



Director
Nic Barilar

Sound Designer
Sage Goetsch*

Stage Manager
Avery Weston*

Technical Director
Sam Kallis*

Lighting Designer
Mandy Kolbe

Scenic Designer
August Jennings*

Intimacy Director
Mary Trotter

Costume & Makeup Designer
Michelle Collyar

Dramaturg
Anna Halvorsen*

**denotes student design/management*

April 25-27, 2024 at 7:30 p.m.
April 27-28, 2024 at 2:00 p.m.
Frederick Theatre, Morris Hall

Cast

Orlando
Paige Verbsky

Chorus, Queen Elisabeth I
Caitlin Elenteny

**Chorus, Clorinda, Young Woman,
Constantinople Tableau, Maid I
(Grimsditch)**
Molly Frey

**Chorus, Favilla,
Maid 2 (Dupper), Salesperson**
Ellie Augustine

**Chorus, Euphrosyne, Old Man,
Constantinople Tableau,
Barrister, Elevator Man**
Kira Hirsch

Sasha
Ella Mertes

**Chorus, Russian Sea Man, Old
Woman, Washerwoman, Barrister**
Amanda Visger

**Chorus, Actor Who Plays Othello,
Archduchess/Archduke**
Gavin Muller

**Chorus, Actor Who Plays
Desdemona, Penelope Hartropp,
Captain, Priest**
Julia Maynard

**Chorus, Constantinople Tableau,
Marmaduke Bonthrope
Shelmerdine**
A. Muma

Orlando was commissioned by Jocyce Piven and was first produced at the Piven Theatre Workshop, directed by Joyce Piven.

It was subsequently produced at the Actor's Gang in Los Angeles, produced by Tim Robins, and directed by Joyce Piven.

It was produced in New York at Classic Stage Company, produced by Brian Kulick, directed by Rebecca Taichman.



Concert	Date	Student Ticket Price
Mozart & Rising Stars	March 2	\$11 Each
Spring Pops The Ultimate Movie Night	April 6	\$11 Each
Spring Finale & A World Premiere	May 4	\$11 Each
Season Total		\$66 Season

Any video/audio recording of this production is strictly prohibited.

Biographies

Joe Anderson (Costume & Makeup Designer)--Joe has been at UWL since 1991 and has served as the Costume/Makeup Design faculty that entire time. Additionally, he served as Chair of the department from 2011 to 2023. In his time here Joe has designed costumes and makeup for over 150 productions including productions for Shawn McConneloug and Her Orchestra and the American University in Cairo, Egypt among others. He's proud to say that his students have gone off to do great things within the world of theatre and within the world in general.

Ellie Augustine (Chorus, Favilla, etc.)--Ellie is a senior at UWL and is working toward a degree in Musical Theater and a minor in Biology. She is thrilled to be a part of *Orlando* and bring the story to life. She has appeared in several past UWL productions such as *The Revolutionists*, *A Christmas Carol*, and most recently, *Dr. Faustus*. Enjoy the show!

Nic Barilar (Director)--Nic teaches theatre history, dramatic literature, and directing at UWL. Previous UWL credits include directing last year's productions of *Last Train to Nibroc* and *Dragons Love Tacos*. His research has been published in the book *Beckett Beyond the Normal* and is forthcoming in *The Palgrave Handbook of Theatre Censorship* and *The Routledge Companion to the Theatre of the Absurd*. A proud member of Actors' Equity Association (AEA), Nic has also worked as an actor and singer at Lincoln Park Performing Arts Center (Midland, PA), the Pittsburgh Festival Opera (Pittsburgh, PA), the Virginia Samford Theatre (Birmingham, AL), and the Barn Theatre (Augusta, MI).

Coleman Breedlove (Asst. Lighting Designer)--Coleman is a freshman Theatre Design and Technology major. He is excited to work on the lighting for *Orlando* and hopes everyone can enjoy the show!

Ellie Burns (Asst. Lighting Designer)--Ellie is a junior majoring in Art with a minor in Theatre Design/Tech. She has served behind-the-scenes as run crew for *Fuddy Meers* and light board operator for *Dragons Love Tacos* and *Murder on the Orient Express*. Enjoy the show.

