lighting and has experience in multiple professional and community theaters.



Dylan Meyer (Ensemble) is in his final year at Parkside. He is a theatre arts major with a focus in acting. He is a transfer student from UW-Waukesha. Dylan has acted in several productions through the years including 2 short films and an upcoming television miniseries. His first stage appearance at Parkside is the 2016 production of *Macbeth*.



Madison Moore (Witch) is currently attending her second semester at Parkside. Having never been involved in Theatre before this production, she's very excited to be among so many talented individuals. As a freshman who has yet to declare a major, she is grateful to be welcomed, and is considering joining the Theatre Department come spring semester.

Skylight Opera and Music Theatre, WI
First Stage Children's Theatre, WI
Milwaukee Repertory Theatre, WI
Seattle Repertory Theatre, WA

Paramount Theatre, IL

OR PREMIERING THEIR PLAY AT THE
Edinburgh Fringe Festival in Scotland

CAST BIOS



Kyle David Perry (King Duncan) is a senior at Parkside. This past summer, he performed in Lakeside Players' production of *As You Like It* (Touchstone) and College of Lake County's production of *The Tempest* (Stephano). This is Kyle's first acting role at Parkside. He served in production at Parkside for *Almost, Maine* and *The Government Inspector* (asst. director). He is excited to direct *Den of Thieves* this coming spring as part of Parkside's FreshINK series.



Matthew Rangel (Macduff) is in his third semester at Parkside studying theatre arts. Although he is somewhat new to Parkside, Matthew has been acting for nearly fifteen years. Previous credits at Parkside include *The Last Days of Judas Iscariot* (Judas), *Hedda Gabler* (Eilert Lovborg), and *The Government Inspector* (Bobchinsky). He has also been seen in Lakeside Players production of *Dog Sees God* (CB), and Racine Theatre Guild's production of *The Miracle Worker* (James Keller), Over Our Head Players' *The North Plan* (Agent Lee), *Taking Sides* (Lt. David Wills), *The Beauty Queen Of Leenane* (Ray Dooley), *Captain Fantastic* (Captain Fantastic), and *The Outsiders* (Ponyboy).



Shane Richlen (Macbeth) is a senior at Parkside as a theatre arts major. He is thrilled to be acting in his fourth show at Parkside. Most recently, he made his professional debut in *The Caine Mutiny Court-Martial* (Orderly) at the Arrow Rock Lyceum Theatre in Arrow Rock, Missouri. Previously at Parkside he has been seen in *The Government Inspector* (Dobchinsky), *The Last Days of Judas Iscariot* (Pontius Pilate, Butch Honeywell), and *Almost, Maine* (u/s, Ensemble). Prior to enrolling at Parkside, he performed at UW-Marathon County in *The Importance of Being Earnest* (Algernon), and *Of Mice and Men* (Curley).



Carena Richter (Ensemble) is in her final year studying theatre arts, international studies, and German at Parkside. Her Parkside credits include: *How I Learned to Drive* (Female Greek Chorus u/s), *It's a Wonderful Life* (Cigarette Girl), *A Midsummer Night's Dream* (Hermia), *The 25th Annual Putnam County Spelling Bee* (Leaf and Marcy u/s), and *The Government Inspector* (Innkeeper, Locksmith's wife). Her staged reading credits include *The Haunting of the Weave* (Harriet) and *Distracted* (Mama). She also served on production for *Almost, Maine* and KYPAC's production of *Peter Pan Jr.* (assistant stage manager).

CAST BIOS



Chelsea Strebe (Witch) is beginning her second year as a theatre arts major at Parkside. Chelsea began working in theatre when she was 12 at DC Everest High school. She also worked with community theaters such as Wausau Community Theater, Central Wisconsin Children's Theater, and Introspect Arts. She played roles in productions such as *Anne of Green Gables* (Marilla) and *The Sound of Music* (Liesl). Chelsea has also worked in various play workshops with Introspects arts, including *Vanity* in which she was the co-playwright.



Ryan Zierk (Malcolm, fight captain) is in his third year as a theatre arts major with a concentration in performance. His performance credits include *The Government Inspector* (Hlestekov), *The Last Days of Judas Iscariot* (Saint Peter), *The 25th Putnam County Spelling Bee* (Leaf Conebear), *A Midsummer Night's Dream* (Lysander), *South Pacific* (Emile de Becque), and *The Hiding Place* (Lt. Metzler).

