Love’s Labor’s Lost
by William Shakespeare
Center Stage Theatre
May 21–31, 2009

Icarus
By Edwin Sánchez
Center Square Theatre
May 14–24, 2009

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Welcome to another example of the excellent quality of our work.

This will be my last “Creating Space” note as chair of Theatre Arts. The 2009 academic year will mark the inaugural year of the Music and Theatre amalgam of Performing Arts.

My initial “Creating Space” note was in the fall of 2003. The intention of the note was to increase awareness among our patrons of the scope of our program, the quality of our students and faculty, and of our need for more classroom space. In 2003, we had an enrollment that was three times the building’s designed capacity. Our current fall enrollment put a stress of four times the intended capacity on the building.

With its current ranking, the project has been on the top of the SOU list of capital projects three times during my time as chair. With the stress on the State of Oregon’s budget, the likelihood of significant funding by the state is not in the immediate future. We are at the beginning of a new fundraising initiative and are seeking lead gifts in a time of economic uncertainty. We welcome your input regarding potential sources for such gifts.

SOU Theatre Arts continues to be the largest exclusively undergraduate theatre arts program in the western United States. Our program attracts students from an expanding geographic radius. We need more academic space to maintain our program’s quality. I thank Theatre faculty: Alan, Don, Craig, Dale, Dennis, Deborah, Eric, Ezra, Jim, Laurie, Maggie and Sean as well as staff members Brooke, Christi, Jane and Su for their support during my time as chair.

On behalf of Theatre Arts at SOU, I thank you for being a part of our growth and our students’ success. Your continued patronage makes our work possible. Please enjoy our productions.

- Chris Sackett
Department of Theatre Arts Faculty and Staff

Faculty

Chris Sackett ................................................................. Department Chair
Alan Armstrong ............................................................ Emeritus Faculty
Jim Giancarlo ................................................................. Musical Theatre Faculty
Craig Hudson ............................................................... Emeritus Faculty
David Kelly ................................................................. Adjunct Faculty
Laurie Kurutz ............................................................. Costume Construction Faculty
Eric Levin ................................................................. Director of Theatre Education
Dale Luciano .............................................................. Directing Faculty
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THEATRE POLICIES

Please turn off your cellular phone, pager, beeper and wrist watch alarm before entering the theatre. No cameras or recorders in the theatre. No food or drink in the theatre.

Children under six years of age not admitted except to the children’s show.

Late seating is not guaranteed and latecomers may not be admitted to the theatre. When appropriate, latecomers will be seated in the rear of the theatre and may take their regular seats at intermission. No late seating in the Center Square Theatre.

No smoking anywhere in the Theatre Arts Building.
Love’s Labor’s Lost
by William Shakespeare

Director: Dale Luciano
Assistant Director: Curtis Goodman
Scenic Designer: Sean O’Skea
Costume Designer: Katherine Nowacki
Lighting Designer: Laura Wiley
Sound Designer: Robert Erickson

Scene:
In a park near the Court of Navarre. 1908.

Length:
Two hours and twenty-five minutes
including one fifteen-minute intermission
Cast

KING OF NAVARRE .................................................... Gregg Land
BEROWNE ............................................................. Jonathan W. Dyrud*
LONGAVILLE ........................................................ Isaac Kosydar
DUMAINE ............................................................ Brennen Johnson
PRINCESS OF FRANCE ....................................... Deborah Jensen
ROSALINE .......................................................... Juliana Slemenda
KATHERINE ........................................................ Mallory Wedding
MARIA ................................................................. Jenna Johnson
BOYET ................................................................. Sam Ashdown
COSTARD ............................................................. Ryan West
DON ARMADO .................................................. Justin Samuel Cowan
MOTH ................................................................. Tara Watkins
JAQUENETTA ...................................................... Erin Claxton
MISS NATHANIEL .............................................. Maire Murphy
HOLOFERNES .................................................. Levi Goodman
ANTHONY DULL ............................................... James O’Hanlon
MARCADÉ ........................................................ Josh Bowen
FORESTER ........................................................ Zach Myers
ATTENDANTS TO THE KING ....................... Ian King, Carlos Lopez
ATTENDANTS TO THE PRINCESS’ PARTY ........... Nick Walker,
................................................................................. Paul Brandenburg

