

Loyola University Chicago
Department of Fine and Performing Arts Presents

Machinal

February 24 – March 4, 2018
By Sophie Treadwell

Director

Ann M. Shanahan

Scenic Designer

Timothy Mann

Costume Designer

Emily McConnell

Lighting Designer

Lee Keenan

Composer & Sound Designer

Kevin O'Donnell

Props Master

Jamie Karas

Stage Manager

Lucy Whipp

Assistant Stage Manager

Sarah Gokelman

Assistant Stage Manager

Anna Kadewska

Producer

April Browning

Newhart Family Theater

1020 W Sheridan Road

Box Office: 773.508.8400 | boxoffice@luc.edu

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University Residents Theatre Association, Inc.*

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MACHINAL CAST

Natalie Santoro (Young Woman)
Nathan Kubik (Husband, Man in Speakeasy, Priest, Ensemble)
Elijah Cox (Lover, Bailiff, Ensemble)
Maelan Kloskey (Mother, Ensemble)

Ensemble:

Anastar Alvarez (Girl in Speakeasy, Court Reporter, Stenographer, Reporter 3/2-3/3)
Taylor Beck (Nurse, Court Clerk, Barber)
Andrew Flynn (Filling Clerk, Doctor, Young Man in Speakeasy, Judge)
Zachary Koptik (Adding Clerk, Man in Speakeasy, Lawyer for the Prosecution)
Jordan McDonnell (Telephone Girl, Reporter)
Karina Murrieta (Telephone Girl, Court Clerk, Barber)
Daryn Robinson (Stenographer, Reporter)
Marc Rosales (Filling Clerk, Boy in Speakeasy, Reporter)
David Taylor (Adding Clerk, Lawyer for the Defense)
Claire Zupec (Stenographer, Court Clerk, Matron, Mother 3/2-3/3)

ABOUT THE PRODUCTION

Sophie Treadwell (1885-1970) is one of the most prominent modernist writers. After graduating from Berkeley in 1906, she worked as a teacher, governess, and actor, while pursuing her own writing. She valued independence as a working woman, but frequently suffered financial instability, leading to an episode of illness (similar to Helen's in MACHINCAL) in 1909. Treadwell recovered the same year, and her passion for writing led to a career in journalism, which peaked when she served as one of America's first female correspondents in Europe during World War I.

The wartime that brought Treadwell journalistic success also spurred widespread societal changes for women. Movements such as women's suffrage gained momentum; women entered the workplace as stenographers and switchboard operators. This new independence was embodied in the flapper, the "modern woman," who smoked, drank, and reveled in freer sexual expressions.

New freedoms for women led to cultural backlash and fear, epitomized in 1927 with the highly publicized trial of Ruth Snyder, who, with the help of her lover, murdered her husband. The lovers staged a robbery to cover their tracks, yet with several discrepancies in their stories, the plot was revealed. The public was enthralled by the case, sensationalized by the media. Public outrage pushed for the death penalty, and Snyder and Grey were put to death on January 12, 1928, making Snyder the first woman to be executed by electric chair in Sing Sing. Her execution was illegally photographed by a male reporter, who had hidden a camera in his pant leg, immortalizing her execution forever.

As a reporter, Treadwell took great interest in this case. Merging her journalistic and artistic passions, she used it as the source material for MACHINAL. Though drawn from the event, Treadwell's writing moved away from the realism of the period into the new style of expressionism. Expressionism sprang from reaction to the horror of World War I. Instead of objectively documenting the world, expressionist art meant to expose internal, emotional perspectives. Treadwell employs several tropes of expressionism, such as fragmented dialogue and episodic scenes, to examine the rapidly changing industrial world depicted in the play.

