The Day I Walked Off the Motherf**king Stage: Shakespeare to Stephen Adly Guirgis

Christopher Markus Hecke
University of Arkansas, Fayetteville
The Day I Walked Off the Motherf**king Stage:
Shakespeare to Stephen Adly Guirgis

A thesis submitted as partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Drama

by

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North Greenville University
Bachelor of Arts in Theatre, 2008
North Greenville University
Master in Business Administration, 2010

May 2016
University of Arkansas

Professor Amy Herzberg, M.F.A.
Thesis Director

Professor Jennifer McKnight, M.F.A.
Committee Member

Professor Mavourneen Dwyer, M.F.A.
Committee Member
Abstract

This thesis represents the culmination of my craft as an actor, through the collection of production material from *Twelfth Night*, and *The Motherfucker With The Hat*, headshot, resume, website link and my personal statement of artistry.
Acknowledgements

Special thanks to the University of Arkansas’ Theatre Department. Theatre is the art of collaboration, and as a reflection of that relationship I have benefitted from every branch in the program:

Thank you to Amy Herzberg, who honored her promise and belief by waiting two years.
Thank you to Michael Riha, who fought for our class with tenacity and compassion.
Thank you to Mavourneen Dwyer, who granted an over-zealous student patience.
Thank you to Michael Landman, who invested generously and tirelessly in me.
Thank you to the Costume department, who only cut my hair to make me look good.
Thank you to the Design/Tech teams, who brilliantly lighted/designed for olive skin.
Lastly, a special thanks goes to the true forgers of this degree, my colleagues and graduate mates: Bill Rogers, Britney Walker-Merritt, Damian Dena, Guadalupe Campos, and Stephanie Faatz Murry. Three years is far too short a time to live amongst such excellent and admirable artists.
Dedication

This thesis is dedicated to my mother, Vera Lucia Pinheiro Hecke, who sacrifices her entire spirit to allow her children to live full and fulfilled lives. A further dedication is extended to Rebeccah and Rachel, my two younger sisters, whose work-ethic and passion I ever strive to rival.
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Introduction

When an actor treats their craft like a detective treats a crime scene, or an archaeologist treats an unknown object buried in sand, the art of acting becomes an elevated study of humanity. Ludwig van Beethoven is quoted as saying, “Don’t only practice your art, but force your way into its secrets, for it and knowledge can raise men to the divine.” When text and character are treated as complex, delicate, and worthy of tireless exploration, an actor becomes more than a performer; -they become a vessel for the ritual of man reaching out for divinity.

My approach to acting the roles of Malvolio, in William Shakespeare’s Twelfth Night, and Jackie, in Stephen Adly Guirgis’ The Motherfucker With The Hat, despite the difference in period, style, themes, and poetry, embodied forcing my way into the secrets of each author’s work.
Statement of Artistry

It is my unwavering belief that the fruits of an artist’s toil are two-fold, and manifested in separate, though connected, realms: rehearsal, and performance. The connective tissue between the two is the underlying currency of relationship. In the former, an actor must communicate, collaborate, sacrifice, invest, suffer, fail and love the other artists involved in a project or piece. In the latter, the actor embraces the symbolic and literal tearing back the curtain to this process, and revealing its vulnerable state to audience members.

The benefits of such a process are carved out of the process itself. In rehearsal a sense of ensemble or community, (though, I prefer family), is built, which is then extended to an audience as if to say, “We are you, and you are us. Come and commune with us for a while.”
Headshot

Photo courtesy of Josh Norris Photography
## Chris Hecke

### Theatre

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<td>Bill</td>
<td>Spartanburg Little Theatre</td>
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<td>Sada</td>
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### Film/TV/Commercial

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<td>Studio MDS, Sao Paulo</td>
<td>Edson Oda</td>
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<td>Philemon</td>
<td>Independent Film</td>
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### Training

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<td>Dialects</td>
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<td>BA in Theatre</td>
<td>North Greenville University</td>
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Website

hecke.mixform.com
Twelfth Night Program

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Every gift, no matter the size, is instrumental in helping us provide an
environment where students can excel to their fullest potential with the
latest technology, opportunities to work with guest artists, and
adequate materials necessary to create our sets, lights, and costumes.
Our future success depends on the involvement of our friends and
supporters like you!

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Directed by:
JENNY MCKNIGHT

Scenic & Projection Design: KIAH KAYSER
Costume Design: PATRICIA J. MARTIN

Lighting Design: IACOUELNY R. COX
Sound Design: JACOB HOFER
MEET THE CAST

Dear Theatre Friends

Welcome to the second production of our 2015-16 Mainstage Season. I am certain that you will enjoy seeing faculty director Jenny McAlpin's rendition of William Shakespeare's Twelfth Night not in Illyria, but in New Orleans during Mardi Gras at the beginning of the 20th Century. I know they've all had a wonderful time working on this classic piece and are eager to share it with you.

I am often asked, "How do you pick your seasons of shows for the University Theatre?" The short answer is this: It's not easy! When the faculty begins the process of selecting a season for the University Theatre stage, many, many factors must be considered, however, as an exercise in brevity, I will only discuss two. First and foremost, the students who make up the Department of Theatre are our primary concern. As educators, we work to identify just the right pieces that will challenge and inspire our students to become the best theatre artists they can as they develop their skills as designers, actors, technicians, directors, and playwrights. The students' best interests are front and center as we make our way through hundreds of scripts each year in search of the "right" plays and musicals. It's not an easy task, but our faculty takes very seriously.