*This student has undertaken this assignment as the culminating creative project to satisfy the thesis requirement for their Bachelor of Fine Arts Degree.
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Assistant Scenic Designer ............................ Daniel Haskett
Assistant Costume Designers....................... Rachael Jones,
......................................................................Amy Mazzaferro
Assistant Lighting Designer.........................Andrew Zehrung
Assistant Sound Designer ............................. Amazing Jaeger
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Carpentry .... Jacob Friedheim, Julia Gaskill, Katherine Ogilvie,
.........................Neil Peterson, Marcus Ueberall, Jordan W M hittington
Paint Charge.............................................Roxanne Miftahittin
Prop Master.............................................Elisabeth Campbell
Costume Crafts.............................................Cody Ball
Hair and Makeup Crew ........ Sandy Garcia, Spencer Hamilton,
......................................................................Gina Patterson
Wardrobe Supervisor .........................Katelyn Annis
Wardrobe Crew ......................Hillary Ferrell, A riel Jackson,
..........Charlotte Rodmaker, Kacey Saffery, Jordan Leigh Zwick
Master Electrician .........................Pam Merten-Hindorff
Light Crew Hang ..................Krystal Brewer, Ryan Callahan,
........................................Cody Fletcher, Breon Mullin, Kyle Miller,
..................................................Josh Simpson, Corey Stacey
Sound Run ................................................Graham Jones
Run Crew ............................................Elsa Bishop, Nicole Dibala,
......................... Samantha Schireson, Erin Schwindt, Teresa Yurchis

*This student has undertaken this assignment as the culminating creative project to satisfy the thesis requirement for their Bachelor of Fine Arts Degree.
Director’s Notes

“Love’s Labor’s Lost” is a luxurious dessert of a play about several things.

The play is about the giddiness of being young and foolish and falling head-over-heels in love but ultimately having to come to terms with the weight of love’s obligations. The play is a touching commentary on the transition from the unthinking intoxication of youth to a dawning awareness of the obligations of maturity.

It’s about exuberantly youthful characters making grandiose oaths and vows and learning how difficult it can be to keep them.

And, yes, “Love’s Labor’s Lost” is also a satirical treatment of the ceaselessly varied ways human beings use and abuse language and words. Many of the characters use language like Silly Putty, twisting and shaping it to their own purposes. Others use it beautifully and eloquently. Shakespeare lived in a world where the ability to exhibit verbal and poetic dexterity was valued supremely, and in “Love’s Labor’s Lost,” he lampoons the clever, the pretentious, and the clueless, all across the spectrum.

Among Shakespeare’s works, “Love’s Labor’s Lost” was much neglected during the eighteenth and nineteenth centuries. A tradition in twentieth century Shakespeare criticism has emerged in which some critics have come to view “Love’s Labor’s Lost” as an “experimental” play, in which Shakespeare confounds audience expectations for the happy resolutions of traditional romantic comedy (“Our wooing doth not end like an old play,” Berowne says near the end, “Jack hath not Jill”). And the play leaves subtly unanswered the question of whether the young lords will fulfill the terms and obligations imposed on them for “a twelvemonth and a day.”

I want also to make note of Shakespeare’s ingenious characterization of the young ladies from the French Court visiting Navarre. Yes, they match the young lords mock for mock at each juncture of the merriment and enjoy themselves immensely, but they are intelligent, smart, thoughtful and funny. Significantly, they are far more nuanced in their views of life’s trials and travails than the young lords. They have a great sense of their own value as women. This sense of their worth teaches the young lords a thing or two.