Kennedy Bohm
Dramaturg

DIRECTOR'S NOTE

Sophie Treadwell's *MACHINAL* is an example of American expressionism, considered radical when first produced in 1928 for its stylistic break from realism and its feminist inversion of the 19th century stifled young wife motif. In this production we explore the relationship between the play's content and style, both when it was written (inspired by "yellow journalism" in coverage of the trial and execution of Ruth Snyder a year before) and today. The availability of electricity in the 1920s promised new freedom for women, whose lives were "improved" by the domestic machines it powered. Ultimately, in the hands of men, electricity becomes the killer of Treadwell's everywoman, Helen Jones, through the electric chair. Electricity can be considered a metaphor for the machine of capitalist, patriarchal society from which a woman cannot "win free," even by the murder of her oppressor. In production, we paid attention to how style in the play follows a similar trajectory and deadly reversal. Helen's alienation from her surroundings is at first expressed externally by the stylized actions of other characters; at the end Helen expresses the alienation herself while the world becomes more every day and recognizable. It must have been chilling in 1928 for audiences to see themselves in the world that condemns and murders Helen. This recognition is perhaps more unsettling from the vantage point of 90 years, where calls of "lock her up" and "witch hunt," alongside claims of "fake news" from a reality TV star, evidence the increasingly horrific ramifications of interpreting misogynist projection as reality.

Ann M. Shanahan,
Director

SCENES

Episode I To Business
Episode II At Home
Episode III Maternal
Episode IV Honeymoon
Episode V Prohibited

Episode VI Intimate
Episode VII Domestic
Episode VIII The Law
Episode IX A Machine

CAST BIOGRAPHIES

Anastar Alvarez is beyond excited to make her college debut in *MACHINAL*. Her previous work included *THE WOMEN* and *BORDER CROSSING*, which premiered in City Lit Theatre's Art of Adaptation festival. She would like to thank Maddy, Olivia, Carol, her family, and Ann for their constant support and all the women who are brave enough to speak out every day. Much love to Dad.

Taylor Beck is a junior theatre and business management double major, with a minor in musical theatre. This is Taylor's second production at LUC, previously seen in last spring's production of *GETTING*

OUT. Outside of theatre, Taylor is involved in Counterpoint a cappella, Alpha Delta Pi sorority, and has just returned from spending a semester abroad in Hồ Chí Minh City, Vietnam. She would like to thank her family and friends for being so supportive, the cast for being so engaged and insightful during this process, and Ann M. Shanahan for allowing her to have the opportunity to work on this show.

Elijah Cox is a senior theatre major from Ypsilanti, MI. Previous Loyola acting credits include *THE BALTIMORE WALTZ*, *ELEPHANT'S GRAVEYARD*, and *SHE LOVES ME*. Elijah served as the AD/Dramaturg on

MR BURNS, and his play ALPHA was read as part of the New Plays Reading series last year. He'd like to thank the DFPA for a wonderful four years, and his family for fostering his love of art.

Andrew Flynn is so excited to be a part of this production. He is a junior theatre major, musical theatre minor originally from Cleveland, Ohio. Andrew's previous Loyola stage credits include: SHE LOVES ME (Ensemble), SHE KILLS MONSTER (Miles), THE 25th...SPELLING BEE (Leaf Coneybear). This past fall he also assistant directed DOUBT: A PARABLE with Jonathan Wilson. He would like to thank Ann for giving him this amazing opportunity, the Ladies on Lunt for their friendship, and his family for all their love and support.

Maelen Kloskey is a senior theatre major and women & gender studies minor at Loyola University and is from Milwaukee, Wisconsin. She is ecstatic to be a part of this production of MACHINAL. You may have recently seen her in DOUBT: A PARABLE as Sister Alysious and in the Ensemble in THIS IS MY BODY. She was also the Lighting Designer for THE 25TH... SPELLING BEE and TINTYPES. Maelen would like to thank her parents for their support, Thom for the ice cream runs, and her roommates for all the laughs. She would like to give a special thank you to the director, cast and crew for all their hard work.