Second, and equally important, is you, the audience. We understand that there are many live theatre options in the Northwest Arkansas community, and we work very hard to stand out amongst a very exciting crowd. I'm sure we can all agree that live theatre first and foremost should be entertaining. Attending live theatre is a wonderful way to set aside the rigors of daily life, which tends to be filled with business meetings, household chores, paying bills, and soccer practices. These activities monopolize our day and the idea of spending a couple of hours in a darkened theatre (with a couple hundred of our closest friends) watching live entertainment is an excellent respite from all of those stresses.

However, we also believe that it is our obligation to provide an opportunity for audiences to be challenged; to be provoked; to be inspired; and ultimately, to be changed. We hope that by seeing our productions - created by the next generation of world leaders in the arts and beyond - you are moved to engage in a dialogue about the world in which we live, and perhaps, even more importantly, the world we will leave to those who come after us. Some of our productions this year will push that envelope in what I believe to be a very healthy and appropriate way.

This year's season is an exciting collection of works written by such artists as Noel Coward, William Shakespeare, Sarah Ruhl and Billie Jo Armstrong & Michael Mayer. It is safe to say that most of our audience members will know one or perhaps some, but most likely not all of these authors. What is also safe to say is that each show this season will entertain, challenge, and delight audience members of all ages, interests, and backgrounds. There is truly something for everyone.

Thank you for your patronage and hope to see you at the theatre!

Michael J. Riha
Chair of Theatre
Staff for the Production

Stage Manager: Cole Wepner
Assistant Stage Manager: Molly Henderson
Musical Director: Andrey Ohlen
Assistant Costume Designer: Melissa Hall
Fight Choreographer: Deanna Duna, Adam Rose
Technical Director: Grant Goodman
Original Music Composer: Austin Reisch
Dance Consultant: Hadii Alloin
Properties Master: Jordan Salfinger
Choreographer: Joseph Fahey
Master Electrician: Emily Clarkson
Lighting Board Operator: Esther Bouchet
Sound Board Operator: Emily Riggs
Production Operator: Lamar Crosby
Rae Crew: Tucker Pettigrew, Ian Precious
Wardrobe Crew: Lauren Walker
Wardrobe Crew Head: Jeremy Godard
Props: Melissa Ferguson
Kathy Martin, Liz drew, Stance Strome, Jocelyn Wu

METE THE CAST

MEET THE CAST

Special Thanks To...

Jason Burnow, David Furr, Ruby Kemp, Robin Okimoto

UNION MARCARE

Staff for the Department of Theatre

Chair of Theatre: Michael J. Rhea
Vice-Chair of Theatre: Patricia J. Martin
Theatre Office Manager: Barbara J. Spring
Production Manager: Joseph Millet
Technical Director: Weston Widerson
(ibid)
Costume Shop Manager: Valerie Lang
Theatre Business Manager: Ashley Coben
Box Office/In-House: Michele Conway,
Meghan McElroy, Paul McElroy

Coming Up in the Spring...

The Metred/f**k with the Hat:
by Stephen Adly Guinan, February 4-7
Global Campus Theatre, 2 E Center St

Hedda Gabler by Henrik Ibsen:
Adapted by Christopher Shinn, March 10-13
Studio 404, Kipling Hall

Eurydice by Sarah Ruhl:
February 19-28
University Theatre, Fine Arts Center

Green Day’s American Idiot:
April 15-24
University Theatre, Fine Arts Center

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DIRECTOR’S NOTES

When producing a play by William Shakespeare, many directors choose to set the play in a more contemporary time and place than the playwright intended, to illuminate the themes, relationships and spirit of the play to a modern audience. I’ve chosen New Orleans: a vibrant waterfront city, prone to storms, with a rich cultural heritage and adventurous, fun-loving, passionate and resilient people.

During the early years of the 20th century, folks of all ethnic and cultural backgrounds lived together in what jazz musician and New Orleans historian Winton Marsalis calls not a “melting pot,” but a “gumbo.” At that time, Jazz was beginning to emerge as a musical form in its own right, improvised from origins in blues and ragtime. And the social structure of those in power and those who served them was extremely important. Not to mention New Orleans carnivals, the history of legal prostitution in Storyville, gambling, jazz funerals, the French Quarter, The Garden District, mariners, pirates…

As we rehearsed the play and honed our design ideas, we uncovered even more parallels between 1900s New Orleans and Shakespeare’s Illyria.

Thanks for joining us – we hope you’ll enjoy the trip as much as we have!
- Jenny McKnight

GETTING TO KNOW...

Kiah Kayser, Scenic & Projection Designer

Who is Kiah Kayser?
I am a second year MFA scenic design candidate from a tiny town in Minnesota that my friends enjoy calling “south Canada.” I love hanging out with the grad family here in Arkansas and shamelessly watching How to Get Away with Murder. Also I would like to extend the biggest shout out and gratitude towards the grad/shop family: They are truly some of the most supportive people I know.

