



ILLINOIS SHAKESPEARE FESTIVAL

The Professional Theatre
at Illinois State University

2025 Season

Artistic Director **Robert Quinlan**



HAMLET

by William Shakespeare

A Midsummer Night's *Dream*

by William Shakespeare

The Importance of Being EARNEST

by Oscar Wilde



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Illinois Shakespeare Festival 2025 Season

Robert Quinlan, Artistic Director

All performances begin at 7:30 p.m. at Ewing Theatre

A Midsummer Night's Dream

by William Shakespeare
Directed by **Kim McKean**

Dates

Wednesday, June 25 (preview)
Thursday, June 26
Saturday, July 5
Sunday, July 13
Thursday, July 17
Sunday, July 20
Tuesday, July 22
Friday, July 25
Tuesday July 29
Friday, August 1

The Importance of Being Earnest

by Oscar Wilde
Directed by **Robert Quinlan**

Dates

Friday, June 27 (preview)
Saturday, June 28
Sunday, July 6
Wednesday, July 16
Saturday, July 19
Wednesday, July 23
Saturday, July 26
Wednesday, July 30
Saturday, August 2

Hamlet

by William Shakespeare
Directed by **Vanessa Stalling**

Dates

Friday, July 11 (preview)
Saturday, July 12
Tuesday, July 15
Friday, July 18
Thursday, July 24
Sunday, July 27
Thursday, July 31

The Illinois Shakespeare Festival is a proud member of Illinois State University,
Wonsook Kim College of Fine Arts, and School of Theatre, Dance, and Film.



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Actors' Equity Association (AEA), founded in 1913, is
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actors and stage managers. Equity seeks to foster
the art of live theatre as an essential component of
society and advances the careers of its members by
negotiating wages, working conditions and providing
a wide range of benefits, including health and pension
plans. Actors' Equity is a member of the AFL-CIO and
is affiliated with FIA, an international organization of
performing arts unions. www.actorsequity.org

Illinois Shakespeare Festival

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Important Information

The taking of pictures or making recordings of
any kind is not allowed in the theatre.

Glass bottles, open containers, coolers, strollers,
and picnic baskets are not allowed in the theatre.

Patrons must refrain from walking on the stage.

Latecomers will be seated at a suitable break in
the play’s action, at the discretion of the house
manager, and only in seats chosen by the house
manager.

Please silence cell phones and other electronic
devices. If you need to be reached for an
emergency, the house manager will assist you.

Smoking is not allowed anywhere on the grounds.

For your own safety, when at Ewing, be sure to
cross the street only at the corner crosswalk at
the light. Please do not walk over to Sunset Road
to cross after the performance.

Rain/Heat Policy

The Festival will make every effort to notify
patrons if a performance needs to be canceled
due to inclement weather prior to the start of
the show, including posting to the website and
Facebook page. The Festival performs through
light showers.

Should any performance be rained out before
the first intermission, patrons may exchange
their tickets for another performance within
two business days. If a performance is stopped
after the first intermission, the evening will be
considered complete, and no ticket exchanges
will be possible.

A Letter from the Artistic Director

Robert Quinlan

“Everything is theatre.”
—Fernando Pessoa

Welcome to the Illinois Shakespeare Festival for
a season that celebrates the power and magic
of live theatre. For my first season as Artistic
Director, I have selected some of my favorite
plays—perennial favorites that resonate with
today’s world. This season also includes two of
Shakespeare’s most famous plays-within-plays,
allowing us an opportunity to reflect on the value
that theatre and the arts bring to our lives.

A Midsummer Night’s Dream awakens our
imaginations by taking us deep into the magical
forest outside Athens. At first, we may find it
hard to believe the play is a comedy, as we meet
characters struggling with serious problems in
love and marriage. However, as soon as magical
fairies begin playing tricks on the lovers, and
a group of “rude mechanical” workmen arrive
on the scene to rehearse a play, we understand
that Shakespeare is taking us on a fantastical
and comical journey. When the mechanicals
finally perform *Pyramus and Thisbe* for the Duke
and Duchess, we see that theatre can entertain,
change, and transform us.

From fairies and clowns to sword fights and
crowns, *Hamlet* propels us into the high-stakes
world of political theatre. The King has been
killed, and Prince Hamlet begins a quest to
discover the truth about his father’s murder. The
vehicle for this investigation is a play called *The
Mousetrap* which Hamlet hopes has the power
to make criminals confess their sins. Of course,
Hamlet itself is a play, and one that asks us to
consider some of the most essential questions
about being human.

Jumping forward to late 1800’s England, Oscar
Wilde’s hilarious play *The Importance of Being
Earnest* uses comedy to examine the blurry line
between truth and fiction. As the characters
attempt to unravel the identity of a mysterious
man named Ernest, the elaborate stories they have
created to keep up appearances yield kernels of
truth they never could have imagined. The joy of
wit and wordplay in Wilde’s dialogue is reminiscent
of some of Shakespeare’s greatest comedies.

Our free Theatre for Young Audience production
is fundamental to our mission of theatre as an
educational tool. This year, Nancy Steele Brokaw’s
Who’s There?!?!? imagines what it might have been
like for Shakespeare’s daughter Judith to see
her dad wrestle with the challenges of writing
a play—and as she steps in to help him, she
learns the importance of telling her own story.
This production entertains kids of all ages while
inspiring the audiences (and artists) of the future.

The theatrical experience at Illinois Shakespeare
Festival begins at the gate and includes the
natural beauty and stunning architecture
of the Ewing Cultural Center, the pre-show
music, dramaturgy presentations, picnicking,
and conversation. This immersive theatrical
experience adds cultural value to our community
and region. I thank you for attending and
supporting theatre under the midsummer skies!



Sincerely,
Robert Quinlan
Artistic Director



A Midsummer Night's Dream

Synopsis by Kee-Yoon Nahm

Athens is abuzz with preparations for the wedding of the ruler **Theseus** and his bride from afar **Hippolyta**. **Egeus** wants his daughter **Hermia** to marry **Demetrius**, but Hermia is in love with another young man named **Lysander**. Furthermore, Demetrius had previously declared his love for **Helena**, who still pines after him. Forced by Theseus to either obey her father or face punishment, Hermia decides to run away with Lysander, agreeing to meet at night in the nearby woods. Helena learns about this plan and tells Demetrius, hoping to win his favor. And so, following their hearts, the four youths enter the forest.

In the forest, tension brews between **Titania** and **Oberon**, the Queen and King of the Fairy World. They fight over a changeling boy who they each want as their page. To subdue his wife, Oberon orders his mischievous servant **Puck** to fetch a magical flower that can make someone fall in love with the first person they see. Oberon then comes across Demetrius, who continues to reject Helena's love. The King of Fairies tells Puck to use the flower to make the young Athenian man fall in love with the woman following him. But Puck mistakenly makes Lysander fall in love with Helena instead.

Meanwhile, an amateur theatre troupe led by **Quince** wants to stage a play as part of the wedding festivities. They decide to meet in the woods to rehearse the tragedy of Pyramus and Thisbe, played respectively by **Bottom** and **Flute**. Also in the cast are **Snout** as a wall that separates the tragic lovers, **Starveling** as the embodiment of moonlight, and **Snug** as a ferocious (but not too ferocious) lion. When Puck discovers these aspiring actors, he devises a wild prank to pull over Titania ...

Midsummer is made possible, in part, through generous underwriting support from Ann Durand and Sue Silvey.

Erich Brandt is a supporter through our Bard Buddies underwriting initiative.