Zach Koptik is a sophomore history and drama double major, who enjoys the simple things in life, namely hot cocoa and cats. Having appeared in past Loyola performances such as GETTING OUT, OFFENDING THE AUDIENCE, MR. BURNS and DOG SEES GOD. He is looking forward to supporting his fellow actors as they perform MACHINAL. He would like to thank his friends whom he thinks are all irreplaceable. As well as his parents.

Nathan Kubik (Husband) is a graduating senior and is very excited to make MACHINAL his last Newhart production at Loyola. Previously, Nathan has appeared in ELEPHANT'S GRAVEYARD, ROMEO AND JULIET and PROJECT: FEAR. He has also directed a student production of DOG SEES GOD, and served as Lighting Designer on EURYDICE, GETTING OUT, and DOUBT. Nathan would like to thank his parents for supporting him in everything he does, his friends and roommates for always being there for him, and Ann, for a great 3 years of productions together!

Jordan McDonnell a returning sophomore from the Twin Cities, is humbled to be making her debut in such a powerfully illuminating production. She was last seen in the Underground's fall musical THE 25TH...SPELLING BEE as Olive Ostrovsky. Jordan would like to thank her family and friends for their constant encouragement and the incredible cast and crew for making this such a meaningful experience.

Karina Murrieta is so excited to be a part of the machine! A junior from San Diego, California, Karina has performed in many shows including; SPRING AWAKENING, RENT AND LES MISERABLES. You may have seen her recently in MR. BURNS: A POST ELECTRIC PLAY as Nelson or you may have heard her sound design in THE 25TH... SPELLING BEE! In her free time she loves to read and play piano. She would like to thank her friends and family for their never-ending love and support.

Daryn Robinson is honored to collaborate on this powerful play! She is a senior marketing major, who previously appeared in SHE LOVES ME and TINTYPES. Daryn performs in a residency at The Annoyance Theatre with Latchkey Kid improv team, and she represents Loyola's Rome Center as a study abroad ambassador. She sends love and gratitude to her parents and friends, and especially to Ann!

CAST BIOGRAPHIES CONT.

Marc Rosalles is from Dwight, Illinois and is excited to be making his acting debut in his first Loyola production. He has served as the costume designer for *DOG SEES GOD* and is currently working as the props master for *1984*. He would like to thank Ann M. Shanahan for encouraging him to audition, Ann Joseph Douglas for introducing him to the department, and his family for their continued support.

Natalie Santoro is a senior theater major and is grateful to be back on stage for her last semester at Loyola where she was previously seen as Arlie (*GETTING OUT*), Benvolio (*ROMEO AND JULIET*), Tilly (*SHE KILLS MONSTERS*), Perfect (*COLUMBINUS*), and Jessica (*THIS IS OUR YOUTH*). She is also a scenic artist and her work can be seen over the past few years at Loyola and currently in various Chicago theaters. She would like to thank Ann for fighting for female voices, and Grace for being the most lovely.

David Taylor Originally from Baltimore, Maryland, David is excited to be included in his first Newhart production at Loyola. David is a veteran who spent 10 years in the U.S. Navy before taking on college and a career in theater. He would like to thank his partner, his mom, and his siblings along with his other friends and family for supporting him in his big life changes.

Claire Zupec is thrilled to be working on her first Newhart production at Loyola. She is a junior studying theatre and women studies and gender studies. She is also the co-founder of Loyola's first all-female comedy troupe "Menapplause". Outside of Loyola, Claire is involved in *Second City* and *IO*. She would like to thank her roommates for their constant support, especially because she never cleaned the apartment since starting work on this production.