How did you get interested in design?
I grew up doing community theatre with my family and building sets with my dad. That’s where that theatre bug first really bit. What really got me interested in design was taking a theatre practicum class in my undergrad at Iowa State University. I got to paint every so often and I showed interest in it, so they hired me to work in the scene shop the next year. I kept painting and then people wanted me to design. I fell in love with the idea of having to create an exciting world for the actors to work in while still supporting the story.

What do you wish people knew/understood about scenic design?
I wish people knew that putting on a show takes an insane amount of people working together. There are so many people that work on each show, that have a stake in it. They all have to make decisions while keeping in mind the other people they are working with and also trying to stay true to how they want to tell the story. It’s insane, but very wonderful and rewarding at the same time because there is such a sense of achievement when it is all put together.

If you could design any show, what would it be and why?
If I could design any show, I would love to do Macbeth. I am a big fan of Shakespeare and being able to deal with the magic and turmoil of Macbeth would be quite fun. I would also really love to do Guys and Dolls because I have never done a musical before and that show is so fun and has this nice classic sense to it.

What do you plan to do after you receive your MFA?
After I graduate I plan on working as a freelance painter/designer for a while and then hopefully teaching.

If you were not in theatre, what would you want to do?
If I were not in theatre, I would love to at least be teaching. Seeing others discover things and really let those thing “click” is a fascinating process. Seeing the lab students work and learn in the theatre has brought me such joy. Their energy and passion reminds me constantly of why I wanted to do theatre in the first place.
WHO’S WHO IN THE PRODUCTION

Jacquelyn R. Cox (Lighting Designer) is from Chattanooga, TN. She is a 3rd Year MFA Lighting Designer with her BA Political Violence and Peace Studies and Theatre. Her previous credits include: Oedipus, Tribe Theatre; Peter and the Starcatcher, City Equity Theatre; The Little Mermaid, Alabama Shakespeare Festival (ALS); The Foreigner, University of Arkansas; Carrie the Musical, Birmingham-Southern; Godspell, University of Arkansas; and Tribes, University of Arkansas. Since Jacquelyn can’t convince the university to let her take the four-year graduate school plan, she plans to move to New York City to work as an assistant lighting designer. She would like to take the union exam and work out of New York!

Jacob Hofer (Sound Designer) is a 3rd year MFA Lighting Design Candidate from Sioux Falls, South Dakota. He holds a B.S. in Theatre from South Dakota State University. He served as Lighting Designer at SDSU and was the Lighting Head at Prairie Repertory Theatre for the past three summers. He previously designed lighting for The Chairs, Kin, and As You Like It at the University of Arkansas. In the future he plans to move to Chicago or Minneapolis and pursue a professional career in Lighting Design.

Kiah Kayser (Scenic & Projection Designer) is a second year MFA scenic design candidate who is from a small town in Minnesota... or as others like to call it, “south Canada.” Her recent credits at University of Arkansas include her scenic design for Chairs. Kiah got her BA from Iowa State University where some of her design credits include: Romeo and Juliet, A Steady Rain, and God of Carnage. After graduation she plans to become a professional scenic painter and designer.

Patricia Martin (Costume Designer) is a professor, vice chair and head of design for the Department of Theatre at the University of Arkansas, Fayetteville. She has designed costumes for the Southern Theatre Festival, Arkansas Repertory Theatre, TheatreSquared, Idaho Repertory Theatre, Idaho Theatre for Youth, the University of Idaho, and Tulsa University. She has also worked professionally in New York as a draper’s assistant on a variety of Broadway productions and as a cutter for the Colorado Shakespeare Festival and the Utah Shakespearean Festival. Patricia is the recipient of three ACTF design awards and served as Costume Design and Technology Commissioner for USITT from 2002 to 2006.

Ashley Nolen (Makeup Designer) is a senior Theatre major from Little Rock, Arkansas. She was recently seen on the University Theatre stage as Judith in Noël Coward’s Hay Fever. After graduation she plans to stay in Fayetteville to pursue acting and design locally.

CAST

Orsino, Duke of Illyria........................................Damian Dena
Valentine, a gentleman attending on the Duke.........................Grant Addison
Curio, a gentleman attending on the Duke.................................Kane Bailey

Unio, a non-Louting.................................................stephanie e+azz-ney
Sir Toby Belch, uncle to Olivia...............................Bill Rogers
Sir Andrew Aguecheek, a suitor to Olivia.................................Colin Bennett
Malvolio, steward to Olivia.....................................Chris Hecke
Feste, a clown and musician...........................................Keefer Dean Roach

Priest.................................................................Ian Bean
“Starvoid Girl”, prostitute from the Starvoid District..........Camila Restrepo
“Starvoid Girl”, prostitute from the Starvoid District........Maryclare Allen
1st Officer.........................................................Sid Tanner
2nd Officer.........................................................Jordan Martin

SETTING

New Orleans, Louisiana. Turn of the 20th Century.

Twelfth Night will be performed in two acts,
with one 10-minute intermission.

The video taping or other video or audio recording of this production is
strictly prohibited. As a courtesy to other patrons, PLEASE TURN OFF
CELLPHONES AND OTHER DEVICES during the performance.
GETTING TO KNOW...
Jenny McKnight, Director

Who is Jenny McKnight?
I’m a director, actor, teacher, wife, daughter, sister, sports fan, introvert, pescatarian, and reader, seeker of balance in all things. Not necessarily in that order.