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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.

UNIVERSITY OF
WISCONSIN **PARKSIDE**



PRODUCTION TEAM BIOS



Gabby Ashlin (Assistant Director) is a senior at Parkside. This is her second year in the company. She is a theatre arts major with a focus in acting, directing, and design. Her acting credits include *The Spitfire Grill* (Effy Krayneck), *Wait Until Dark* (Susy Hendrix), *The Government Inspector* (Judge), *Almost, Maine* (u/s, Ensemble), and *The Foreigner* (Catharine Simms). She was also involved in production in *Almost, Maine* (asst. scenic designer, paint crew).



Misti Bradford, USAA, (Costume Designer) 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 First Stage Children's Theatre, 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. Parkside, selected designs include costumes for *Government Inspector*, *Hamlet*, *Twelfth Night* (ACTF certificate of Merit), and *Three Penny Opera*.



Jake Bray (Lighting Designer) has designed the lighting for theatre, dance, opera and television. Previous work at Parkside includes *Melancholy Play*, *The Taming of the Shrew*, and *A Midsummer Night's Dream*. Other credits include the world premier opera *Sundance*, and the Chicago premieres of *Stadium Devildare* and *Adrift*. He is currently a member of the faculty at The Prairie School.



Darice Damata-Geiger (Costume Lab 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. She served as the Costume Lab Supervisor at Northwestern University, prior to working at Parkside. 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, and The Next Theatre Company.

PRODUCTION TEAM BIOS



Quinn Didier (Makeup and Hair Designer) is in her third year at Parkside as a theatre arts major with a concentration in costume design. Performance credits include *It's A Wonderful Life* (Lana Sherwood), *A Midsummer Night's Dream* (Snout), and *Distracted* (Jesse). Tech and Design credits include *Reasons to Be Pretty* (costume crew), *Government Inspector* (asst. costume designer), and *Macbeth* (makeup and hair designer).



John Costigan (Sound Design) has been the sound engineer in the 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 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*.



Brian Gill, AEA (Fight Choreographer) is a member of the theatre arts faculty serving as an Assistant of Performance and Head of Acting. He has been a professional stage actor for over 20 years, appearing at such theaters as Milwaukee Chamber Theatre, Milwaukee Shakespeare, Renaissance Theaterworks, First Stage, goats & monkeys (co-founder and company member) and Milwaukee Repertory. Chicago credits include: Goodman Theatre, Chicago Shakespeare Theater, Victory Gardens, Drury Lane Oakbrook, Remy Bumppo Theatre Company, Provision Theater, Apple Tree Theatre and Famous Door; Regionally Brian has performed at Theatre at the Center, the Illinois and Texas Shakespeare Festivals, Allenberry Playhouse, and the historic Ford's Theatre in Washington DC. He is also the narrator of over two-dozen audio books. Brian trained at Shakespeare's Globe Theatre as a member of the First International Artistic Fellowship, training and performing with Mike Alfreds and Mark Rylance. He received his M.F.A. from the University of Pittsburgh. Parkside theatre directing credits include *Book of Days*, *Hedda Gabler* and the forthcoming spring semester production of *A Streetcar Named Desire*. He a proud member of Actor's Equity Association.



Eamonn Higgins (Projection Designer) is in his fourth year as a theatre arts major with a focus in lighting and projections. Eamonn has operated the light or sound board for *Importance of Being Earnest*, *25th Annual Putnam County Spelling Bee*, and *Hedda Gabler*. His design credits include Projections for *Taming of the Shrew*, and *Lights, Music, Action*.

PRODUCTION TEAM BIOS



Michelle Housh (Stage Manager) is a junior at Parkside. She is working on her theatre arts major with a concentration in management and direction. She has been involved in many shows here, including: *A Midsummer's Night Dream*, *Hedda Gabler* (assistant stage manager); *Mr. Marmalade*; *The Haunting of the Weave*; *Almost, Maine* (stage manager); and *The Government Inspector* (assistant lighting design).



Scarlette Kinderman (Assistant Stage Manager) is a senior at Parkside and currently working towards a theatre arts degree with a focus in stage management. She was involve in *Murder by Poe*, *Distracted*, and *Little Shop of Horrors* (stage manager); and *The Government Inspector* (asst. stage manager).