Production

Director Kim McKean
Scenic Design..... Jake Ewonus
Costume DesignMatthew Pedersen
Lighting Design Heather Reynolds
Sound DesignerAmanda Werre
Composer Seth Boggess
Co-Lighting DesignerChristian D. Henriquez
Vocal Music CoachStephen Burdsall
Stage Manager..... Jessica Krol
Fight Director..... John Tovar
Choreographer..... Shannon Donovan
Intimacy Coordinator..... Zev Steinrock
Voice, Text and Dialect Coach..... Natalie Blackman
DramaturgyKee-Yoon Nahm
Assistant DirectorEmily Grimany

Cast

HIPPOLYTA/TITANIA Amber Quick*
THESEUS/OBERON Raffael A. Sears*
PHILOSTRATE/PUCK..... Shannon Donovan
EGEUS/SNUG.....Nathan Adams Stark*
HERMIAGrace Woosley
LYSANDERDominic Gross
DEMETRIUS Jaylon Muchison
HELENALaney Rodriguez
NICK BOTTOMDan Matisa*
PETER QUINCE.....Rayme Cornell*
FRANCIS FLUTE.....Dimitri Marinakos
MUSTARDSEEDMihir Apte
STARVELING/MOTHHarper LaRue Allen
PEASEBLOSSOM/ATHENIAN Devin Creighton
COBWEB/ATHENIAN Jake Majerczyk
SNOUT/FAIRYAndrew Short

Understudies

Demetrius-Jake Majerczyk, Oberon/Theseus-Dimitri Marinakos, Hippolyta/Titania/Helena-Harper LaRue Allen, Hermia/Peter Quince-Devin Creighton, Bottom-Andrew Short, Lysander/Puck-Mihir Apte

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The Importance of Being Earnest

Synopsis by Kee-Yoon Nahm

John Worthing (who also goes by Jack) visits his friend **Algernon Moncrieff** at his London apartment. John tells Algernon that he uses his non-existent brother Ernest as an excuse to get away from his duties at home in the country, while also using the name as an alias in the city. Algernon knows the trick all too well; he relies on an imaginary friend named Bunbury to get out of social obligations. Those obligations often come from Algernon’s aunt Lady Bracknell, who pays a surprise visit. Accompanying **Lady Bracknell** is her daughter **Gwendolyn Fairfax**, who has fallen in love with John—but only because she believes he has the only name that the man of her dreams can have. Ernest.

During their conversation, Algernon learns that John has a ward named **Cecily Cardew** living with him in the country, along with her tutor **Miss Prism**. Algernon decides he must see this young woman himself. Adopting the persona of the fictional brother Ernest, Algernon appears unannounced at John’s country estate and woos Cecily. Incidentally, it turns out that Cecily has fantasies of falling madly in love with a man named...Ernest.

Two potential marriages rely on the name Ernest, but none of the suitors have the right qualifications. Both John and Algernon scramble to set up appointments with **Dr. Chausable**, the local priest, to be re-christened as Ernest. But is changing your name a simple matter? Or can it end up transforming who you are?

The Importance of Being Earnest is made possible, in part, through generous underwriting support from The Drake Zimmerman Group and Jan Elfline.

Production

Director Robert Quinlan***
Scenic Design..... Jake Ewonus
Costume Design Leticia Delgado
Lighting Design Heather Reynolds
Sound Designer Amanda Werre
Stage Manager..... Sofie Schmeltzer
Fight Director..... John Tovar
Choreographer..... Shannon Donovan
Intimacy Coordinator..... Zev Steinrock
Voice, Text and Dialect Coach..... Natalie Blackman
Dramaturgy Kee-Yoon Nahm
Associate Lighting Designer..... Christian D. Henrriquez
Assistant Director Lawrence Quashigah

Cast



ALGERNON MONCRIEFF Dominic Gross
LANE/MERRIMAN Daniel Matisa*
JACK WORTHING Nathan Adams Stark*
LADY BRACKNELL..... Rayme Cornell*
GWENDOLYN FAIRFAX Shannon Donovan
CECILY CARDEW Grace Woosley
LETICIA PRISM Amber Quick*
DR. FREDERICK CHASUBLE..... Raffael A. Sears*
SERVANTS..... Harper LaRue
Allen, Mihir Apte, Devin Creighton, Jake Majerczyk, Dimitri Marinakos, Andrew Short


Understudies

Jack-Dimitri Marinakos, Algernon-Jake Majerczyk, Cecily-Devin Creighton, Lane/Merriman-Andrew Short, Gwendolyn-Harper LaRue Allen, Lady Bracknell/Miss Prism-Laney Rodriguez, Dr Chasuble-Mihir Apte
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HAMLET

by William Shakespeare



Hamlet

Synopsis by Kee-Yoon Nahm

Prince **Hamlet** returns to Denmark to attend two consecutive ceremonies: his father’s funeral, and the marriage of his widowed mother **Gertrude** to his uncle **Claudius**. Grief for his father’s death transforms into disgust and anger towards his mother’s hasty union with, in Hamlet’s eyes, a lesser man. When his friend **Horatio** reports that he witnessed the **Ghost** of the late king, Hamlet decides to confront this apparition himself. The Ghost reveals that Claudius murdered him in order to usurp the throne and calls on his son to avenge his unjust death.

Hamlet is tasked with revenge, but he is unsure how to achieve it. Without concrete evidence, he must bide his time until Claudius’ crime is exposed. Hamlet pretends to be emotionally unstable, which raises the new king’s suspicions. Claudius employs many people in his court to spy on his nephew, including his counsellor **Polonius**, as well as Hamlet’s schoolmates **Rosencrantz** and **Guildenstern**. Polonius had just sent his son **Laertes** off to France, while his daughter **Ophelia** frets over mixed signals from Hamlet, who had once expressed love for her.

When a traveling theatre troupe arrives in town, Hamlet decides it’s time to act. He adapts the popular play *The Murder of Gonzago* to mimic Claudius’ murder of Hamlet’s father, hoping to read fear or guilt on his uncle’s face during the performance. With the odds stacked against him in the game of politics, Hamlet must turn to art for his weapon of vengeance...

Production

Director Vanessa Stalling***
Costume Design Hannah Chalman**
Lighting Design Heather Reynolds
Composer and Sound Designer.....Ethan Korvne
Stage Manager.....Katie Moshier*
Fight Director/Movement Consultant.....John Tovar
Choreographer..... Shannon Donovan
Fight Captain..... Shannon Donovan
Intimacy Coordinator..... Zev Steinrock
Voice, Text and Dialect Coach.....Natalie Blackman
DramaturgyKee-Yoon Nahm
Scenic Advisor John C. Stark
Associate Lighting Designer.....Christian D. Henriquez
Assistant DirectorLe’Mil L. Eiland

Cast

HAMLET Jaylon Muchison
CLAUDIUSRaffael Sears*
GHOSTLe’Mil L. Eiland
GERTRUDE.....Rayme Cornell*
POLONIUS/GRAVEDIGGER..... Daniel Matisa*
HORATIODominic Gross
OPHELIAGrace Woosley
LAERTES/PLAYER 2.....Nathan Adams Stark*
ROSENCRANTZ/ENSEMBLE Shannon Donovan
GUILDENSTERN/ENSEMBLE.....Dimitri Marinakos
MARCELLUS/PLAYER/ENSEMBLE Jake Majerczyk
DOCTOR/PLAYER/ENSEMBLE.....Laney Rodriguez
PLAYER/SAILOR/ENSEMBLE.....Mihir Apte
PLAYER 1/ENSEMBLE Amber Quick*
PLAYER KING/ENSEMBLEHarper LaRue Allen
PLAYER QUEEN/ENSEMBLE..... Devin Creighton

REYNALDO/ENSEMBLEAndrew Short

Understudies

Hamlet-Dominic Gross, Gertrude-Laney Rodriguez, Claudius/Ghost-Mihir Apte, Polonius/Gravedigger-Dimitri Marinakos, Ophelia-Devin Creighton, Rosencrantz/Player-Harper LaRue Allen, Laertes/Player-Jake Majerczyk, Horatio-Andrew Short