What made you decide to join the faculty here at the University of Arkansas?
I really like the emphasis on collaboration, teamwork, and respect for each individual’s contributions in the approach to classes and productions here at UA. That isn’t always part of every educational environment, but it fuels our Theatre Department.

What is your favorite thing about this production?
Collaborating with the amazing students who are involved, and watching them create a team that’s dedicated to honest, clear, innovative storytelling – it’s been a joy.

Do you prefer acting or directing? Why?
That’s like asking a parent to choose their favorite child! I love them both equally, in different ways. I’m grateful for this opportunity to develop my directing skills and further explore the ways in which my acting experiences inform my directing approaches... and vice-versa.

If you could play any role in the world, what would it be?
A Tennessee Williams heroine: Alma Winemiller, Hannah Jolkes, Blanche Dubois...

If you could direct any show, what would it be and why?
A Harold Pinter play: Old Times, The Birthday Party, Betrayal...

If you could tell the audience one thing before they see this show, what would it be?
I’d thank each of them for investing the next few hours in a real-time, synchronous, shared experience. I’d invite them to leave their own world for a while and fully immerse themselves in the world of Shakespeare’s [and their own] imagination.

WHO’S WHO IN THE PRODUCTION

Bill recently appeared in Todd Taylor’s The Jefferson Bubbles with the Block St. Theatre Co. University of Arkansas credits include The Foreigner, Kin, Time Stands Still, Translations and She Stoops To Conquer. His Northwest Arkansas credits include the Dupont series, Radio Dazed; Dracula vs. Old Man Winter (Ceramic Cow Productions), Alley 38 (The Artist’s Laboratory Theatre), Cat on a Hot Tin Roof, Guys and Dolls, Anne of the Thousand Days (Arts Center of the Ozarks) and numerous other productions. Film credits include Four Local News, Neapolitan and Gordon Family Tree. Following graduation, Bill hopes to pursue a career as an actor as well as teach and/or work at a performing arts center.

Trey Smith (Fabian) is a sophomore from Fayetteville, Arkansas. Previous credits include East, Lendall; and Chad in Almost, Maine and Dr. Martin Luther King Jr. in The Mountaintop (University of Arkansas). Seaweed in Hairspray Jnr. (Arts Live Theatre), Jimmy in Almost, Maine (Fayetteville High School). Trey plans to go to graduate school and obtain a Masters of Fine Arts in Acting, then pursue an acting career doing regional theatre.

Sid Tanner (1st Officer) is from Lewisville, Texas, where he received an associate’s degree from Collin County Community College. He has been at the University for 2 years. His previous credits include Bill Sykes in Oliver, Doody in Grease, Jack in Any Number Can Die, and Gus in The Dumb Waiter. Sid plans to be a performer after he graduates.

Ross Wagner (Antonio) is a senior double major in Biology and Theatre from Waldron. He has his Bachelor’s degree in Broadcast Journalism, and was previously seen in The Tempest with the Crude Mechanicals, and The Cherry Orchard, and Godspell at the University of Arkansas. He will be performing in the spring production of American Idiot.

Britney Walker-Merritte (Mania)
Britney is extremely excited to have the opportunity to work on this show! She is original from Houston, Texas. She holds a BA in Drama/TV/Film from Oral Roberts University, a certificate from Los Angeles Film Studies, and is now in her last year pursuing an MFA in Acting from University of Arkansas. Before moving to Fayetteville, she appeared as Aunt Mimi in The Unmentionables and Ariel in The Tempest (Playhouse Theatre). At the University of Arkansas, her credits include Pecola in Bluest Eye, Camae in The Mountaintop, Karen in Poor Relations, Varya in The Cherry Orchard, Intiwar in The Veil, and Kay in Kim. This spring you will be able to see her in the Austen-xxer with the Hot and American Idiot. After graduating, she plans to move back to Houston, Texas to launch her acting and spoken word poetry career.
WHO’S WHO IN THE PRODUCTION

Maggie Harris (1st Gentlewoman) is a junior Theatre major from Fayetteville, Arkansas. She was previously seen in Much Ado About Nothing with the Arts Center of the Ozarks. This is her first University of Arkansas show.

Chris Hecke (Malvolio) is from Sao Paulo, Brazil. He has a BA in Theatre from North Greenville University. Recently, he was seen in Block St. Theatre Co.’s Jefferson Bottles; Spring Awakening, and Hay Fever at the University Theatre and as a member of Rodeo Book Club, a local, long-form, Improv Troupe. He will appear in The Mother**ker with the Hat, as Jackie at the Global Campus Theatre. He plans to audition at UFTA and SETC, and he plans to move to Los Angeles.

Jordan Martin (2nd Officer) is a senior Broadcast Journalism major with a minor in theatre. This is his first main stage show with the UT, but has been in many roles throughout high school and college. He was recently seen in Almost, Maine as Phil and Jimmy. He also played Revered David Lee in The Foregone at the University of the Ozarks. Jordan has been working with the theatre department to produce show promos that have been shared across social media. If you saw the Hay Fever or Twelfth Night promos, that was him! Jordan wants to be a filmmaker and believes that the acting experience will help him in the industry. His first film will be a documentary following the production process of Eurycle. He and his film partner Colin Bennett will premiere the film next fall.