Michelle Collyar (Costume & Makeup Designer)--With an MFA in design, Michelle manages the costume shop and teaches costume technology. Having designed/constructed costumes and dancewear for regional and academic theatres, Michelle has also worked on two television series filmed in Canada: *Let's Get Physical* starring Jane Seymour and *This Hour Has 22 Minutes*, a Canadian mock news series.

Caitlin Elenteny (Chorus/Queen Elisabeth I)--Senior performance major Caitlin is excited to be playing the role of Queen Elisabeth in her final production at UWL. She was recently seen as #7 in *The Wolves*. She hopes you enjoy this timeless journey, thank you for coming!

Biographies

Molly Frey (Chorus, Clorinda, etc.)--Molly is excited to make her UWL debut in Sarah Ruhl's *Orlando*. She started doing theater at 13 years old in *Billy Elliot* and is happy to be back in the British dialect again after 8 years. She'd like to thank Dr. Nic for giving her the opportunity to be a part of a story that is very much needed in today's day and age. She'd like to thank her family for their unwavering support and encouragement throughout the years. She hopes you enjoy the show, countrymen and woman.

Sage Goetsch (Sound Designer)--Sage is a junior Stage Management major with minors in Desing/Tech (Lighting and Sound) and Performance. He is very excited to be sound designing his first show solo! He was recently seen in *James and the Giant Peach* (Ensemble) and as stage manager for *Doctor Faustus*. He would like to thank his friends, family, and partners for always supporting him. And, finally, he hopes you enjoy the show!

Anna Halvorsen (Dramaturg)--Anna is happy to work on her final UWL show as *Orlando*'s dramaturg. She is a senior graduating this spring with a major in Performance and a minor in Stage Management. Her previous theatre credits this year include *James and the Giant Peach* (Ensemble 6), *Art In Motion* (Assistant Stage Manager), *The Wolves* (Dramaturg), and *Fuddy Meers* (Gertie). She is very thankful for every opportunity that UWL has allowed her to pursue and thanks her family and friends for their continuous support.

Kira Hirsch (Chorus, Euphrosyne, etc.)--Kira is a sophomore Performance major, and this will be her third time on stage at UWL, with her previous shows being *A Christmas Carol* and *Dragons Love Tacos*. She is ecstatic to be a part of this show and she hopes you enjoy it!

August Jennings (Scenic Designer)--August is both excited and sad to be designing his last UWL production! He is a fourth-year double major in Theatre Design/Tech and Art. His recent design work includes co-set design for *The Odd Couple* (LCT) and *Dr. Faustus* (UWL), and props/puppet design for *The Wizard of Oz* (LCT). He has been the resident scenic painter at La Crosse Community Theatre for the past year and painted shows including *Rent*, *Legally Blonde*, *Fiddler on the Roof*, and many more! He would like to thank everyone in his incredible support system for their love; he wouldn't be who he is today without y'all.

Sam Kallis (Technical Director)--Samuel is a graduating senior working as the technical director for his final show at UWL. Having worked in the university's scene shop for the past four and a half years and worked on many, many shows in the process, he is unbelievably grateful for the mentorship and learning offered by the faculty at UWL. Even though he is leaving the industry and state, Sam will always remember the phenomenal time he's had making art, theatre, and friends.

Biographies

Laurie Kincman (Production Manager)--Laurie is Chair of the Department of Theatre and Dance where she teaches stage management, arts administration, dramaturgy, and serves as the Production Manager. She has worked professionally in theatre, dance, and opera. Laurie was co-author and projections designer for the department's world premiere of *Severe Clear: September 11 from Memory to History*. Other UWL credits include stage management of *26 Pebbles*, *Big Fish*, *The Importance of Being Earnest*, and *Spring Awakening*, and dramaturgy for *Romeo and Juliet*, *The Laramie Project*, and *Proof*. She is a member of the United States Institute for Theatre Technology, the Stage Managers Association, the Literary Managers and Dramaturgs of the Americas, and Actors' Equity Association. Laurie is the author of *The Stage Manager's Toolkit*, published by Routledge Press.