– Dale Luciano
William Shakespeare was baptized on April 26, 1564. There is no record of his actual birth date. Some scholars speculate that his birthday would be the 23rd of April because his baptismal record was in Latin, implying baptism in the Catholic Church. He was born in Stratford-Upon-Avon and died there on April 23, 1616. There isn’t much documented information about his personal life except his marriage at the age of 18 to Anne Hathaway. They had three children, Susanna and twins Hamnet and Judith.

His writing career extended from 1590 with his earliest plays (“Henry IV Part 2” and “Henry IV Part 3”) until his “retirement” in Stratford in 1613 (with his last works “Henry VIII” and “Two Noble Kinsmen”). Shakespeare’s work has been categorized by scholars into periods. The first period, classified as the comedies/histories period, spanned the 1590s. The second period, from the late 1590s and early 1600s, marked the integration of tragedy into his work and was the period when many of his tragedies appeared. His tragicomedy or romantic period comprised the end of his career from 1608 to 1613. It is believed that Shakespeare collaborated with at least one other playwright on the plays written during this phase.

“Love’s Labor’s Lost” was written in 1595 or 1596 toward the tail end of Shakespeare’s comedies/histories period. The play was first performed at Court for Queen Elizabeth close to Christmas in 1597, and it was published for the first time in quarto in 1598.

This is one of the few plays in the canon that have no obvious source or origin for the story and is wrapped up in riddled language that to this day has not been definitively interpreted, which is why it is a play that is rarely produced. It is one of the most complex plays in terms of the language and often takes a great deal of listening, deciphering and breaking down before it can be absorbed. But for anyone with a keen ear and a love of Shakespeare’s wit, “Love’s Labours Lost” is a literary treasure in which new things can be discovered almost endlessly.

It shares plot conventions with some of the other plays in the canon, like the use of disguise, mistaken identity and a clown or clownish figure. However, there are many components of the play that are unique to “Love’s Labor’s Lost.”

This is a play that revels in the English language and is deliberately intellectual. It is a play about words, in a language that Shakespeare masters and at times invents. It is a play about the absurdity of love language (sonnets) written primarily in verse and sonnets!

It is verbose in the highest sense of the word, where language is a high art form used as a means of self-criticism and is manipulated by the playwright to the extent that it is almost like a linguistic rubrics cube waiting for those matched in wit and fervor to come play.

—Mya Brynn Ewing
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Love's Labor's Lost Student Bios

Justin Samuel Cowan (Don Armado) is a sophomore at SOU, originally from Portland, Ore. Credits at other theatres include Syme in “1984,” Max in “Lend Me A Tenor,” and Jesse Vanderhof in “Promises, Promises” at the Camelot Theatre.

Robert Erickson (Sound Designer) is a sophomore at SOU, originally from San Ramon, Calif. Previous SOU credits include Sound Designer for “Dick Whittington and His Amazing Cat,” Sound Engineer for “Ring Round the Moon,” Sound Run for “Hunting Cockroaches,” and “Many Moons.”

Curtis Goodman (Assistant Director) is a senior at SOU, originally from Newberg, Ore. Previous SOU credits include Assistant Director for “An Enemy of the People” and Director for “Endgame.” He is a graduate of the San Francisco Clown Conservatory and performed in Lunatique Fantastique’s Executive Order 9066 and in a circus showcase with the Pickle Circus.

Daniel Haskett (Assistant Technical Director) is a junior at SOU, originally from Sacramento, Calif. Previous SOU credits include Master Carpenter for “An Enemy of the People” and Assistant Scenic Designer for “Anna in the Tropics.” Credits at other theatres include Scenic and Lighting Designer for “Picasso at the Lapin Agile” and “Beauty and the Beast” at Lions Pride Players Theatre.

Brennen Johnson (Dumaine) is a senior at SOU, originally from Gig Harbor, Wash. Previous SOU credits include Pluckenhenn in “Dick Whittington and His Amazing Cat,” Townsperson/Ensemble in “An Enemy of the People,” Ensemble in “Urinetown,” and Fergus in “Finding the Sun.”