Camila Restrepo (Storyville Girl) is from Fayetteville, Arkansas. She is a junior English major, and was previously working as Assistant Stage Manager for the Cherry Orchard, and The Foreigner. She was last seen as ‘Another Woman’ in “The River” with Ozark Blackbox Theatre Group.

Keefee Dean Roach (Feste) is a senior Theatre major from Trumann, AR. His previous credits are Jesus in Godspell, Otto in Spring Awakening (University of Arkansas), Feste in Twelfth Night, Friar Laurence/Prince/Chorus in Romeo and Juliet (Crude Mechanicals), and The Man in The River (Ozark Black Box Theatre). He has also composed original compositions and done sound design for Kin, Talking Pictures, and No Exit. He looks forward to playing Will in American Idiot in the spring here at the University of Arkansas. Keefee wants to move to Nashville, TN after he graduates to pursue a career in music or any other form of performance art.

Bill Rogers (Sir Toby Belch) is a 3rd year MFA acting candidate originally from nemesis, ie, recent regional credits include TheatreSquared productions of Amadeus, The Quest for Don Quijote (2015 Arkansas New Play Festival), Superior Donuts, Sons of the Prophet, and Sundown Town.

THE STORY OF TWELFTH NIGHT, OR WHAT YOU WILL

Orsino, the Duke of Illyria, is in love with the Countess Olivia. She is in mourning for the death of her brother, so she rejects Orsino’s suit. Another young woman, Viola, has just survived a shipwreck and washes up on Illyria’s shore, fearing that her twin brother has died in the storm at sea. Viola decides to dress as a boy to get work as an attendant to Duke Orsino.

Orsino sends his new servant “Cesario” (Viola in disguise as a boy) to woo Olivia on his behalf. Viola goes unwillingly, as she has already fallen in love with Orsino. Olivia is attracted to “Cesario” and she sends her butler, Malvolio, after “him” with the gift of a ring.

Olivia’s uncle, Sir Toby Belch, her servant Maria, and Sir Toby’s wealthy but gullible friend, Sir Andrew Aguecheek (who is also hoping to woo Olivia) all plot to expose the self-righteous, sanctimonious Malvolio. Maria forges a letter that tricks Malvolio into thinking that his mistress Olivia loves him. Malvolio appears dressed ridiculously, smiling and behaving strangely as he was told to in the letter. Unaware of the trick, Olivia is horrified and has Malvolio imprisoned as a madman.

Meanwhile Viola’s twin brother, Sebastian, having survived the shipwreck, comes to Illyria accompanied by his rescuer Antonio, who is a wanted man in Illyria. Sir Andrew challenges Sebastian to a duel (thinking he is “Cesario”) and Olivia elopes with Sebastian (thinking he is “Cesario”).

Finally, the twins encounter each other, astonishing everyone in town. “Cesario” reveals that “he” is actually Viola, and she and Sebastian celebrate their reunion. The play ends as Orsino welcomes Olivia and Sebastian. Then, acknowledging his own attraction to Cesario, he promises that once she is dressed as a woman again they, too, will be married. Feste sings a final song to conclude the play’s action, and invites the audience to celebrate the restoration of balance to the world of the play.
WHO’S WHO IN THE PRODUCTION

Jenny McKnight (Director) is an Instructor in the Department of Theatre, teaching Acting II, Acting for the Camera, and Theatre Appreciation. As a professional actor, Jenny spent nearly 20 years based in Chicago, and performed at theatres around the country including the Goodman Theatre, Steppenwolf Theatre, Northlight Theatre, Victory Gardens Theatre, Milwaukee Repertory Theatre, Indiana Repertory Theatre, Actors Theatre of Louisville, Arizona Theatre Company, Kansas City Repertory, and many others. Last Spring, Jenny made her TheatreSquared debut in Superior Donuts. Jenny has also taught classes at Indiana University, Oklahoma City University, The University of Alabama, and Wabash College. She is very grateful to have landed in Fayetteville among such courageous and imaginative students!

Grant Addisson (Valentine) is from Cabot, Ar. He is a senior, and was previously seen in Into the Woods at Cabot High School, and Annie and High School Musical at the Cabot Community Theatre. He plans to work in Washington D. C. and then he will go to law school.

Maryclare Allen (Storyville Girl) is a junior theatre major. She is a transfer student and this is her debut on the University Theatre stage! Her favorite credits include: Millie Dillmount in Thoroughly Modern Millie, Amber Von Tussle in Hairspray, Paige Allen in Project Êlan, Judas in Godspell, and Lied Von Trapp in The Sound of Music. She is thrilled to be working with this cast and crew. A huge thank you to my family, friends, and Missy Gipson, they are truly my inspiration!

Kane Bailey (Curio) is a junior Theatre major. This is his first production at the University of Arkansas. In the future, he hopes to make it, as all actors do.

Ian Bean (Priest) is a junior Theatre major from Stillwell, Oklahoma. This is his Mainstage debut, but he was previously seen in Beauty and The Beast at Stillwell High School. He plans to teach theatre in a high school or college, and then move to Los Angeles to pursue an acting career.