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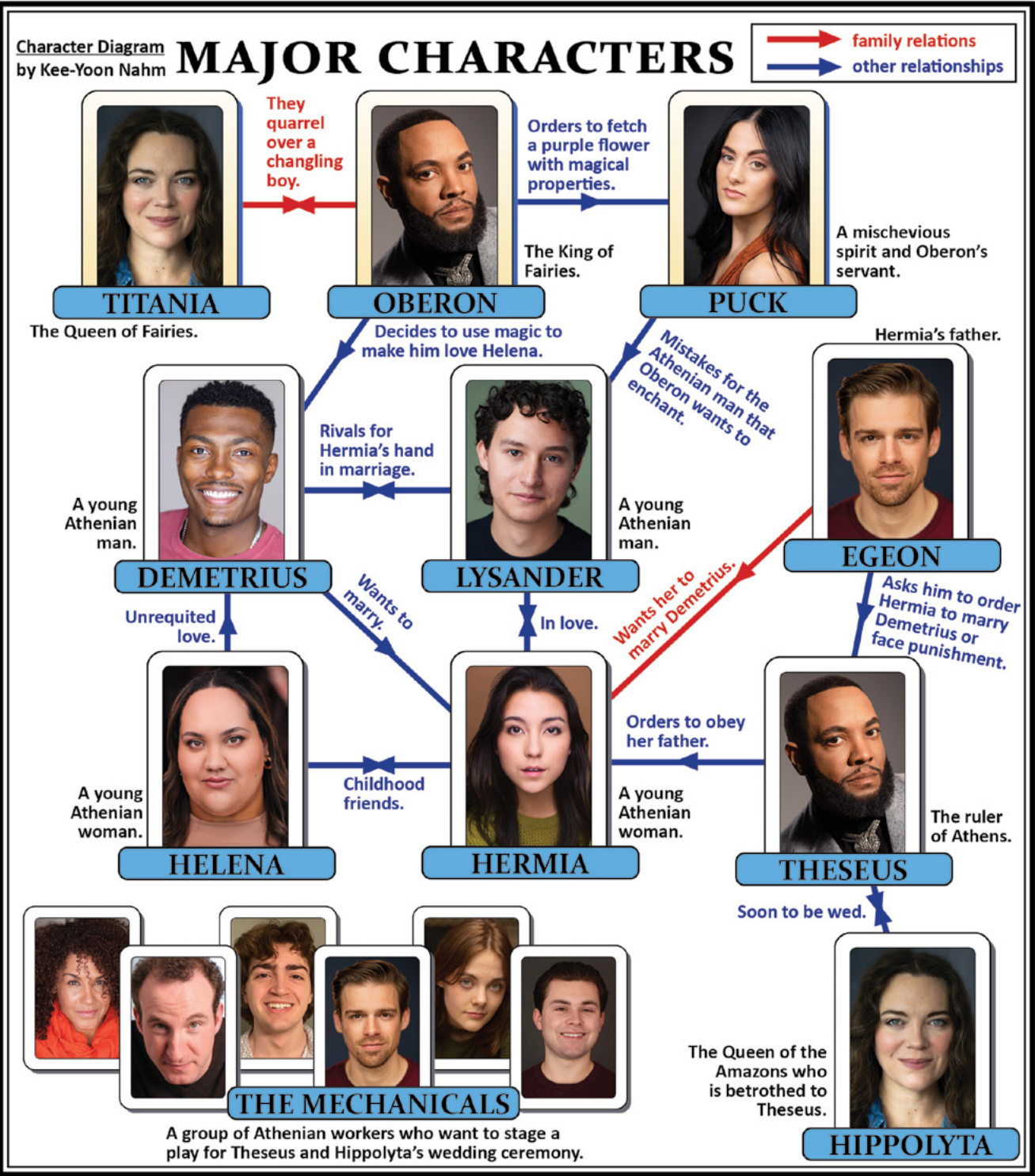




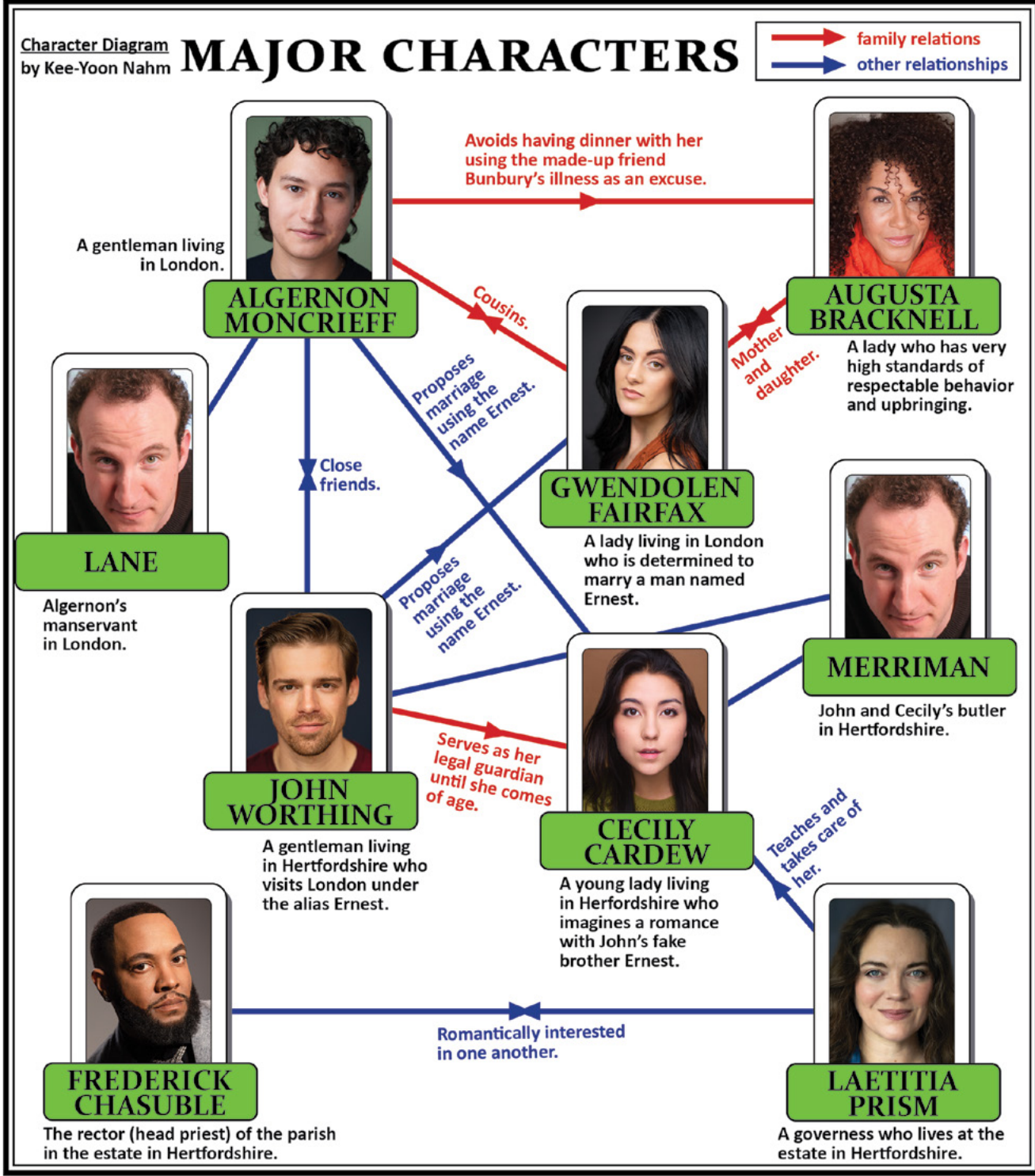
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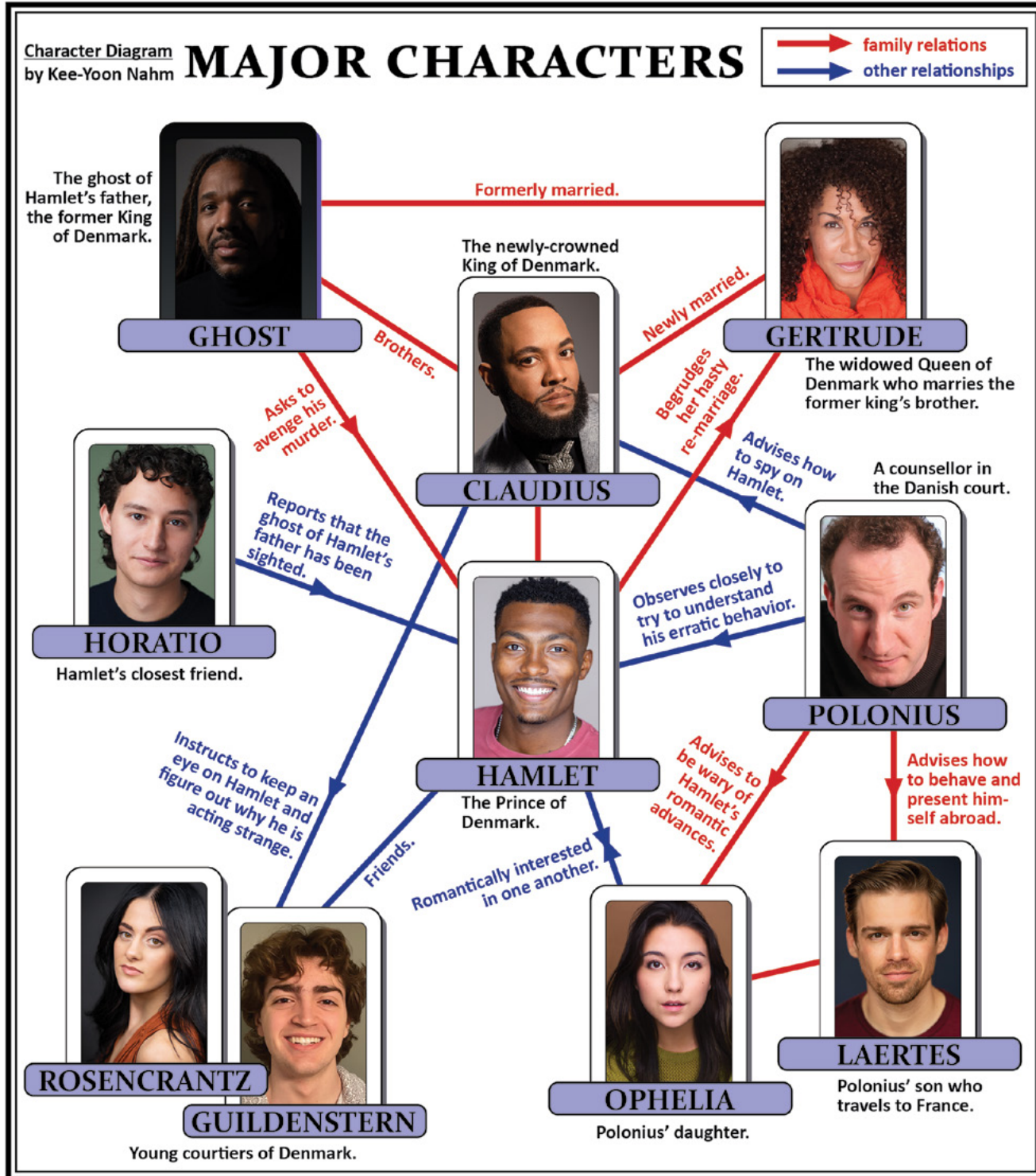
Midsummer Night's Dream