Lisa Kornetsky (Director) is a nationally recognized artist/educator has worked in higher education for over 30 years. Lisa has spent 20 years at Parkside as a Theatre Arts faculty member and sometimes department Chair. She received a Regents' Teaching Award, Stella C. Gray Teaching Excellence Award, Hesburgh Award for Faculty Development programming, and the Eugene Craven Award (given each year by UW System to a staff member for service). For ten years she served as the Director of the Office of Professional and Instructional Development for the UW System. A founding member of Upstart Theatre, Lisa has also directed at the Piccolo-Spoleto Festival, the Edinburgh Fringe Festival, and at the Milwaukee Chamber Theatre in collaboration with UW-Parkside.



Otto Krueger (Assistant Costume Designer) is in his final year as a theatre arts major with concentrations in costume construction, wig design, and makeup design. During his time at Parkside, Otto has worked on several crew positions backstage for multiple productions: *Last Days of Judas Iscariot* (wardrobe head), *Hedda Gabler* (wig assistant), and *Macbeth* (hair and makeup assistant). Other production credits include *The Government Inspector* (wig and makeup designer) and *Macbeth* (assistant costume design). Otto is returning from working as a Wig Assistant for the Ogunquit Playhouse on their production of *Priscilla Queen of the Desert*.



Michael Kurhajec (Assistant Lighting Designer) is in his first year as a theatre arts major. Michael has many lighting design credits at the Racine Theatre Guild, including *Little Shop of Horrors*, *Les Misérables*, and *Fiddler of the Roof*. He is former Entertainment Technician at Walt Disney World, where he worked on The Indiana Jones Epic Stunt Spectacular, as well as *Voyage of the Little Mermaid*, stage shows. For the last 6 years he has worked as the Technical Director for Union Grove High School Theatre Department.

PRODUCTION TEAM BIOS



Jared Munro (Assistant Sound Designer) is a senior at Parkside, and is looking at getting his BA in Theater Arts. He has served as a master electrician for *The Miser*, and a Lighting Designer for *Wanda's Visit*, *Mary Just Broke up with This Guy*, and *Soap Opera*.



Steven Novak (Technical Director) is in his final year at Parkside with a focus in technical direction and scenic carpentry. His Parkside credits include *Hedda Gabler*; *Almost, Maine*; and *The 25th Annual Putnam County Spelling Bee* (technical director); *Arabian Nights*, *It's A Wonderful Life: A Live Radio Play*, *A Midsummer Night's Dream*, *The Last Days of Judas Iscariot*, and *The Government Inspector* (scenic carpentry). His professional credits include Fireside Dinner Theatre (scenic shop assistant), The Berkshire Theatre Festival in Massachusetts (staff carpenter/electrician swing), The Santa Fe Opera (stage crew), and The American Players Theatre in Spring Green, WI (production assistant).



Tara Pederson (Text Coach) Tara Pedersen is an Associate Professor of English and UW-Parkside. She teaches undergraduate courses in Shakespeare and early modern literature, and her most recent book examines depictions of mermaids in 16th and 17th-century English plays. She has been thrilled by the opportunity to work with the wonderful actors in this production.



Jody Sekas (Scenic Designer) is the Chair of the Theatre Arts Department and an Associate Professor of Scenic/Lighting Design & Technology at Parkside. Prior to Parkside, he taught scenography in the Theatre, Film, and Dance Department at Humboldt State University, scenic and lighting design and technology at UW-Eau Claire, and for four seasons was the resident scenic and lighting designer for the Sioux Falls Community Playhouse in South Dakota. He has also worked as a freelance designer and technician for such venues as the Milwaukee Chamber Theatre, First Stage Children's Theatre, Dell'Arte International, Omaha Theatre Company for Young People, The Western Stage, Utah Shakespeare Festival, and on several independent films.

100%

OF PARKSIDE'S SPRING 2016 THEATRE ARTS GRADUATES WERE EMPLOYED IN THE FIELD WITHIN TWO WEEKS OF GRADUATION

PRODUCTION TEAM BIOS



Nathan Stamper (Scenic Lab 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. He volunteered for local theatres and worked 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 teaching 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.