COMPANY BIOGRAPHIES

Ann M. Shanahan (Director) is an Associate Professor of Theatre and a Faculty to the Women and Gender Studies program, where she recently directed *ROMEO AND JULIET*, *A DOLL'S HOUSE*, *THE HOUSE OF BERNARDA ALBA*, *TWELFTH NIGHT*, and *THE TROJAN WOMEN*. Professional directing credits include: *ON GOLDEN POND*, *LIES AND LEGENDS*, *WASP*, *WARRIOR*, and *THE LIVING* for Buffalo Theatre Ensemble, *THE VAGABOND* and *THE TURN OF THE SCREW* for City Lit Theatre, Sarah Ruhl's adaptation of *ORLANDO* and *FEFU AND HER FRIENDS* for Room(s) Theatre, *MINE AND YOURS* for StageLeft's Leapfest, and *THE MARBLE MUSE* for the Greenhouse Theatre. She served as dramaturge for *THIRD* and *THE MISTRESS CYCLE* at Apple Tree, and for *MARY'S WEDDING*, *FALLING AWAKE*, and *THE ELECTRIC BABY* at Rivendell. She is a

former ensemble member of the Brecht Company, and a member of Room(s) Theatre—a company founded on the guiding metaphor of Virginia Woolf's "A Room of One's Own," with a mission to explore gender in performance. At the college level, she has directed numerous productions, including *HEDDA GABLER*, *MOTHER COURAGE*, *THE EXCEPTION AND THE RULE*, and *THE LARAMIE PROJECT*, to name a few. Shanahan is a founding co-editor of the peer-reviewed section of the *SDC Journal*, the official publication of the Stage Director's and Choreographer's Society, of which she is an Associate Member. Her work is published in *Theatre Topics*, *Theatre Journal*, *Text and Presentation*, and *PARTake: The Journal of Performance as Research*. She is volume editor of a forthcoming volume on Meredith Monk, Robert Wilson, and

Richard Foreman for an upcoming series on Great North American Theatre Directors. She serves as Vice President for Conference 2018 of the Association for Theatre in Higher Education.

Timothy Mann (Scenic Designer) is a Senior Instructor of scenic design at Loyola University Chicago. His designs at Loyola include MR. BURNS, LEND ME A TENOR, SHE LOVES ME, SPRING AWAKENING, THE HOUSE OF BERNARDA ALBA, HOT MIKADO, LOST IN YONKERS, MISALLIANCE, OUR COUNTRY'S GOOD, JOE TURNER'S COME & GONE, A MIDSUMMER NIGHT'S DREAM, THE VISIT, MNEMONIC, ARCADIA, HEDDA GABLER, AH, WILDERNESS!, CINDERELLA, GUYS & DOLLS, THE PIRATES OF PENZANCE. Scenery and Costumes for FROM THE MISSISSIPPI DELTA, PROOF, TROJAN WOMEN. Professional designs: PANTOMIME, CONTINENTAL DIVIDE, and JITNEY (Pegasus Players); 4-PLAY (13-Carat Production); THIRD (Apple Tree Theatre); BLACK NATIVITY (Congo Square Theatre); MASTER HAROLD...AND THE BOYS, THE PITMEN PAINTERS (Timeline Theatre) WHAT THE BIRDFEEDER DOESN'T KNOW (Raven Theatre.) Television design includes Assistant Art Direction for the ROSIE O'DONNELL SHOW, and THE LATE, LATE SHOW WITH CRAIG KILBOURNE, as well as several feature films. He worked as the Art Director for THE LATE SHOW WITH DAVID LETTERMAN from 1996-2004. His design work in Chicago has earned nominations for a Black Arts Alliance Award as well as Non-Equity and Equity Jeff Awards.

Emily McConnell (Costume Designer) is very excited to be working at Loyola for the first time on this exciting show. Since 2007, she has been the Resident Costume Designer for the Theatre Conservatory of Roosevelt University (CCPA). In addition, she designs for professional Chicago theatres including Lifeline, the House Theatre, and Oak Park Festival Theatre. She is proud to be an Artistic Associate at Steep

Theatre. Thanks to Rachel for bringing me aboard for this show, and to Lee, Tim, Mark, April and all the great students and staff for making this such a fabulous experience.