The Important of Being Earnest



Hamlet



Director Bios

Lori Adams***—(Director, *Who's There?*) returns for her twelfth season as director of the ISF Theatre for Young Audience's production. In 2023, she directed *The Book of Will*. Other directing credits include the Off-Broadway production of *Falling* (three Drama Desk Award nominations) and regional credits with Nebraska Repertory Theatre (*POTUS*), Mustard Seed Theatre (*The Human Terrain*, *Fires in the Mirror*, *Falling*), Heartland Theatre Company, Holiday Spectacular and Illinois State University. Lori is a proud member of SDC (Stage Directors and Choreographers Society). Lori will return to Nebraska Rep to direct *Tigers Be Still* in 2026.

Kim McKean—(Director, *A Midsummer Night's Dream*) is a Bloomington-Normal native and is thrilled to be making her ISF debut. Recent directing credits include *ROE* at Stages (Houston), *Tiny Beautiful Things* and *Ann* at TheatreSquared (Fayetteville, AR), *Ash Tree* at Hartford Stage, *Love and Information* at Trap Door Theatre (Chicago), *Orlando* at Illinois Theatre, *Borderline*, *Dance Nation*, *The Humans*, *Lydia*, *Masterclass From a Broken Angel*, and *Monsters We Create* at the University of Texas at El Paso. Her short films *The Arrangements* and *Monah* have screened at multiple film festivals. Kim serves as Associate Professor and Chair of the Acting Program at the University of Illinois Urbana-Champaign.

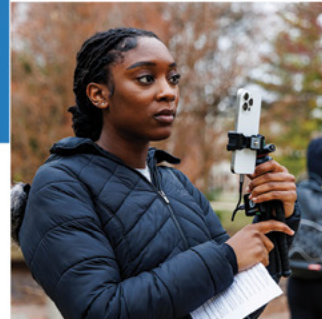
Robert Quinlan***—(Artistic Director, Director, *The Importance of Being Earnest*) is the eighth Artistic Director of Illinois Shakespeare Festival. From 2017-2024 he served as Associate Artistic Director, and has directed ISF productions of *Twelfth Night*, *King Lear*, *As You Like It*, *A Midsummer Night's Dream*, *Richard the Second*, and *Macbeth*. In 2024, Quinlan received the Saint Louis Theatre Circle Award for Best Director of a Musical for *Into the Woods* at the New Jewish Theatre. He is the Head of Directing and an Associate Professor in the School of Theatre, Dance, and Film at Illinois State University.

Vanessa Stalling***—(Director *Hamlet*) is the director and adaptor of the Jeff Award winning play *United Flight 232* and Head of Directing at UC San Diego's Department of Theatre & Dance. She was the Associate Artistic Director of Redmoon Theater in Chicago, a Michael Maggio Fellow at The Goodman Theatre, and has been recognized by Joseph Jefferson Awards and as one of The Fifty People Who Really Perform for Chicago. Recent productions include *The Lehman Trilogy* at Timeline Theatre, *Fen* at The Court Theatre, *The Great Leap* at Asolo Rep, and *Roe*, at The Goodman Theatre. She is a proud alum of ISU's M.F.A. Program.

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changes everything.



The Acting Company

Harper LaRue Allen—Starveling/Moth (*A Midsummer Night's Dream*) Player/Ensemble (*Hamlet*) is thrilled to be in her first season at the Illinois Shakespeare Festival this summer. She is a rising junior in the B.F.A. Acting program at the University of Nebraska-Lincoln where she most recently played Jean in *POTUS* and she will be Mary Debenham in *Murder on the Orient Express* this fall. Harper would like to thank her family, her friends, and her professors, all for their love and support in helping make this dream come true!

Mihir Apte—Mustardseed (*A Midsummer Night's Dream*) Player/Ensemble (*Hamlet*) is super excited to be in his first season with the Illinois Shakespeare Festival. Mihir is from Overland Park, KS, and is going into his third year of the BFA Acting program at the University of Illinois Urbana-Champaign. His previous Illinois Theatre experience includes Miller/Merchant in *Dracula a Feminist Revenge Fantasy*, Really and Virgilio in *Plumas Negras*. In his spare time Mihir likes to count rocks. He is thankful for the Apte family support.

Devin Creighton—Peaseblossom/Athenian (*A Midsummer Night's Dream*) Player/Ensemble (*Hamlet*) is beyond grateful and excited to be a part of their first season at the Illinois Shakespeare Festival. She previously played Juliet in the Illinois Shakespeare Festival's touring company "Bard in a Box" in 2024. Creighton is a rising senior at Illinois State University double majoring in Theatre Education and Acting. Her recent university acting credits include the following: Joveeta (*Doublewide, Texas*), Townsperson 5 (*Escobar's Hippo*) and Medea (*Medea*).