Mandy Kolbe (Lighting & Props Designer)--Mandy earned her MFA in scenic and lighting design from Ohio State University. She has designed over 50 shows at UWL including *A Christmas Carol*, *Eleemosynary*, *26 Pebbles*, *Hair*, *Twelfth Night*, *Urinetown*, *The Last Days of Judas Iscariot*, and many more. She has also designed for the Ashland Theatre, Arrow Rock Lyceum Theatre, The Brick, and the Hudson Guild.

Christopher Kurtz (Sound/Lighting Supervisor)--Christopher is the Lighting and Sound Supervisor of the Department of Theatre and Dance where he teaches theatre appreciation. He has worked professionally for theatre, music, dance, and other live events. He designed sound for the Wisconsin Shakespeare Festival in Eau Claire, WI and designed lights for UW-Eau Claire's Confluence Dance Project and designed lights, sound, and projections for the Eau Claire Children's Theatre. He was the Sound Design/Composer for *Salome* with Scena Theatre in D.C., and Sound Designer for *Red Hot Patriot* with Lyric Stage in Boston, MA.

Miranda Logan (Assistant Props Designer)--Logan is a freshman at UWL and excited to be working on *Orlando* as the props assistant! This is her first major role in a show here, and she's looking forwards to continuing to participate within the department. Outside of theatre, she enjoys costuming for haunted houses and drag shows.

Julia Maynard (Chorus, Captain, etc.)--Julia is a senior Performance major with minors in Theatre Design/Tech and Environmental Studies. She is very excited to be a part of *Orlando* for her final show at UWL. Julia would like to thank her family and friends for their continued support of her passion for theatre!

Ella Mertes (Sasha)--Ella is in her second show at UWL as a junior majoring in Theater Performance and minoring in Psychology. She is so excited for you to see the show, enjoy!

Amber Meyers (Asst. Stage Manager)--Amber is a second year Design and Technical major and Stage Management minor at UWL and is excited to be the assistant stage manager on this production. Amber enjoys all aspects of theatre design, and has done work with lighting, sound, and makeup design while here. She would like to thank the people who helped get her here, as she is thankful for all of the new opportunities. She is excited for you all to watch, and hopes you enjoy the show!

Biographies

Nate Mohlman (Scene Shop Supervisor)--Nate joined the UWL Department of Theatre and Dance in fall 2023 as the Scene Shop Supervisor and Assistant Technical Director. He has worked for the Utah Shakespeare Festival, the McLeod Summer Playhouse, Theatre West Summer Repertory and the Eau Claire Children's Theatre. He has received the Excellence in Technical Production Award at SIU, the Bernard C. Tushaus Award for Technical Excellence, the Alpha Psi Omega Dr. Hal Shiffler Award, and the Scarlet Mask.

Gavin Muller (Chorus, Archduchess/Archduke, etc.)--Gavin is a second year Theatre Performance major with a Stage Management minor. He was in a few shows including *A Christmas Carol*, *Dirty Rotten Scoundrels*, *Secret in the Wings*, and *Dr. Faustus*. He thanks his friends and family for the support. Enjoy the show!

A. Muma (Chorus, Marmaduke, etc.)--A. is a sophomore and is excited to be back on stage again! This is their fifth show at UWL, most recently being seen in *Dr. Faustus* and *Dragons Love Tacos*. They want to thank their family and friends for all the support, and they hope you enjoy the show!

Mary Trotter (Intimacy Director)--Mary is thrilled to join the UWL Theatre and Dance faculty this year teaching acting and musical theatre! She is an actor, director, and intimacy choreographer. Professional credits span the country including Black Hills Playhouse, Shakespeare Theatre of New Jersey, Imagination Theater, Missouri Repertory Theatre, and Idaho Repertory Theatre. Locally Mary has served as Intimacy Director for Viterbo University, La Crosse Community Theatre and Grey Area Productions. In addition to receiving her BA from Bradley University and MFA from the University of Idaho, she has extensive training with Patsy Rodenburg, Theatrical Intimacy Education, and the Great Lakes Michael Chekhov Consortium. Mary has produced and directed theatre outreach programs such as *Las Memorias* and *The Performance Project*, focused on defining and sharing individual stories of participants.