Jenna Johnson (Maria) is a senior at SOU, originally from Jacksonville, Ore. Previous SOU credits include Charlotte in “Dick Whittington and His Amazing Cat,” Pomona in “Metamorphoses,” Paretta in “Many Moons,” Princess Pure Reason in “The Phantom Tollbooth,” and Bernadette in “Raised in Captivity.”

Isaac Kosydar (Longaville) is a junior at SOU, originally from Siletz, Ore. Previous SOU credits include Townsperson in “An Enemy of the People,” Cigar Maker in “Anna in the Tropics,” and Dwight in “Dead Man’s Cell Phone.” Credits at other
theatres include The Beast in “Beauty and the Beast,” The Scarecrow in “The Wizard of Oz,” and The Rabbi in “Fiddler on the Roof” at Coastal Acts Productions.

**Roxanne Miftahittin** (Paint Charge) is a sophomore at SOU, originally from Ashland, Ore. Previous SOU credits include Paint Charge for “Dick Whittington and His Amazing Cat,” Paint Crew for “Ring Round the Moon,” “Metamorphoses,” and Costume Crafts Crew for “Many Moons.”

**Katherine Allison Nowacki** (Costume Designer) is a junior at SOU, originally from Pleasant Hill, Calif. Previous SOU credits include Costume Designer for “An Enemy of the People,” Assistant Costume Designer for “Women of War,” and Draper for “Metamorphoses,” and “Many Moons.” Credits at other theatres include Costume Designer for “The Yellow Boat” at Insight Out Theatre in Portland, Ore.

**Tara Watkins** (Moth) is a junior at SOU, originally from Medford, Ore. Previous SOU credits include Capulet in “Ring Round the Moon,” Midas’ Daughter and Others in “Metamorphoses,” Princess in “Many Moons,” and Hamm in “Endgame.” Credits at other theatres include “Bullshot Crummond,” “Meet Me in St. Louis,” and “The Grapes of Wrath” at the Camelot Theatre.

**Mallory Wedding** (Katherine) is a sophomore at SOU, originally from Napa, Calif. Previous SOU credits include Rebecca Stockman in “An Enemy of the People,” and Clov in “Endgame.” Credits at other theatres include Viola in “Twelfth Night” and Belinda Blair in “Noises Off.”

**Ryan West** (Costard) is a senior at SOU, originally from Gresham, Ore. Previous SOU credits include Hob in “Dick Whittington and His Amazing Cat,” Mathematician in “Many Moons,” Ezra Chater in “Arcadia,” Sampson/Apothecary in “Romeo and Juliet,” Maxime in “Hotel Paradiso,” and Edward Fudge/George Moule in “Entertaining Strangers.”

**Laura Wiley** (Lighting Designer) is a senior at SOU, originally from Milwaukie, Ore. Previous SOU credits include Lighting Designer for “Many Moons,” “An Enemy of the People,” and “W.A.S.P.” Credits at other theatres include an internship in the OSF Lighting Department.
Production Crew - Both Shows