Rayme Cornell*—Peter Quince (*A Midsummer Night's Dream*) Lady Bracknell (*The Importance of Being Earnest*) Gertrude (*Hamlet*) is thrilled to finally be on the ISF Stage! Rayme has been a professional Actor for over 25 years and is a proud member of Actors Equity and SAG-AFTRA. Rayme is Associate Professor, Associate Producer of Shows and Head of Recruitment at the Sargent Conservatory of Theatre Arts at Webster University. Rayme has had the pleasure of working Off-Broadway and at some of the nation's top Regional Theatres and Shakespeare Festivals. She also has an extensive career in Voice-Overs. Rayme received her M.F.A. in Acting and Directing from UMKC. Her favorite role to date is that of being Brick's Mom.

Shannon Donovan—Philostrate/Puck (*A Midsummer Night's Dream*) Gwendolyn Fairfax (*The Importance of Being Earnest*) Rosencrantz/Ensemble (*Hamlet*) holds an M.F.A in Acting from the University of Illinois Urbana-Champaign. She received the Society of American Fight Directors' "David Boushey Award" for excellence in stage combat. Recent credits include Laertes/Fight Director in *The Tragedy of Hamlet* (New Canon Theatre). At Illinois Theatre, she was Hermione in *The Winter's Tale*, Van Helsing in *Dracula: A Feminist Revenge Story*, Movement Director for *Orlando*, and Brutus/Assistant Fight Director in *Coriolanus*. Favorites include Juliet/Fight Director in *Romeo and Juliet* and Agnes in *Bug*.

Le'Mil L. Eiland—Ghost (*Hamlet*) is an Assistant Professor of Theatre Studies at Illinois State University. He is excited to join the join the Illinois Shakespeare Festival this summer. He is a proud member of The Collective Theatre Company.

Dominic Gross—Lysander (*A Midsummer Night's Dream*) Algernon Moncrieff (*The Importance of Being Earnest*) Horatio (*Hamlet*) is a New York based actor returning for his third consecutive season at the Illinois Shakespeare Festival. He was previously seen on the Ewing stage in *Sense and Sensibility*, *Twelfth Night*, *Macbeth*, *The Book of Will*, *Comedy of Errors*, and the TYA show *Toss Me a Tempest*. He was most recently seen Off-Broadway for the world premiere of *Grief Camp* at the Atlantic Theater Company. Gross thanks his family and friends for supporting this opportunity. B.F.A. Acting UT Austin class of 2025.

Jake Majerczyk—Cobweb/Athenian (*A Midsummer Night's Dream*) Marcellus/Player/Ensemble (*Hamlet*) William Shakespeare (*Who's There*) is excited for his first summer interning at the Illinois Shakespeare Festival. Jake is a rising senior at the University of Illinois Champaign-Urbana where he most recently played Dracula in *Dracula*, *A Feminist Revenge Fantasy*, *Really* and Chekhov in *Clouds Shaped Like Pianos*. Jake will return for his final year at the University of Illinois in the fall to play Rodolpho in *A View From the Bridge*.

Dimitri Marinakos—Francis Flute (*A Midsummer Night's Dream*) Guildenstern/Ensemble (*Hamlet*) is thrilled to join the Illinois Shakespeare Festival. He is a rising senior at Illinois State University majoring in acting with minors in stage combat and mass media. He most recently appeared on the ISU stage as Everybody in *Everybody*, Oberon in *A Midsummer Night's Dream*, and Henry Clerval in *Frankenstein*. Dimitri is currently preparing to play Cal in *The Art of Dining* at ISU in the fall. He would like to thank Robert Quinlan, the ISU faculty, and his friends and family for all their love and support.

Dan Matisa*—Nick Bottom (*A Midsummer Night's Dream*) Lane/Merriman (*The Importance of Being Earnest*), Polonius/Gravedigger (*Hamlet*) is thrilled to be in his fourth season with ISF, where he has played Leontes/Autolycus in *The Winter's Tale*, Lucio in *Measure for Measure*, Kent in *King Lear*, Dogberry in *Much Ado About Nothing*, and Sir Toby in last season's *Twelfth Night*. He has performed Shakespeare all over the country, including twelve seasons with Arkansas Shakespeare Theatre. Dan is an Associate Professor of Theatre Arts at Bradley University and a proud member of AEA. Thanks to Mr. Quinlan and Mr. Stark. Love to my family and to my lemon pie.

Jaylon Muchison—Demetrius (*A Midsummer Night's Dream*) Hamlet (*Hamlet*). Credits: *Antiquities* (Goodman Theatre); *Short Shakes!*, *A Midsummer Night's Dream*, *Henry V* (Chicago Shakespeare Theatre); *Fred* in *A Christmas Carol* (Children's Theatre of Madison); *Fish* in *The Royale* (American Players Theatre); *Hamlet*, *A Midsummer Night's Dream*, *King Lear*, *Much Ado About Nothing*, *Much Ado About Quite A Lot* (Illinois Shakespeare Festival). EDUCATION: B.F.A. in Acting University of Illinois Urbana-Champaign. AWARDS: Hattie McDaniel Award 2023, Samuel L. Stickler Faculty Players Award 2024, National Arts and Letters Drama Award 2023.

Amber Quick*—Hippolyta/Tatania (*A Midsummer Night's Dream*) Leticia Prism (*The Importance of Being Earnest*) Player/Ensemble (*Hamlet*) is making her Illinois Shakespeare Festival Debut. Amber was seen recently at The Kennedy Center (Composer and Actor 2, *The Girl Who Became Legend*). Other credits: ZACH Theatre (Woman 2/Norma McCorvey in *ROE*, Mrs. Greene in *The Prom*, Dolly in *One Man, Two Guvnors*), Austin Shakespeare (Stella Kowalski in *A Streetcar Named Desire*, Roxane in *Cyrano de Bergerac*), and The Hidden Room Theatre (Florinda in *The Rover*). She sends thanks to the entire ISF team, Dr. Hubbard, and her partner, Will, whose love, “comforteth like sunshine after rain.”

Raffael A. Sears*—Theseus/Oberon (*A Midsummer Night's Dream*) Dr. Chasuble (*The Importance of Being Earnest*) Claudius (*Hamlet*) returns for his second season with ISF. Previously appeared on the Ewing stage in *A Midsummer Night's Dream* and Shakespeare's *Cymbeline*. Regional credits: Kansas City Rep (*Broke-ology*), Yale Rep (*Twelfth Night*), Atlantic Theater Company (*Amazing the Change*), St. Louis Rep (*A Christmas Carol*), and Great River Shakespeare (*The African Company Presents Richard III, Twelfth Night*). He recently served as a visiting professor at Amherst College where he developed a course called Reclamation that honors black theater pioneers through genealogy. M.F.A.: University of Illinois at Urbana-Champaign.

Andrew Short—Mustardseed/Athenian (*A Midsummer Night's Dream*) Player (*Hamlet*) is elated to be in his first season at Illinois Shakespeare Festival! Credits include *ISF's Bard in a Box: Romeo & Juliet* (Romeo) and Prairie Fire Theatre's *She Loves Me* (Arpad). He is a rising senior at Illinois State University studying Musical Theatre with a minor in Stage Combat. He is grateful to be working with and learning from such incredible artists. He would like to thank God, his family, friends, professors, and mentors for supporting him every step of the way. @andrew.short.acts

Nathan Adams Stark*—Egeus/Snug (*A Midsummer Night's Dream*) Jack Worthing (*The Importance of Being Earnest*) Laertes/Player (*Hamlet*) is thrilled to be back for his seventh season with the Festival. A native of Normal, Nathan first appeared on the Ewing stage in 1998 and most recently in 2021. Past shows include *Measure for Measure*, *The Winter's Tale*, *Caesar*, *Twelfth Night*, and *Pride & Prejudice*. Other professional theatre credits include *Henry VI: Days of Rebellion* at The Bristol Old Vic, and *Macbeth* at Lincoln Center Theater. Television: *The Good Wife* and *The Good Fight*. Nathan holds his M.F.A. from The Bristol Old Vic Theatre School.