Paige Verbsky (Orlando)--Paige is a 3rd-year student at UWL studying Arts Administration and Theatre Performance. Some of her most recent show appearances are in UWL's *The Wolves*, as well as the dance concert, *Art in Motion*. She thanks her friends, family, and professors for always showing up for her and pushing her to be the best version of herself, and hopes everyone enjoys the show!

Amanda Visger (Chorus, Russian Sea Man, etc.)--Amanda is excited to perform for the first time in the Frederick Theater. They are a sophomore majoring in Performance and minoring in Stage Management.

Avery Weston (Stage Manager)--Avery is very excited to be stage managing her first show at UWL! She is a sophomore Stage Management major double minoring in Theatre Design/Technology and Arts Administration. They would like to thank their family and friends for their continuous love and support. Enjoy the show!

Director's Notes

First published in 1928, Virginia Woolf's novel *Orlando* is queer – in a number of ways! In addition to its several queer relationships and representations, the novel also queers our experiences of different phenomena. The novel masquerades as a biography of a young English nobleman who is born in the age of Queen Elizabeth I (r. 1558-1603), but who lives all the way to the 1920s. Despite living for centuries, Orlando only ages a few years. No explanation is given. It is simply a matter of fact. Orlando doesn't go through life without change, however, and those changes similarly defy logic, dovetailing into something we might call queer – a queering of biography, of history and time. Profoundly comedic at some moments and deeply moving at others, that *Orlando* takes such a queer form is very appropriate given Woolf's inspirations for the novel, chiefly her lover, the poet Vita Sackville-West (1892-1962). Indeed, Sackville-West was so vital to the novel that her son, Nigel Nicolson, called *Orlando*, “the longest and most charming love letter in literature.”

Virginia Woolf (1882-1941) is generally recognized by literary scholars as one of the most significant English authors of the early 20th century. She was a key member of the famous “Bloomsbury Group,” a collective of experimental London artists and intellectuals. As a young adult, Woolf was involved in what some deemed subversive activities: the suffrage movement, the Dreadnaught Hoax, and the first exhibition of post-impressionist paintings in London. In addition to her feminist essays, like her famous *A Room of One's Own* (1929), Woolf is particularly remembered for her experimental, modernist novels. Many of Woolf's novels utilized stream-of-consciousness narration – a style of writing that attempts to recreate or give the impression of how thoughts move through the mind, including *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), and *The Waves* (1931).

While Woolf's stream-of-consciousness style is on display in *Orlando*, the novel is also exemplary of Woolf's technique of combining what she called “granite and rainbow,” which scholar Jane Goldman translates as Woolf's use of “fact and fiction, prose and poetry, art and life” at once. Sarah Ruhl's adaptation allows us to experience this blend of history and magic, through the communal medium theatre. My hope is that this performance offers us a chance to reconsider our perceptions (and assumptions) about ourselves, each other, our past, and our present: to feel and think together in ways that go beyond the normal, to experience time, history, and even the self queerly.

Production Team



Asst. Stage Manger.....Amber Meyers
Props Assistant.....Miranda Logan
Asst. Lighting Desingers.....Coleman Breedlove,
Ellie Burns
Light/Sound Supervisor.....Christopher Kurtz
Scene Shop Supervisor.....Nate Mohlman
Costume Shop Supervisor.....Michelle Collyar
Production Manager.....Laurie Kinckman
Technical Director Mentor.....Megan Morey
Light Board Op.....Connor Pangburn
Sound Board Op.....Madeline Borksi
Master Electrician.....Christopher Kurtz
Costume Shop Staff.....Ella Dummer,
Julia Maynard, Elin Voegeli
Costume Shop Crew.....Lainey Horn,
Hailey Kluck, Caitlyn Papa, Felicia Ritzke,
Caitlyn Papa, Felicia Ritzke, Hailey Schock,
Kayla Sheehan, Vienna Tomkalski,
Abbey Vick, Katie Waukau, Kara Wolfs
Costume Run Crew.....Ava Boerboom,
Jeralyn Ree, Sophie Weiland
Light Shop Staff.....Brodyn Byington,
Leo Chavolla, Amber Meyers
Light Crew.....Nathaniel Gibbs,
Gwen Hinz, Kendall Hopkins, Easton Jones,
Cole Linder, Erik Mikkelson, Ryan Raymond,
Sadie Steines, Mya Van Iperen
Sound Shop Staff.....Leo Chavolla
Run Crew.....Emma Kohl, Megan Scott
Publicity.....Emma Buschmann,
Abbey Mutch, Camille Stanczak
Cast Photos/Poster Design.....Joe Anderson
Lobby Display.....Alissa Jackson
House Manager.....Anna Montgomery
Front of House.....Ryllei Federly, Katie Krueger,
Avery Nigbor, Emma Reinhardt, Dominick Seick
Scene Paint Staff.....Natalie Giddings, Sage Goetsch,
Amber Meyers, Jess Miller, Julia Milne
Scene Shop Staff.....Brodyn Byington,
August Jennings, Sam Kallis, Hailey Kluck,
Brevin Kruse, River Podjasek, Sean Rufenacht
Scene Shop Crew.....Derek Adler, Ava Bilotti,
Katie Christensen, Zach Donkers, Raj Flannery,
Amanda Fogelberg, Aailyah Fox, Isabelle Halverson,
Julia Holst, Nathaniel Krull, Brandon Mudler,
Emerson Orth, Aidan Putnam, Colin Schuster,
Coen Thompson, Maddie Weber, Joseph Wieh