Colin Bennett (Sir Andrew Aguecheek) is in his last year of school at the University of Arkansas where he is majoring in Journalism, and minoring in Theatre. This is his 7th production with the U of A with some of his earlier appearances being: George Hastings in She Stoops to Conquer, David Lee in The Foreigner, Sylvius in As You Like It, The Orator in The Chairs, and more. After graduating in the spring he wishes to pursue an MFA in Acting and eventually move to Chicago to find work there. He hopes you enjoy the show and thanks for coming!

Guadalupe Campos (Viola/Cesario) is a 3rd year MFA Acting candidate at the University of Arkansas. Recent credits include ensemble and understudy roles in Amadeus, Hamlet (TheatreSquared) The Quest for Don Quixote and Just Like Us (NWA New Play Festival). University of Arkansas credits include The Cherry Orchard, Kin, Time Stands Still, and The Clean House (University of Arkansas) Romeo and Juliet, The Tempest, Othello, The Seagull, Three Musketeers, The Balcony, Some Girls, and Dracula (University of Texas El Paso). She is a member of "5 Months Pregnant", a local long form improv group and has studied at the UBC Training Center in NYC. Guadalupe holds a BFA in Theatre from the University of Texas El Paso. She will appear in the University of Arkansas’ spring production of The Mother**er With the Hat.

Matthew Travis Clothier (Sea Captain) is a junior from Little Rock, Arkansas. He is a Theatre major with a Business minor. He was previously seen in the Cherry Orchard, The Foreigner, and in the City Hunt Improv group.

Damian Dena (Orsino) is a 3rd year MFA Performance Major and has been in previous University of Arkansas productions including Tribes, Time Stands Still, Poor Relation and The Cherry Orchard.

Elijah DeWitt (Sebastian) is a native Arkansan and a senior in the Theatre Department. Previous University of Arkansas credits include ensemble cast for The Cherry Orchard, and The Foreigner, Lighting Coordinator for God of Carnage, Backstage Crew Chief for Kin, and Light Board Operator for Godspell. After graduating, Elijah intends to pursue a career in the theatre as an actor, designer, director, and playwright so that, hopefully, one will stick.

Stephanie Fastz Murry (Olivia) is a native of Rochester, NY and a 3rd year MFA Acting candidate. She holds a BFA in Musical Theatre from SUNY Fredonia and has worked professionally with companies such as Playhouse on the Square, Charleston Stage, Black Hills Playhouse, Nebraska Theatre Caravan, Hampstead Stage Company and Gyeonggi English Village in South Korea. Previous University of Arkansas credits include She Stoops to Conquer, As You Like It, Godspell and The Foreigner. In her spare time, she teaches Yoga and Zumba. After graduation, she plans to continue performing and teaching.

Tyla Gibson (2nd Gentlewoman) is a senior Journalism and Theatre major at the University of Arkansas. This is her second production with the Theatre Department. Her latest project was Almost, Maine where she played Gayle, Waitress, and Suzette. She will graduate this upcoming spring. Her plans after graduation are to move to Los Angeles to pursue her acting career.
The Motherfucker With The Hat Program

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Every gift, no matter the size, is instrumental in helping us provide an environment where students can excel to their fullest potential with the latest technology, opportunities to work with guest artists, and adequate materials necessary to create our sets, lights, and costumes. Our future success depends on the involvement of our friends and supporters like you!

There is still time to become a 2015-2016 Supporter!
Call (479) 575-6067 or Email theatre@uark.edu.
Dear Theatre Friends,

Welcome to Stephen Adly Guirgis’s prize-winning play, The Mother*쩌or with the Hat (recently nominated for six Tony awards). This edgy, dark comedy is an important addition to our studio series, and we are delighted that you have decided to join us this evening. If you are discovering the Department of Theatre for the first time, I want to welcome you personally to our theatre and ask that you share with me any thoughts you might have regarding our productions. We are so excited that you have chosen to be a part of our “theatre family” and hope you will continue to support the amazing work done by our students, faculty, and staff. If you are a season ticket holder or a returning patron, I want to thank you for your continued support. Theatre without you, the audience, is nothing more than rehearsal. It is your presence and energy that allows our work to come alive.

We recently acquired use of the Global Campus Theatre, and in the past 6 months have seen improvements to the sound and lighting systems that will enhance your audience experience. Although we have mounted smaller events here, this show is the Department of Theatre’s first full production in this venue. Not only is this performance space a welcome addition to our Mainstage home at the University Theatre in the Fine Arts Center, it now also serves the training of our students, home to performance classes for our 140+ undergraduate theatre students, as well as our company of 25 actors, designers, directors, and playwrights in our professional training program. Space has been a premium up on campus, and the new space we allow us to present even more live theatre opportunities for our students and the arts-savvy audiences of Northwest Arkansas. Additionally, we are thrilled to have a presence on the beautiful Fayetteville Square and hope you find the location and venue as exciting as we do.

I do want to address the proverbial elephant in the room – the title of this play. Some of you may have chosen to attend this play based on the title. Some of you may have been apprehensive to attend based on the title. And some of your friends may have elected not to attend based on the title. Although The Mother*쩌or with the Hat could be interpreted as a salacious attempt to incite controversy, I believe the playwright was correct when he shared his thoughts in an interview with the BBC:

“’The title is a blessing and a curse. It’s a curse because sometimes that’s where the controversy begins and ends. It’s a blessing because it’s also a disclaimer. You can’t walk into a play with this title and be offended. What I’d hoped for in London and New York (where it played in 2015 and 2014) is that when you come and see the play you’ll have an experience that transcends your experience of the title.’ Stephen Adly Guirgis.