Lee Keenan (Lighting Designer) is a Senior Lecturer of Lighting Design. He teaches Introduction to Lighting Design, Advanced Lighting Design, Design in Chicago, Introduction to Design, Practicum, Crafts for the Stage, and Introduction to Theatre. He also designs lights for Main Stage productions and serves as Mentor to student lighting designers working on Main Stage and Second Stage Productions. Lee has designed lights for The House Theatre of Chicago (company member), Lookingglass Theatre, Court Theatre, Northlight Theatre, Victory Gardens Theatre, Milwaukee Repertory, Centerstage Baltimore, Adrienne Arsht Center Miami, Kansas City Rep, Albany Park Theatre Project, 500 Clown, Next Theatre, Silk Road Rising (Artistic Associate), Steppenwolf Theatre SYA & Garage Rep, the Griffin Theatre, Chicago Shakespeare Theatre: Short Shakes, Bailiwick Chicago, Buzz22, Theatre Seven, Eclipse Theatre Company, Walkabout Theater Company, About Face Youth Theatre, Apple Tree Theatre, Circle Theatre, Bailiwick, Infamous Commonwealth, Illinois Humanities Council, Chicago Festival of the Arts, Northwestern University, The Building Stage, and Santa Barbara Dance Alliance. Lee's local scenic designs have been seen at The House Theatre of Chicago, Silk Road Rising, Collaboraction, Barrel of Monkeys, The Building Stage, Vittum Theatre, Infamous Commonwealth, and the Hypocrites.

Kevin O'Donnell (Composer & Sound Designer) is a Chicago-based composer, who has been working in theater for 10 years now. A company member with The House Theatre, and an Artistic Associate with The Hypocrites, his work

in Chicago theater has been nominated every season that he has worked, earning him 19 Jeff Nominations (6 Awards), and two consecutive After Dark Awards (for Outstanding Season). In Chicago he has worked with Steppenwolf, Lookingglass, The Building Stage, Chicago Shakespeare, TimeLine, The Court Theatre and many others.

Jamie Karas (Props Master) is the Prop Shop Supervisor at Loyola University Chicago and is excited for this show! She is a local to Chicago and has propped for theatres all around, including; McLeod Summer Playhouse, Next Theatre, Teatro Vista, Buzz22, Ashlawn Opera, About Face Theatre, the Griffin Theatre, Lookingglass Theatre, Steppenwolf, House Theatre, Rivendell Theatre, Strawdog Theatre, Haven Theatre, Peninsula Players, Side Project Theatre, Steep Theatre, Windy City Playhouse, American Blues Theater, and Light Opera Works.

Justin Snyder (Technical Director) has been professionally involved in the theatre industry for 11 years in Phoenix, Los Angeles and has been a Technical Director in Chicago for the past 6 years. Since then he has worked with over 24 theatres on 70+ shows as a freelance technical director and most recently served as the Assistant Technical Director for Court Theatre. In 2015, he earned the Emerging Technical Collaborator award at the Michael Merritt Awards. Building is a passion of his and theater is the medium that brings creativity, hard work and collaboration together to make something truly imaginative and worth working on.

Austin Pettinger (Costume Shop Supervisor) received his training at the University of Evansville as well as through master classes in millinery, tailoring, leather tooling, and armor making. Companies he has worked with include: The Goodman Theatre, Chicago Shakespeare Theatre, Timeline Theatre, Haymarket Opera,

Elements Contemporary Ballet, Papermill Playhouse, Victory Gardens, On Your Feet Inc. and Norwegian Cruise Lines.