Laney Rodriguez—Helena (*A Midsummer Night's Dream*) Player/Ensemble (*Hamlet*) is thrilled to be making her ISF debut. Laney is a Chicago-based Cuban actress and teaching artist originally from Miami, FL. M.F.A. in Acting: UIUC. Illinois Theatre Credits: Concha in *Plumas Negras*, Queen/Chorus in *Orlando*, Narrator in *I Wish*, Ensemble in *RENT* and Menenius in *Coriolanus*. Notable South Florida Theatre: *Everybody* (Somebody), *Tres Hermanas* (Olga), *Sonnets for an Old Century* (Cordelia), and *Right You Are, If You Think You Are* (Mrs. Sirelli). All the love and dedication to my family, friends, advisors, and mentors. Represented by DDO Artists Agency. www.laneyrodriguez.com

Grace Woosley—Hermia (*A Midsummer Night's Dream*) Cecily Cardew (*The Importance of Being Earnest*) Ophelia (*Hamlet*) is thrilled and grateful to be in her first season at the Illinois Shakespeare Festival. Raised in NYC, Hong Kong, and Japan, Woosley graduated this spring from the University of North Carolina School of the Arts where she received a BFA in Acting. Recent credits include Viola in *Twelfth Night* (UNCSA), Zuzu in *Dance Nation* (Southern Plains Productions), and Kira in *I Won't Tell* (The Hollywood Fringe). She thanks her parents, teachers, and everyone at ISF for their love and support.

* Denotes membership in Actors' Equity Association

The Acting Company



Harper LaRue Allen



Mihir Apte



Jaylon Muchison



Amber Quick*



Raffael A. Sears*



Andrew Short



Shannon Donovan



Le'Mil Eiland



Dominic Gross



Jake Majerczyk



Nathan Adams Stark*



Laney Rodriguez



Grace Woosley

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Devin Creighton



Rayme Cornell*



Dimitri Marinakos



Dan Matisa*

Stage Managers Bios

Jessica Krol—(Stage Manager *A Midsummer Night's Dream*) is excited to return to the Illinois Shakespeare Festival for their 2025 Season. Other stage management credits include *Prelude to a Kiss: A Musical*, *Marie & Rosetta*, *A Christmas Carol*, *Woman In Black*, and *Million Dollar Quartet* at Milwaukee Rep, *Macbeth* and *Twelfth Night* at Illinois Shakespeare Festival, *Guys and Dolls* at Drury Lane Theatre, *A Christmas Carol* at The Goodman Theatre, *Blithe Spirit*, *Trying*, and Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery* at Peninsula Players Theatre. Krol is a graduate of Illinois Wesleyan University.

Katie Moshier*—(Production Stage Manager, *Hamlet*) is celebrating her second summer at the Festival. Chicago credits: Court Theatre's *Berlin*, *Antigone*; Marriott Theatre's *White Christmas*; Northbrook Theatre's *Across The Sand*; Oak Park Festival Theatre's *A Midsummer Night's Dream* and *Seagulls*. Washington, DC: Signature Theatre's *Soft Power*, *Pacific Overtures*, *She Loves Me*, *A Chorus Line*, and others; The Kennedy Center Millennium Stage, Shakespeare Theatre Company's Academy for Classical Acting repertory showcases, Studio Theatre, Theater J, Rorschach Theatre, Imagination Stage. Regional credits: Theater at Monmouth, Dorset Theater Festival, Phoenix Theatre Company, Pittsburgh Irish & Classical Theatre. Katie is a proud AEA member, UIUC alum, and Pittsburgh native.

Sofie Schmeltzer—(Stage Manager *The Importance of Being Earnest*) graduated from the University of Illinois Urbana—Champaign with their B.F.A in Stage Management. Recent stage management credits include UrbanTheater Company's *Chicago Lore(s)*, Campfire Repertory Theatre's *FLUSH*, and Facility Theatre's *P***y Sludge*. This is Sofie's third season working with the Illinois Shakespeare Festival. They are so grateful for the opportunity to be a part of this incredible team.

**Denotes member of Actors' Equity Association*

Designer Bios

Seth Boggess—(Composer *A Midsummer Night's Dream*) is excited to be joining the Festival this year. Recent music producing credits include Ma's *Morning Light* (Scinti Records) and No-No Boy's *Empire Electric* (Smithsonian Folkways Recordings). Recent film music credits include *The Accidental Getaway Driver* (Sony) and *Nan* (Forced Party Films). Boggess received his Bachelor of Music from Berklee College of Music and is currently pursuing his Master of Science in Creative Technologies at Illinois State. He would like to thank his patient wife and children for putting up with all the crazy music that emanates from the basement.

Hannah Chalman**—(Costume Designer *Hamlet*). Credits include Associate Costume Designer for *Suffs* (The Public Theatre), Assistant Costume Designer for *Paradise Square* (Chicago Pre-Broadway Run), Assistant Costume Designer for *Othello* (The Public Theatre—Shakespeare in the Park), Assistant Costume Designer for *Admissions* (Lincoln Center Theatre), Personal Assistant to Toni-Leslie James for *Come From Away* (Broadway), Associate Costume Designer for *Romeo and Juliet* (The Acting Company), Associate Costume Designer for *Cabaret* (Goodspeed) and Makeup Designer for *Cabaret* (Barrington Stage). Assistant Professor of the Practice of Costume Design at Vanderbilt University and member of Local USA 829.

Leticia M. Delgado—(Costume Designer *The Importance of Being Earnest*) is Assistant Professor and Head of Costume Design at the University of Texas, El Paso, and Resident Costume Designer for Ballet Lubbock. She recently designed *Escobar's Hippo* for Illinois State University. She is co-author of *The Art and Practice of Costume Design* (Routledge, 2017) and a member of USITT. She serves on the Steering Committee of the Latinx Theatre Commons, is a past member of the artEquity BIPOC Leadership Circle, and is Secretary of the Latinx, Indigenous, and the Americas Focus Group of the Association for Theatre in Higher Education.

Jake Ewonus—(Festival Scenic Designer) is honored to be joining ISF for his first season. Jake is

Head of the Scenic Design program at Illinois State University. His work focuses on the connection between design and the psychological space the audience shares, and how to create collective emotions through visual storytelling. His credits include work for The New Jewish Theatre, St. Louis, Maryland Opera Studio, The Folger Theatre, and Woolly Mammoth. He also designs for film and tv including credits for Netflix, Hulu, AMC, and Starz.

Christian D. Henrriquez—Associate Lighting Designer (*Importance of Being Earnest & Hamlet*), Co-Lighting Designer (*A Midsummer Night's Dream*) is making his ISF debut this season. Select lighting design credits: *Baño de Luna & La Valentía* (GALA Hispanic Theatre), *Petite Rouge: a Cajun Red Riding Hood* (Imagination Stage), *Frontieres Sans Frontieres* (Spooky Action Theater). Select associate/assistant design credits: *We Are Gathered* (Arena Stage), *Mexodus* (Baltimore Center Stage), *Incendiary* (Woolly Mammoth Theatre Co.), *Fun Home* (Studio Theater), *Once Upon a Mattress* (NYC Center Encores!). 2024-25 Allen Lee Hughes Fellow - Arena Stage. Education: BA Theater - CSU Fullerton, MFA Design - University of Maryland. www.henrriquezdesign.com

Ethan Korvne—(Original Music & Sound Design *Hamlet*) is a composer and sound designer from Akron, OH and based in Chicago. Recent credits include: *At the Wake of a Dead Drag Queen* at The Story Theatre, *No Such Thing* at Rivendell Theatre Ensemble, *Coronation* at Refracted Theatre Company (Joseph Jefferson Nomination—Best Sound Design), *Short Shakes! Romeo & Juliet* at Chicago Shakespeare Theatre, and *Tambo & Bones* at Refracted Theatre Company (two Joseph Jefferson Awards—Original Music in a Play and Best Sound Design). Ethan graduated from The Theatre School at DePaul University with a B.F.A. in Sound Design. Listen to his work and more at: ethankorvne.com

Matthew Pedersen—(Designer *A Midsummer Night's Dream*) is a queer Costume Designer, Wearable Artist, and Educator. He holds an M.F.A. in Costume Design from Florida State University. He has worked with companies like The Metropolitan Opera, Santa Fe Opera, The Public Theatre, Utah Shakespeare Festival, ESPN, and Netflix. As an assistant he worked on several Broadway

productions like *Frozen*, *Natasha Pierre & The Great Comet of 1812*, *Aladdin*, and *Misery*. In 2019 his work was selected among exhibitors from over 50 countries to be exhibited in Moscow, Russia for *Innovative Costume Design of the 21st Century: The Next Generation*.