These words convey our hope as well. We believe the messages within the play are important to everyone in this room. The play is not only about addiction or colorful language or prize or rehabilitation. As Stephen Adly Guirgis explores, it’s about “values of conduct.”

“When we’re younger, our friendships are probably the things that are most important. We have an organized set of rules that we mostly follow. But when we get older, life gets more complicated and those loyalties and values can be broken. I’m interested in what is acceptable behavior amongst friends.” Stephen Adly Guirgis.

Thank you for your patronage, and I look forward to seeing you at the theatre!

Michael Rhine, Chair of Theatre
Staff for the Production
Stage Manager ................. Anna Hope 
Assistant Stage Manager ........ Melissa Ferguson 
Assistant Lighting Designer .......... Jacob Hofer 
Lighting Board Operator ............... Jake Lewis 
Stage Crew .... Collin M. Pancake, McClain Wood 
Wardrobe Crew .... Mary Anne Allen, Gabby Devere 
Poster Design ............... Emily Clarkson 

Special Thanks To...
Alcoholics Anonymous, Debbie Banos, Flex Coreas, Janie Landman, Sean Liddell, McClain Wood, Dr. Javier Reyes and the Global Campus Staff

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CAST
Jackie ........................................ Chris Hocke 
Ralph D ..................................... Damien Deno 
Veronica .................................... Guadalupe Campos 
Victoria ................................... Britney Walker-Merritt 
Cousin Julio .............................. Charlie Rodriguez

Place
New York City

Time 
Present

The Motherfucker with the Hat 
will be performed without an intermission.

The videotaping or other video or audio recording of this production is strictly prohibited. As a courtesy to other patrons, PLEASE TURN OFF CELL PHONES AND OTHER DEVICES during the performance.

The Motherfucker with the Hat is presented by special arrangement with Dramatists Play Service Inc., New York.
WHO'S WHO IN THE PRODUCTION

Michael Rundman (Director) is an Associate Professor of Theatre and Head of the MFA Directing program at the University of Arkansas. Productions directed here include The Foreigner, She Stoops to Conquer, A Midsummer Night's Dream, Othello, Circle Mirror Transformation, Death of a Salesman, All My Sons, Long Day's Journey into Night, and A Midsummer Night's Dream. Professional credits include The 20 Days, Robin Hood (Theatricals), The Sound of Music (Arkansas Shakespeare Festival), All Things Home, Bed and Church Festival (side by side, Christ), It's A Comedy of Errors, The Winter's Tale, and As You Like It (Hampstead Shakespeare Festival). Assistant Directing: Royal Shakespeare Company, The Shakespeare Theatre. Michael holds an MFA in Theatre Directing from Columbia University. He is an Associate of the Society of Stage Directors and Choreographers, and was recently awarded a professional membership by their Foundation.

Seeker Dean Rech (Sound Design & Original Music) is a senior theatre major from Truman, AR. His previous stage credits include Festive in Twelfth Night; Jesus in Godspell; Otto in Spring Awakening; and The Man in the River (Dink Black Box Theatre). He has also composed original music and done sound design for Ask, Talking Pictures, and No Exit. He recently performed as singing role in Green Day's American Idiot the spring. After graduating, he plans to pursue a career as a musician and entertainment.

Alana K. Smith (Assistant Scenic Designer & Properties Coordinator) is a junior theatre major from Birmingham, AL. She has previously done scenic designs for Talking Pictures and Alison Miller, and was the lighting board operator for the Foreigner. After graduation, Alana plans to either attend graduate school or move to Los Angeles to work as a personal assistant in the television and film industry.

Samantha Burrow (Assistant Costume Designer) is a costume technician and designer who was born and raised in New York City. She is currently living and working in New York City for the past 8 years. She spent most of her time working as a dresser for many Broadway shows and also worked as a stagehand at a Broadway costume shop. Broadway credits include: Dr. Zhivago, In the Heights, Regine, Mau Mau, Idlewild, and In the Heights. For the past 4 years, she was working at NYU Tisch School of the Arts as the costume shop manager. Originally from Arkansas, Samantha holds a B.F.A. in drama from the University of Arkansas and an M.F.A. in Costume Design and Technology from Ohio University.

WHO'S WHO IN THE PRODUCTION

Jacephyn R. Cox (Lighting Designer) is a 3rd year MFA lighting candidate from Chattanooga, TN. She holds a B.A. in Political Violence and Peace Studies and Theatre. Her previous credits include Brundibar (Friede Theatern), Peter and the Starchild (City Equity Theatre), The Little Mermaid (Alabama Shakespeare Festivals), Camelot (Birmingham-Southern). In her time at the University of Arkansas, she has designed Twelfth Night, The Foreigner, Godspell, and Tribes. Since January cannot continue the University of Arkansas to see the next-year graduate's school plan, she intends to move to NYC and work as an assistant lighting designer. She would also like to take the union exams and work out New York.