Production Manager ............................................ Sean O’Skea
Technical Director ............................................ Ezra Severin
Costume Shop Supervisor ................................. Laurie Kurutz
Costume Crafts Supervisor .......................... Deborah Rosenberg
Assistant Production Manager ......................... Katie Torcom
Assistant Costume Shop Supervisor ................. Erik Brown,
................................................................ Hannah Stellmacher
Costume Crafts... Cody Ball, Megan Breedlove, Teresa Lascala,
.......................... Brittney Spady, Irene Vipperman, Jessie Weigel
Draper ................................................. Molly Braithwaite, Sereena Ojakian,
.................................................. Bradly Sosinski, M organa Spake
First Hand ..................................... Zachary Centers, Susie Gabumpa, Phaedra Harris,
........................................ Amy Rogers, K iova Staley, Kelsey Williams
Stitchers ................................... Cassandra Carper, A manda-Paige Daly,
........................................ Colin Green, Rachel Klug, Sonia Paauwe,
.................................................. Carly Parce, Natalie Scott
Paint Crew ........................ Chelsea Acker, K atie Pitman, Elsbeth Poe,
........ Natalie Sharp, Renea Smith, M ariko Thomas, Joe Wegner
Props .......................... G abe Behrmann, Robert Chikar, Christopher Cook,
........................................ Nicholas Rementeria, Shadee Vossoughi,
.................................................. H annah Wagenblast, Victoria Weber
Playbill Dramaturg................................. M ya E wing
House Managers .............................. Linnea Jefferson, Joanna Ortiz
Ushers ......... Ashleigh Bragg, Emily Caldwell, K aitlin Humphreys,
........ Solstice M allory-M cCarty, Jennifer Rader, Sophia Soberon
Gala Crew ................................. Danielle Chaves, Jake Feller
Lobby Display Head .................................. K im Freimoeller
Lobby Display .................................. Lauryn Hochberg, M onica Keaton
Key Wrangler ................................. J onathan Stinson
Shop Steward ................................. K evin G oss
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Danielle Chaves, Curtis Goodman, Hannah G renfell, Tim Homsley, Kristin Lake, Katie Nowacki

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Kryssa Bush, Kim Freimoeller
Roxanne Miftahittin, M organa Spake

Departmental Award for Noteworthy Achievement in Theatre
Gabriel Behrmann, Molly Braithwaite, Daniel Haskett, Corynne Haslach, Pam M erten-Hindorff, Ryan Nicolai, Sereena Ojakian, Danielle Pecoff

Departmental Award to Encourage Students Who Have Demonstrated Skill, Potential and Dedication
Winston Bischof, Robert Chikar, Robert Erickson, James Larson, Teresa L aScala, Aislyn M arshall, Steven Sagert, Tara Watkins, M allory Wedding
ICARUS
by
Edwin Sánchez

Director: Jimmy Garcia
Assistant Director: Danielle Pecoff
Scenic Designer: Ryan Nicolai
Costume Designer: Caitlin Bedford
Lighting Designer: Maxwell Bowman*
Sound Designer: Chris Sackett

Scene:
The present. On a beach.

Length:
Two hours and twenty minutes
including one fifteen-minute intermission

Produced by special arrangement with Broadway Play Publishing Inc.
The script to this play may be purchased from B P P I at BroadwayPlayPubl.com

*This student has undertaken this assignment as the culminating creative project to satisfy the thesis requirement for their Bachelor of Fine Arts Degree.
Cast

ALTAGRACIA ...................................................... Hannah Grenfell

BEAU ...................................................................... Jorge Paniagua*

MR. ELLIS ................................................................. Dave Demuth

(THE) GLORIA ................................................... Ashley Reverman

PRIMITIVO .......................................................... Tony Kupsick

*This student has undertaken this assignment as the culminating creative project to satisfy the thesis requirement for their Bachelor of Fine Arts Degree.

NOTICE: Flashing strobe lights are part of the Icarus production.
“It’s wild, wacky and weird… thick enough with fog on the moors, creatures at doors and things that go bump in the night to keep you howling ’til midnight.” Daily Courier

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Icarus Production Crew

Stage Manager .................................................... Stephen Abts
Assistant Stage Manager ...................................... Jamie Thomas
Fight Choreographer ........................................... Kristin M un
Production Assistant ......................................... Adam Johnson
Assistant Technical Director .................................. Winston Bischof
Assistant Costume Designer ................................. Kaylyn Kilkuskie
Assistant Lighting Designer .................................. Maria Buzard
Assistant Sound Designer ..................................... Suzanne Rose
Assistant Sound Designer/ Engineer ......................... Cole Sutera
Assistant Master Carpenters ........ Shayne Hanson, Kolio Kolev
Carpentry ..................................................... Robert Hastings, Kevin Novotny
Paint Charge .................................................... Victoria Miller
Props Master .................................................... Amanda M. Patt
Makeup Supervisor ............................................ Rose A. Blackford
Hair and Makeup Crew ...................................... Alessandra Fritz
Wardrobe Supervisor ........................................ Meagan Kirby
Wardrobe Crew .............................................. Rose Shaw, Jeremiah Pyland
Master Electrician .......................................... Maya Michele Fein
Light Hang Crew ............................................ Garrett Alden, Sean Minor,
 ..................................................... Robyn Pucay, Ian Shepherd, Kevin Young
Sound Engineer ................................................ Tamara Burgess
Sound Operator ............................................... Aaron Postma
Run Crew ..... Tyler Below, Samantha Grafton, Cymry Reardon
Director’s Notes