Started in 1969 by Roger L. Stevens, the Kennedy Center's founding chairman, the Kennedy Center American College Theater Festival (KCACTF) is a national theater program involving 18,000 students from colleges and universities nationwide which has served as a catalyst in improving the quality of college theater in the United States. The KCACTF has grown into a network of more than 600 academic institutions throughout the country, where theater departments and student artists showcase their work and receive outside assessment by KCACTF respondents.

The goals of the Kennedy Center American College Theater Festival are: to encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs; to provide opportunities for participants to develop their theater skills and insight; and achieve professionalism; to improve the quality of college and university theater in America; to encourage colleges and universities to give distinguished productions of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works.

Through state, regional, and national festivals, KCACTF participants celebrate the creative process, see one another's work, and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design.

The KCACTF is a year-round program in eight geographic regions in the United States. Regional activities are coordinated through eight KCACTF regional chairs and eight KCACTF playwriting awards chairs. With funding and administrative support from the Kennedy Center, the regional chair coordinates with the Co-Managers of KCACTF all aspects of the adjudication of productions on the local and regional level and supervises regional-level KCACTF award competitions. The playwriting chair works with schools that have entered new and student-written plays by providing expertise in the development of new scripts--assessment specifically designed for a developing play--and by providing information on the numerous playwriting awards offered.

In January and February of each year, regional festivals showcase the finest of each region's entered productions and offer a variety of activities, including workshops, symposia, and regional-level award programs. Regional festival productions are judged by a panel of three judges selected by the Kennedy Center and the KCACTF national committee. These judges in consultation with the Artistic Director select four to six of the best and most diverse regional festival productions to be showcased in the spring at the annual noncompetitive national festival at the Kennedy Center, all expenses paid.

Since its inception, KCACTF has given more than 400,000 college theater students the opportunity to have their work critiqued, improve their dramatic skills and receive national recognition for excellence. More than 16 million theatergoers have attended approximately 10,000 festival productions nationwide.

Special Thanks

La Crosse Community Theatre
Natalia Roberts
Viterbo Conservatory for the
Performing Arts

Department of Theatre and Dance

2024-2025 Season

Puffs, or Seven Increasingly Eventful Years at a Certain School of Magic and Magic

By Matt Cox

October 11-13 & 17-20, 2024

Art in Motion: A Concert of Dance

Choreography led by Ashley Dobrogosz

November 1-3, 2024

What the Constitution Means to Me

By Heidi Schreck

November 14-17, 2024

The Wickhams: Christmas at Pemberly

By Lauren Gunderson and Margo Melcon

December 5-8, 2024

Much Ado About Nothing

By William Shakespeare

February 28-March 2 & March 7-9, 2025

Lilly's Purple Plastic Purse

By Kevin Henkes

Theatrical adaptation by Kevin Kling

April 5, 2025

Cabaret

Book by Joe Masteroff

Based on the play by John Van Druten

Stories by Christopher Isherwood

Music & Lyrics by John Kander & Fred Ebb

April 25-27 & May 1-4, 2025