Clare Roche (Lighting and Sound Supervisor) has been with the department since 2010. Clare instructs the theatre electrics Practicum as well as acting as Lighting and Sound Supervisor for all Theatre, Dance and Music performances. She graduated from Loyola University Chicago with degrees in Theatre and English. During the summer months, Clare travels across the country as Production Stage Manager and Tent Boss for New Belgium Brewery's Tour de Fat. Through this tour Ms. Roche has had the opportunity to work with a variety of music bands and circus performers, including but not limited to The Roots, The Naked and Famous, Dr. Dog, Mucca Pazza, Daredevil Chicken, Lee Zimmerman, John Hidby, Sister Sparrow and the Dirty Birds, Skylar Grey and Fire Leopard. Ms. Roche has toured all over the country as a production stage manager and lighting designer with The Handsome Little Devils, 500 Clown, Lakeside Shakespeare Company, Lucky Plush Productions, Griffin Theatre and Cards Against Humanity. Clare has also worked in the city of Chicago as a Lighting Supervisor and Stage Manager at Lifeline Theatre, The Neo-Futurists, The House Theatre, Chicago Shakespeare, Victory Gardens, The Hypocrites, Adventure Stage, Theo Ubiqwe Cabaret Theatre, Strawdog and Griffin Theatre among others.

Scott Gerwitz (Scenic Charge) spent 10 years as the charge artist at Steppenwolf Theatre. Currently he is the charge at the Court Theatre, Victory Gardens Theatre, and Notre Dame Shakespeare Festival. His longest job is teaching and working with the young artists at Loyola University Chicago. He also paints murals for restaurants around the country with

COMPANY BIOGRAPHIES CONT.

his company Morpheus Murals. Scott received his MFA from Brandeis University and is a member of United Scenic Artists #829. www.morpheusmurals.com

Lucy Whipp (Stage Manager) feels honored to be stage managing MACHINAL for her first Main Stage at Loyola. She has previous assistant stage managed ELEPHANT'S GRAVEYARD and TINTYPES, stage managed THE BALTIMORE WALTZ, and recently was on the stage management team for WELCOME TO JESUS at ATC. She will be lighting designer on 1984 later this semester. Many thanks to the Ladies, Digis, Kasey, Serena, and her family for the love.

Anna Kadewska (Assistant Stage Manager) is a senior at Loyola studying Psychology and Theatre. This is her first Main Stage production (better late than never!) and she is very grateful to be working on such a powerful play with a wonderful group of individuals. Anna would like to thank April and Katie for this opportunity and her friends and family for their support.

Sarah Gokelman (Assistant Stage Manager) is a sophomore theatre major from San Antonio, Texas. She is so excited to be a part of her first mainstage production at Loyola. She will be seen in 1984 as the Landlady later this semester in

her acting debut at Loyola. She would like to thank her amazing stage manager, Lucy, as well as the incredible cast and crew of MACHINAL.

Kennedy Bohm (Dramaturg) is so excited to be working as Dramaturg on MACHINAL this semester. She has previously been seen in MR BURNS: A POST ELECTRIC PLAY as Edna and will be seen next as Parsons in 1984. She would like to thank her friends, the Lads, and her family for their support and kindness.

Max Gustafson (Assistant Director) is so excited to be working on MACHINAL. Loyola credits include DOUBT, THE BALTIMORE WALTZ, GETTING OUT, ELEPHANTS GRAVEYARD, PLAN B, COLUMBINUS, LEND ME A TENOR, DOG SEES GOD and GALILEO. Other credits include SHE SAID FIRE at American Theater Company CORE; assistant director SMALL TOWN VALUES at the National Playwright's Conference, PROCLAMATION PROJECT at the American Repertory Theater. Additionally, Max studied directing at the National Theater Institute. Later this semester Max will direct 1984. Max would like to thank Ann, the Digis, Lucy, the whole cast and crew along with the entire DFPA Faculty and Staff. mrgustafson.com

SPECIAL THANKS

Kristina Fluty (Guest Artist Movement), Molly Shanahan, Fr. Charles Jurgensmeir, Betsy Jones Hemenway, Nancy Freeman, Janet Sisler, Sarah Hallett, the Gannon Center for Women and Leadership, Women and Leadership Archives