“Icarus” is a commentary on beauty, love, and dreams: the dream of being beautiful, the dream of being loved, and those dreams that are best buried in the sand.

The play is based on the Greek myth of Icarus – the hero who flew toward the sun with wings held together by wax. He flew too close and melted his wings. While the Icarus myth is traditionally interpreted as a symbol of poetic aspiration and the pursuit of dreams, Sánchez’s “Icarus” adds a new layer to the myth by also illuminating the flip side of dreams and beauty: disappointments and ugly realities.

This story brings together a motley brood of five characters, all of them damaged, physically or otherwise, by birth or circumstance, as they grasp for their last chances. Primitivo, a young man beset by a contorting palsy has been sprung from the hospital by his sister, Altagracia, whose face is disfigured by a bruise-colored blotch. They hold on tightly to their shared dream in order to keep each other alive. They are like two damaged trees leaning on and supporting one another for survival. Broke and homeless, they break into an empty beach house with help from Mr. Ellis, who holds firmly to his suitcase “filled with all the dreams.” And in tow, is his stuffed dog, Betty.

But problems ensue when a stranger in a ski mask, who also stakes his claim to the empty beach house and who can’t stand what he sees when he looks in the mirror, arrives. The harsh light of “the real world” shines into their fragile, carefully constructed world. The themes of beauty and dreams are further developed through the character of The Gloria, a fading actress whose only strength lies in her physical beauty that is waning fast.

Icarus is a story about these outcasts who discover just how much they’ll give – and give up – for love.

- Jimmy Garcia
Edwin Sánchez’s “Icarus”

“Icarus,” like other of Edwin Sánchez’s works, deals with the struggle to find beauty and strength, how it can be found in unexpected places, and the search to find our purpose in the world. It’s also about how to assert our existence while surmounting setbacks and limitations.

When Sánchez first heard the Greek myth about Icarus, he considered Icarus arrogant and that his “fate” befitted his character. Daedalus, father of Icarus, made wings of wax and feathers for Icarus so he could flee from exile. Daedalus cautioned him to stay a safe distance from the water (as the mist from the sea would weigh down the wings) and from the sun (as sun’s rays would cause the wax to melt).

But a zealous Icarus flew too close to the sun and the wings melted, plunging him from the sky into the ocean, where he drowned. Sánchez pondered the myth meticulously and realized the story of Icarus is more about the human struggle to rise above the things that oppress or limit us in life and about the power (both uplifting and heartbreaking) of dreams.

Edwin Sánchez was born and raised in Puerto Rico. He moved to New York City in the 1980s. Sánchez pursued a career as an actor but never felt much fulfillment because the acting world had little to offer Hispanic actors and actresses at the time. This realization sparked a desire in him to write characters that were not seen often in contemporary drama.

Sánchez has commented that he has always felt like an outsider (being Hispanic and gay) and that his characters are very much outsiders too, who by the end of a play, have found a way in. He received many prestigious accolades in the theatre community for his work, including the 1993 Eugene O’Neill Scholarship, the 1994 Princess Grace Playwriting Award, the 1994 ASCAP Cole Porter Award, and a grant from the Kennedy Center’s Fund for New American Plays. Sánchez graduated from the Yale School of Drama.