Shawn D. Irish (Scenic & Projection Designer) is the scenic or lighting unit in residence at the University of Arkansas. He designed lighting for the First Production of the Cherry Orchard and scenery for Kim. Professionally, he has designed: Proof, 400 Miles, The Pilgrim, The Path of the Wolf, 20 Days, Underneath the Lintel, Trees and the Night, Dream Boy; The Mystery of Irma Bog, Jacob Marley's Christmas Carol, Moonlight & Magnolias and My Father's War for TheatreSquared. Other recent credits include a new adaptation of Little Women, The Tempest, William and Judith, and Alan Ayckbourn's House and Garden (Playhouse Theatre). The Man Who Fell Over in SCM and The Comic History of the American Rock (Curtis). And Arthur Miller's The Price (Cherrywood Stage). His award-winning lighting design for Big Love was featured in Theatre Design and Technology and American Theatre magazine. He has been awarded Outstanding Scenic Design three times by the Kennedy Center American College Theatre Festival for his work on: 42's Daughter and The Tempest.

Michael Rundman (Assistant Director) is the chair of the Department of Theatre at the University of Arkansas. He attended the University of Wisconsin-Stout where he earned his BA in Technical Theatre and Performance. He went on to receive his MFA from Indiana University in Bloomington, IN. Michael's Broadway credits include Assistant Designer to Philip Tupper Jones on Cry, Dear Lazarus You Can Live Forever and the Metropolitan Opera's 2013 production of Pagliacci. He also worked at the MUNY in St. Louis, MO as the resident Assistant Director and was the Production Designer for the recent national tour of Falstaff on the Roof, which starred Tovah. He is currently the Chair of the Department of Theatre where he has designed sets, projections, and lighting for over ninety-five productions. He is also the author of "Shuttling Your Career as a Theatre Design: Insights and Advice from Leadline Broadway Designers." Michael is a proud member of USA-823.

Britney Walker-Merritt (Vivian) is originally from Houston, TX. She is a 3rd year MFA Acting candidate at the University of Arkansas. Before moving to Fayetteville, she appeared as Auntie in Lion in The Unnecessary and Ariel in The Tempest (Rhys Austin Theatre). Her University of Arkansas credits include Asian Eve, The Mountain Top, Poor Relations, The Cherry Orchard, and Twelfth Night. You will be able to see her again in Green Day’s American Idiot in April. After graduating, she plans to move back to Houston to launch her acting and spoken word career.

Charlie Rodriguez (Ericko Pollo) is a 10 year MFA candidate from Dallas, TX. Previous stage credits include Richard in Richert’s, Gee in Delaney, and Michael Williams in Henry V. Charlie plans to continue doing Shakespeare in the summer while he pursues no MFA, then move either to Chicago or New York after graduation.

Dominic Denu (Ralph D.) is a 3rd year MFA Performance Major. He has been in multiple productions at the University of Arkansas including Tribes, Time Stands Still, Peter and the Wolf, and the Cherry Orchard.

Jacephyn R. Cox (Lighting Designer) is a 3rd year MFA lighting candidate from Chattanooga, TN. She holds a B.A. in Political Violence and Peace Studies and Theatre. Her previous credits include Brundibar (Friede Theatern), Peter and the Starchild (City Equity Theatre), The Little Mermaid (Alabama Shakespeare Festivals), Camelot (Birmingham-Southern). In her time at the University of Arkansas, she has designed Twelfth Night, The Foreigner, Godspell, and Tribes. Since January cannot continue the University of Arkansas to see the next-year graduate’s school plan, she intends to move to NYC and work as an assistant lighting designer. She would also like to take the union exams and work out New York.

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Adam Rose (Flight Choreographer) is originally from Plainview, Texas. He holds a B.S. in Criminal Justice and Sociology, and is trained as a flight choreographer. Previous Credits at the University of Arkansas are The Cherry Orchard, Talking Pictures, As You Like It, and Ladybug Blame at Arkansas Public Theatre. In the future, Adam would like to continue acting and do flight choreography for stage and film.

Atra Hope (Stage Manager) is a native of Bernsville, Arkansas. She found her passion for theatre during a production of Tomoyo at the age of 15. She continued to learn more about acting as she attended Cotney College until her sophomore year of college when a trip to a time of Americans opened her to the wonderful world of technical theatre. Since then, Atra has worked as a stage manager on several shows. Her favorite productions have included WtF (Cotney College), The Mountaintop (University of Arkansas), Charlie and the Chocolate Factory (Time Theatre) and How I Met Your Mother (University of Arkansas), among others. She creates a clean working as a stage manager and possibly attend grad school to study Drama Therapy.

Melissa Ferguson (Assistant Stage Manager) is a senior theatre major from Doniphan, MO. She followed her dream of studying Communications & Theatre from Three Rivers College. Her previous positions include stage manager for The Foreigner and Twelfth Night (University of Arkansas), and costume intern for The Guest of Mr. Dancier and Anaximander (Theatre Squared). She also appeared regularly in shows at Our Town, and Amy Lightning's Sister at Three Rivers College. Melissa will enter the University of Arkansas MFA program in August, and plans to eventually teach high school theatre here in Misk.
Photo courtesy of University Theatre
Permission

To: Graduate School and International Studies, University of Arkansas
From: Ashley Cohea, Business Manager for Department of Theatre

Date: January 20, 2016

Re: Use of Department of Theatre production programs, photos, and publicity materials in thesis publications

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Works Cited