Heather Reynolds—(Festival Lighting Designer) is excited to spend her second summer with the Festival. Selected Credits: *Cinderella*, *Disaster!*, and *A Christmas Story* for Arizona Broadway Theatre; *Don Giovanni* and *La Bohème* for Maryland Opera Studio; *Hookman* and *By the Way, Meet Vera Stark* at the University of Maryland; *Head Over Heels* at George Mason University; *Urinetown*, *Assassins*, and *The Laramie Project* for Southern Utah University. A proud graduate of Florida State University and the University of Maryland, she also serves as Assistant Professor of Lighting Design and head of the M.F.A in Lighting Design at Illinois State University.

John C. Stark**—Scene Designer (*Who's There?!?*), Scenic Advisor (*Hamlet*). 2025 is John's 25th season at the Illinois Shakespeare Festival. He has designed scenery for 47 productions, beginning with Pericles in 1993 and including 2024's *Twelfth Night*, *Sense and Sensibility*, and *Macbeth*. He retired as the Artistic Director of ISF last August after serving seven years in that position. His recent work as a designer includes *First Date* at New Jewish Theatre, St. Louis, MO, *Alias Grace* at Heartland Theatre and *A Gentleman's Guide to Love and Murder* at Millikin University. John is a Professor Emeritus of Scene Design at Illinois State University.

Amanda Werre—(Sound Designer, *The Importance of Being Earnest*, *A Midsummers Night Dream*) is excited to be at the Festival for the first time. Recent Credits include *Sherwood: The Adventures of Robin Hood* and *Dial M for Murder* (St. Louis Rep), *A Case for the Existence of God* (Kitchen Theatre Company), *All My Sons* and *First Date* (New Jewish Theatre of St. Louis). Regional Theatre: Metro Theatre Company, Hope Summer Repertory Theatre, Cider Mill Playhouse, Idaho Shakespeare Festival, and Great Lakes Theatre. Amanda is on faculty at Sargent Conservatory in St. Louis, Missouri.

***Denotes membership in United Scenic Artists*

Artistic Staff Bios

Nancy Steele Brokaw—(Playwright, *Who’s There?!?*) has written many ISF Theatre for Young Audiences shows including last year’s *Campfire Macbeth*. She has a passion for bringing the arts to young audiences. She recently toured with *The Ghost in the Opera House*, her 15th children’s opera for Prairie Fire Theatre/ Illinois Wesleyan University. *Treble Trouble* is currently on tour in California and *Panic in the Barnyard* is set to tour there in the fall. She is the author of *Leaving Emma* (Clarion/Houghton Mifflin) and librettist for *Fertile Ground*, which premiered at the Fort Worth Opera. Brokaw is a longtime contributor to *The Pantagraph* and resident playwright for Holiday Spectacular.

Natalie Blackman—(Voice, Text and Dialect Coach) is Assistant Professor of Voice and Acting at the University of North Carolina—Greensboro. Certified teacher: Fitzmaurice Voicework® and Knight-Thompson Speechwork™. Coaching: *School Girls; or, The African Mean Girls Play* at UNCG (KCACTF National Award— Outstanding Dialect Coaching with Amani Dorn), Illinois Shakespeare Festival, Theatre Raleigh, Burning Coal. New York acting: The Duke on 42nd Street, Circle in the Square, Theatre Row, and The Tank. Regional: ISF, Utah Shakespeare Festival, Pioneer Theatre Company, Penfold Theatre, and Burning Coal. Her award-winning solo show, *Disorder*, premiered at the United Solo Festival. MFA: Illinois State University. BFA: University of Utah. Natalieblackman.com

Kee-Yoon Nahm—(Festival Dramaturg) is currently Visiting Associate Professor of Dramaturgy and Dramatic Criticism at Yale University’s David Geffen School of Drama. In addition to his work at ISF, which includes the Beyond the Stage article series, his dramaturgy and translations have been presented at Yale Repertory Theatre, the Brooklyn Academy of Music, TheatreWorks Colorado Springs, Coalescence Theatre Project, UC Santa Barbara, UCLA, the National Theatre Company of Korea, the National Dance Company of Korea, and the Seoul Performing Arts Festival, among others. He is excited to be back in Bloomington-Normal for Robert Quinlan’s first season as Artistic Director!

Zev Steinrock—(Intimacy Director) is thrilled to be a part of his first season with the Illinois Shakespeare Festival! A professional intimacy director, fight director, teacher, and performer, Zev holds certifications from Intimacy Directors & Coordinators and the Society of American Fight Directors and currently serves as an Assistant Professor of Acting at the University of Illinois Urbana-Champaign. National Fight and Intimacy Direction credits include South Coast Repertory Theatre, Paper Mill Playhouse, Notre Dame Shakespeare Festival, Arkansas Shakespeare Festival, St. Louis Shakespeare Festival, The Williamstown Theatre, and Definition Theatre Company.

John Tovar—(Festival Fight Director) has directed the violence for the Festival since 2017. Off-Broadway: *The Opponent*. Regional: *Kinky Boots*, *Billy Elliot*, and *True West* at the Paramount Aurora, *Seven Brides for Seven Brothers* and *Camelot* at Drury Lane Oakbrook (Equity Jeff Award Nomination); *Of Mice and Men*, *Steppenwolf*. Professional Affiliations: Society of American Fight Directors. John was awarded the 2013 Equity Jeff Award for Fight Direction for *The Opponent* and the 2019 Non-Equity Jeff Award for Fight Direction for *The Girl in the Red Corner*. He is an Associate Professor within the School of Theatre, Dance, and Film.

Christian D. Henrriquez— Associate Lighting Designer (*Importance of Being Earnest* & *Hamlet*), Co-Lighting Designer (*A Midsummer Night’s Dream*) is making his ISF debut this season. Select lighting design credits: *Baño de Luna & La Valentía* (GALA Hispanic Theatre), *Petite Rouge: a Cajun Red Riding Hood* (Imagination Stage), *Frontieres Sans Frontieres* (Spooky Action Theater). Select associate/ assistant design credits: *We Are Gathered* (Arena Stage), *Mexodus* (Baltimore Center Stage), *Incendiary* (Woolly Mammoth Theatre Co.), *Fun Home* (Studio Theater), *Once Upon a Mattress* (NYC Center Encores!). 2024-25 Allen Lee Hughes Fellow - Arena Stage. Education: BA Theater - CSU Fullerton, MFA Design - University of Maryland. www.henrriquezdesign.com

Bard Basics **Special Events**
Join us on select evenings at 6:30 p.m. for a pre-show discussion with a Festival dramaturg to learn more about that evening’s show.

The Importance of Being Earnest: Sunday, July 6 & Wednesday, July 16
A Midsummer Night’s Dream: Sunday July 13 & Tuesday, July 22
Hamlet: Tuesday, July 15 & Sunday, July 27

Talk Backs
Join us in the courtyard after a performance listed below for a talk-back hosted by Artistic Director Robert Quinlan with free ice cream sponsored by Festival patron Craig Sutter.