DEPARTMENT OF FINE AND PERFORMING ARTS THEATRE STAFF

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Managing Director	April Browning
Production Management Coordinator	Jenna Meyers
Management Assistants.....	Ada Göktepe, Elyah Lemke
Stage Management Mentor	Katie Klemme
Technical Director	Justin Snyder
Scenic Charge	Scott Gerwitz
Scenic Construction	Audrey Anderson, Tyler Bremner, Molly Cornell, Jorge Cotaquispe, Summit Dempster, Skate Ehling, Sarah Flynn, Megan Fries, Spencer Gjerde, Max Gustafson, Eric Guy, Anna Kadawska, Zach Koptik, Nathan Kubik, Jean-Marie Nazareth, Amanda Prado, Jack Rimar, Elaina Sanders, Jack Segal, Alejandro Shydrowski, Allison Smith, Emma Mattix-Wand, Keaton Weyers
Costume Shop Supervisor.....	Austin Pettinger
Draper.....	Liv Rigdon
Costume Construction	Jayde Al-Angary , Christopher Andreoni, Madeline Black, Elena Bunker, Emily Czajowski, Nora Dillon, Madisyn Fairchild, Sarah Gokelman, Eric Guy, Samantha Harvey, Grace Koch, Taylor Lach, Pierce Livingston, Jordan McDonnell, Isaac McKeever, Marc Rosales, Allison Sparrow, Olivia Sullam, Erica Wilson, Brian Warner
Lighting and Sound Supervisor	Clare Roche
Electrics Crew.....	Andrew Littleton, Amelia Ablan, Jayde Al-Angary, Christina Cantrell, Nora Dillon, Nicholas Divjak, Skate Ehling, Benji Flores, Andrew Flynn, Spencer Gjerde, Sophie Hamm, Joseph Harvey, Alexa Haynes, Taylor Lach, Andrew Littleton, Pierce Livingston, Grace McDonnell, Jenna Meyers, Karina Murrieta, David Taylor
Properties Shop Supervisor	Jamie Karas
Properties Artisans.....	Anastar Alvarez, Jimmy Mann
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CABARET

PRODUCTION STAFF

Dramaturg.....Kennedy Bohn
Assistant DirectorMax Gustafson
Assistant Scenic Designer.....Ada Goktepe
Assistant Costume DesignerTaylor Lach
Movement Coach Kristina Fluty
Wardrobe Supervisor Sonja Henirkssen
Sound Board Operator Gianni Carcagno
Light Board OperatorEmma Mattix-Wand
Deck ManagerEdward Fogarty
Wardrobe Crew Nami Alemayahu
Deck Crew Alexandra Alves de Albuquerque, Saadat Khan, Elyah Lemke

THEATRE FACULTY

Sarah Gabel, PhD
Chairperson

Mark E. Lococo, PhD
Director of Theatre

Eva Breneman
April Browning
Philip Dawkins
Devon de Mayo
Ann Joseph Douglas
Rachel Healy

Kelly Howe
Timothy Kane
Lee Keenan
Katie Klemme
Ross Lehman
Timothy Mann

Clare Roche
Austin Pettinger
Ann M. Shanahan
Justin Snyder
Jonathan Wilson

UPCOMING EVENTS

Don't miss this season's final Newhart Production...

Cabaret

Lyrics by Fred Ebb | Book by Joe Masteroff | Directed by Sarah Gabel

April 5-15th | Thu-Sat @ 7:30pm & Sun @ 2pm | \$6-20
ASL Performance: April 13th

Based on a memoir by Christopher Isherwood, this 1966 musical has been revived, changed, and sharpened in the past 50 years, but remains one of the most shocking and moving works about Weimar Germany. Spectacular scenes and brassy songs shine in this show of decadence and power.

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Hours are from 10 AM to 6 PM, Monday through Friday at the Info Desk on the first floor of Mundelein, and an hour before curtain on performance days, or you can order your tickets online at artsevents.luc.edu