Jordan Stanek (Assistant Stage Manager) is in his second year at Parkside. He is a theatre arts major with focuses in acting and theatre technology. Jordan acted in *The Government Inspector* (Hospital Director) and has contributed technical work to a number of other college and professional shows. Jordan is happy to be back at Parkside bringing great theatre to audiences.



Vernon "Chip" Wienke (Scenic Lab Foreman) is a 1999 graduate of Parkside. His performance background includes roles in *Henry V*, Gregory in *Romeo & Juliet* and principle 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.



Alexa Uselmann (Charge Artist) is a sophomore at Parkside double majoring in art and theatre arts. Alexa served for productions in *The Government Inspector* (scenic artist and on wardrobe crew) and *Almost, Maine* (scenic artist). Other technical credits include *Commander* (scene designer) at the Bartell Theatre in Madison, Wisconsin in the fall of 2016.



Zach Young (Prop Master) is in his second year at Parkside. He is a theatre arts major with a focus in scenery and lighting. He recently worked on the production of *Hedda Gabler* (prop master) and *The Government Inspector* (assistant lighting designer).

PRODUCTION PERSONNEL

Assistant Director	Gabby Ashlin
Assistant Stage Managers	Scarlette Kinderman, Jordan Stanek
Assistant Lighting Designer.....	Michael Kurhajec
Master Electrician.....	Bryan Byars
Assistant Costume Designer.....	Otto Krueger
Assistant Sound Designer	Jared Munro
Scenic Charge Artist.....	Alexa Uselmann
Scenic Lab Supervisor	Nathan Stamper
Fight Captain	Ryan Zierk
House Manager	Gabby Ashlin
Scenic Lab Foreman.....	Vernon “Chip” Wienke
Costume Lab Supervisor	Darice Damata-Geiger
Department Administrative Assistants	Jennie Filippone Brandi Liantonio, Karen Sorensen
Marketing	Kim Sekas, Jennifer Sassaman
Program Layout	Rhyannon Jones, Kim Sekas
Production Photographer.....	Alyssa Nepper
Costume Shop Assistants	Alyssa Bencs, Quinn Didier Cole Garland, Otto Kruger
Scene Shop Assistants	Beth Albrecht, Catherine Kleinofen Steven Novak, Matthew Rangel
Scenic Paint Crew.....	Beth Albrecht, Penny Nichols, Kellian Keeler, Akira Alston, Riccarda Eickenberg, Jacob Komistra, Kyle David Perry, Kyle Racas, Alexa Uselmann
Scenic Crew.....	Deval Brooks, Will Cambell, Cole Conrad, Oliver Edwards Alex Griffin, Jessica Jolly, Jarrod Langwinski, Jordan McGraw, Dylan Meyer Felicia Milligan, Robert Noe, Arianna Normany, Steven Novak Nick Oleksak, Akanbi Oluwakemi, Matthew Rangel, Shane Richlen Tamy Robinson, Sherafgan Umar, Chris Thao
Lighting Crew	Akira Alston, Jesse Bourassa, Bryan Byars Bri Humke, Destiny Kent, Ignasio Mercado Kyle Racas, Heather Rock, Andrew Schurman, Kelsey Thomas, Ryan Zierk
Costume Construction Crew.....	Hannah Anderson, Gabby Ashlin, Jessica Baker Alyssa Bencs, Riccarda Eickenberg, Cole Garland, Catherine Kleinofen, Olivia Jardas Otto Kruger, Beth LeGreve, Madison Moore, Kyle David Perry, Carena Richter Joe Schwaller, Chelsea Strebe, RayVon Oglesby, Tamy Robinson, Alison Zimmerman
Projection Crew	Noah Frye, Eamonn Higgins
Makeup Crew	Otto Krueger
Props Crew	Maxwell Alexander, Landen Brown, Tianna Field, Zach Young
Wardrobe Supervisor	Cole Garland
Costume Crew	Jessica Baker, Alyssa Bencs, Brianna Humke, Kelsey Thomas
Sound Engineer	John Costigan
Sound Board Operator	Jared Munro
Light Board Operator	Bryan Byars
Deck Crew.....	Akira Alston, Nick Oleksak, Kyle Racas, Andrew Schurman, Joe Schwaller
Fight Captain	Ryan Zierk
Original Music Composed and Played by	John Costigan
Horn flourish played by	Jared Munro

UW-PARKSIDE COLLEGE OF ARTS AND HUMANITIES PRESENTS

PEACE WORKS

It isn't enough to talk about peace...one must work at it.
Eleanor Roosevelt

Join the College of Arts and Humanities as we explore and celebrate peace through curricular and artistic activities. In addition to the events below, twelve of our courses have a “peace” theme this semester.