His dedication to writing “good” roles for Hispanic actors and actresses has given birth to characters that were practically absent in dramatic literature 20 years ago. His plays characteristically tackle issues that affect every human being at some point in their lives. Since the mid-1990s, Sánchez keeps offering us lovely, honest, human, imaginative, and extremely sympathetic plays that inspire us to reach for the sun.

–Mya Brynn Ewing
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Icarus Student Bios

Caitlin Bedford (Costume Designer) is a junior at SOU, originally from Juneau, Alaska. Previous SOU credits include Assistant Costume Designer for “Anna in the Tropics” and Draper for “Many Moons and Ring Round the Moon.” Credits at other theatres include acting at Juneau Douglas High School and participation in Juneau’s Wearable Art show.

Rose A. Blackford (Makeup Supervisor) is a junior at SOU, originally from Lodi, Calif. Previous SOU credits include Prop Crew and Stitch Crew. Credits at other theatres include Stage Manager for “Dark of the Moon” at San Joaquin Delta College.

David Demuth (Mr. Ellis) is a junior at SOU, originally from Sunnyvale, Calif. Previous SOU credits include Morten Stone in “An Enemy of the People.” Credits at other theatres include Owen in “The Foreigner” and Pedro in “Man of La Mancha” at Leavenworth Theatre Company.

Maya Michele Fein (Master Electrician) is a junior at SOU, originally from Gig Harbor, Wash. Previous SOU credits include Assistant Lighting Designer for “Anna in the Tropics,” Co-Lighting Designer for “Sailor’s Song,” Light Crew for “Urinetown,” and “Metamorphoses.” Credits at other theatres include Assistant Director for “Brigadoon” at the Camelot Theatre.

Jimmy Garcia (Director) is a senior at SOU, from Los Angeles, Calif. Previous roles at SOU include Santiago in “Anna in the Tropics,” Cinyras/Zeus in “Metamorphoses,” Mr. McQueen in “Urinetown,” Friar Lawrence in “Romeo and Juliet,” and Aniello in “Hotel Paradiso.” Credits from other theatres include Tony in “A View from the Bridge” and Ensemble in “Othello” at the Oregon Shakespeare Festival, and Primitivo in “Icarus” at the Miracle Theatre in Portland.

Hannah Grenfell (Altagracia) is a senior at SOU, originally from Aspen, Colo. Previous SOU credits include Myrrha in “Metamorphoses,” Jean in “Dead Man’s Cell Phone,” and Secretary/Townsperson in “An Enemy of the People.” Credits at other theatres include Ariel in “The Tempest” and M ade am de Tourvel in “Les Liasons Dangereuses.”
Icarus Student Bios, continued

Tony Kupsick (Primitivo) is a senior at SOU, originally from Gresham, Ore. Credits at other theatres include Baby John in “West Side Story,” “Pirates of Penzance,” and “Godspell.”

Ryan Nicolai (Scenic Designer) is a junior at SOU, originally from Beaverton, Ore. Previous SOU credits include Assistant Scenic Designer for “Ring Round the Moon,” “Urinetown,” “Hunting Cockroaches,” as well as Paint Charge for “Anna in the Tropics,” “Urinetown,” “Arcadia,” and “Swimming in the Shallows.”

Danielle Pecoff (Assistant Director) is a junior at SOU, originally from Lewiston, Idaho. Previous SOU credits include Elsie in “The Philadelphia Story” and Marian in “Absurd Person Singular.” Credits at other theatres include Claire in the After Hours Theatre Group production of “Proof,” Assistant Director of “West Side Story” for the Oregon Conservatory of Performing Arts and Director/Writer of “In Someone Else’s Skin” and “The Adventure of the Lost Ornaments.”

Ashley Reverman (The Gloria) is a junior at SOU, originally from Tigard, Ore. Previous SOU credits include Cybil in “Private Lives,” Maggie in “Lovers,” and Townsperson in “An Enemy of the People.” Credits at other theatres include Amy in “Little Women” and Mercutio in “Romeo and Juliet” at the Oregon Children’s Theatre, Catherine in “Proof,” and Kate Keller in “The Miracle Worker.”

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