Why the theme of peace, now? Because the violence caused by the enmity that has shaken our world in the last few years, months, and weeks crushes the soul. The images horrify. Words fail. The carnage wrought in Nice last summer wasn't exceptional for those fleeing and enduring the devastation of the war in Syria or South Sudan. It is against that background that we chose the theme-year—PeaceWorks—for the college last spring. “It isn't enough to talk about peace. One must believe in it. And it isn't enough to believe in it, one must work at it,” said Eleanor Roosevelt in 1951. Let our work begin, today.

FOREIGN FILM SERIES: SON OF SAUL
Oct 13-26 | Student Cinema

FRESHINK SERIES: BENGAL TIGER AT THE BAGHDAD ZOO
Nov 11-13 | Studio A

THEATRE: MACBETH
Oct 21-29 | Black Box Theatre

FOREIGN FILM SERIES: THE BRAND NEW TESTAMENT
Dec 1-4 | Student Cinema

ART: FORGOTTEN WARS AND FLOWERS
by Aaron Hughes and Amber Ginsburg
Oct 26-Dec 17 | Fine Arts Gallery

MUSIC: Salaam-Shalom Music Project, **FOR HARMONY IN THE HOLY LAND**, played to the tune of Arabic and Jewish music; concerts and forum, culminating with a 7 pm concert. Nov 30 | Bedford Hall

FOREIGN FILM SERIES: THEEB
Nov 10-13 | Student Cinema

THEATRE: CELEBRATING A SEASON OF PEACE & JOY FAMILY STYLE AT THE RITA with *A Christmas Carol* matinée and festive activities from multiple cultures and religions. Dec 11 | Black Box Theatre

ART: TEA PROJECT PERFORMANCE
by Aaron Hughes
Nov 10 | Fine Arts Gallery

EVENTS

UNIVERSITY OF
WISCONSIN **PARKSIDE**



uwp.edu/peaceworks

2016 / 2017 SEASON

LEND ME A TENOR

SEPT 16 - OCT 2

KITCHEN WITCHES

OCT 21 - NOV 6

MARY POPPINS

DEC 9 - 18 🎵 🎶

EXIT LAUGHING

JAN 13 - 29

THAT DARN PLOT

FEB 24 - MAR 12

THE ILLIAD AND ALL OF THE ODYSSEY

GREEK MYTHOLOGY IN
99 MINUTES OR LESS

MAR 31 - APR 9 🎵

JOSEPH TECHNIGOLOR AND THE AMAZING DREAMCOAT

MAY 12 - 28 🎵

🎵 Musical

🎵 Limited-Run
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COMEDY TONIGHT

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Feb 4 - COMEDYSPORTZ
March 18 - Ole & Lena's Vow Renewal



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. The Theatre Arts Department does not receive university funding for our productions and we **rely on the support of our patrons** to cover the costs of 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). 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.

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 at the level of your choice (see following page). You can direct your gift to either the **Theatre Production Enrichment Fund** (These donations help support and enhance artistic production projects and performances) or the **Theatre Arts Scholarship Fund** (These donations go directly to deserving theatre students in the form of Theatre Talent Scholarships).

To contribute any amount to our S.T.A.G.E Club Fund – supporting productions and scholarships, contact Jody Sekas (sekas@uwp.edu or 262-595-2967).

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 making a donation to S.T.A.G.E. Club, purchasing tickets, or telling friends – is greatly valued. 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.

Thank you for being a part of our work!

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 (\$3,000+)

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Frances Kavenik
Doris Nice

SPECIAL THANKS

Jackie Engel, Allure Hair Design in Racine
Chris Wood, Lighting Instructor, University of Illinois-Urbana-Champaign
Sarah Rodriguez
Bradford High School
Casa Capri, for ongoing support



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

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.