A Midsummer Night’s Dream: Thursday, July 17
The Importance of Being Earnest: Wednesday, July 23
Hamlet: Thursday, July 24

Courtyard Music Series
Join us in the courtyard on select nights for music by local artists, fellowship, and Falstaff’s Pub. Sponsored by the Jerome Mirza Arts and Culture Fund at Illinois Prairie Community Foundation.

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Festival Leadership Bios

Nick Benson—(Manager, Center for the Performing Arts) has worked for the Illinois Shakespeare Festival since the fall of 2017. He thoroughly enjoys doing his part to bring this wonderful Festival to life each summer. At ISU, Benson is the Center for the Performing Arts Manager, overseeing the student box office and front of house staff for performances for the Wonsook Kim College of Fine Arts and Illinois Symphony Orchestra. Outside of ISU, Benson has served on the Board of Governors for Community Players Theatre and is an active performer and volunteer in several local Arts organizations.

Ann Haugo—(Producer) is Director of the School of Theatre, Dance, and Film and core faculty for Women’s Gender, and Sexuality Studies. Her teaching and research focus on Native American and First Nations theatre/ performance. A Past President and Fellow of the Mid-America Theatre Conference; founding convener of the Indigenous Americas working group within the American Society for Theatre Research; and former Advisory Board member for Project HOOP (Honoring Our Origins and People through Native Theatre, Education, and Community Development), Haugo holds a Ph.D. (Theatre History) from UIUC. Her publications on Indigenous theatre have appeared in numerous books and journals.

Marty Lynch—(Budget Manager) is in his first year of working for the Illinois Shakespeare Festival. Marty has worked in theatre and higher education in some form his entire adult life. He is currently enrolled in the Higher Education Administration doctoral program at ISU, where his interest is focused on financial sustainability in higher education. Outside of work and classes, he enjoys spending time with his family, gardening, and listening to (non-academic) audiobooks.

Derek R. Munson—(Managing Director) holds a Ph.D. from the University of Missouri and an M.A. from Missouri State University. Munson is an Assistant Professor of Theatre Studies at Illinois State University where he is currently working on a biography about Pulitzer Prize-winning playwright Lanford Wilson. Recent roles include Robert in *Proof* and Capulet in *Romeo and Juliet*. Munson received the Denver Drama Critics Circle award for Best Director for his production of Christopher Durang’s *The Marriage of Bette and Boo*. He has worked for the internationally acclaimed Ballet Hispánico and the Tony Award-winning The Acting Company.

Allie Nicholson—(Production Manager) is excited to rejoin the Illinois Shakespeare Festival as Production Manager after being part of the company as an Assistant Stage Manager in 2017 and 2018. She is grateful for the opportunity to be part of such an important community event in the Bloomington-Normal area. Selected Stage Management work includes *A Midsummer Night’s Dream* and *Shakespeare in Love* with Illinois Shakespeare Festival, *Blind Date* with Goodman Theatre, *Oil and Stupid F***ing Bird* with Swine Palace, and *Mr. Burns, A Post-Electric Play* with Louisiana State University Theatre.

Al Oltmanns—(Company Manager) is a director, playwright, and educator. Oltmanns holds an M.F.A. in Creative Writing from Columbia College Chicago and completed graduate studies in Theatre through New York University and the Broadway Teachers Workshop. Oltmanns graduated with an M.F.A. in Directing from Illinois State University in 2025. At Illinois State, Oltmanns taught introductory Directing, as well as the Playwriting sequence. As a playwright, Oltmanns’ works have been produced Off-Broadway, at New York University, and in Bloomington-Normal at Nomad Theatre Company.

Natasha Warloe—(Personnel and Communications Manager) is a graduate of Tisch School of the Arts, New York University (B.F.A-Acting). Warloe worked with Columbia University’s M.F.A Directing Program and the MXAT at the ART, Harvard University. She is currently pursuing her Master of Theatre Studies and Illinois Theatre Teacher Educator Licensure at Illinois State. Warloe is an actor, director, and producer of Theatre and Film. Her previous business experience includes work as a Marketing Director and Human Resources Director. With over forty-five years in the arts, her greatest creations are still her two children.

Leadership

Robert Quinlan, Artistic Director

Ann Haugo, Producer

Derek R. Munson, Managing Director

Allie Nicholson, Production Manager

Kee-Yoon Nahm, Dramaturg

Natasha Warloe, Personnel and Communications Manager

Marty Lynch, Budget Manager

Scott Spradlin, Technical Director

Dave George, Assistant Technical Director

Kyle Pingel-Hickey, Costume Shop Director

Wendy Wallace, Craft Supervisor

Nick Benson, Manager, Center for the Performing Arts

Nat Becker, Marketing Intern

Ewing Manor Leadership/Staff

Toni Tucker, Director Ewing Cultural Center

Josh Eiskamp, Grounds Staff

Heaven Stricklin, Building Service Worker

Company Management

Al Oltmanns, Company Manager

Stephanie Nauman, Assistant Company Manager

M. Nance, Assistant Company Manager

Stage Management

Addison Kobos, Assistant Stage Manager

Darby Blum, Assistant Stage Manager

Jess Bolda, Stage Management Intern

Bella Marotti, Stage Management Intern

Lorelei McCarthy, Stage Management Intern

McKenna Shelly, Stage Management Intern

Electrics and Sound

Rowan Crutchfield, Lead Electrician

Kai Yamanishi, Assistant Lead Electrician/Crew

Julia Merrit, Electrician/Crew

Ayibainatimi Ebieri, Electrician/Crew

Jacob Clouse, Sound Engineer

Stephen Shaw, Sound Intern/Crew

Harper Funkhouser, Lighting Intern

Costume and Crafts

Kyle Pingel-Hickey, Costume Shop Director

Wendy Wallace, Crafts Shop Supervisor

Alexandra Metz, Assistant Craft Shop Supervisor

Makenzie Vaughn, Assistant Costume Designer

Katie Zaragoza, Assistant Costume Designer/Cutter/Draper

Emily Tappan, Assistant Costume Designer

Lindsay Gnesios, Costume Technician/Crew

Randy Olarte, Cutter/Draper

Bert Marckwardt, Cutter/Draper

Brice Banning, First-Hand/Crew

Ransom Stalker-Herron, First-Hand

Adrian Ewens, Costume Technician/Crew

Roni Krylov, Costume Technician/Crew Head

Emily Beckwith, Costume Intern/Crew

Julia Dunlap, Costume Intern/Crew

Veronica Blumberg, Crafts Technician

Scenic and Paint

Scott Spradlin, Technical Director

Dave George, Assistant Technical Director/Lead Welder

Max Zorn, Lead Carpenter

Shaun Leonard, Scenic Installation/Changeover Supervisor

Izzi Figarelli, Carpenter/Changeover Crew

JP Lockwood, Carpenter/Changeover Crew

Kaitlyn Crosby, Carpenter/Changeover Crew

Nancy DeZoma, Carpenter/changeover Crew

MaKena Ellenberger, Scenic Charge Artist

Chelsea Broeker, Scenic Artist/Changeover Crew

Miranda Fisher, Carpentry Intern

Lorelei McCarthy, Paint Intern

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Brielle Sanders, Prop Master

Katherine Telkamp, Prop Artisan

Melanie Reitman, Prop Artisan/Changeover

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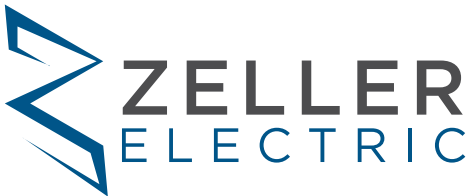
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Illinois Shakespeare Festival Lifetime Giving

As of May 8, 2025

Illinois Shakespeare Festival has enjoyed enormous success during the past four decades because of support from the Illinois State University Foundation, Wonsook Kim College of Fine Arts, School of Theatre, Dance, and Film and a multitude of visionary and deeply committed individuals. We express enduring gratitude to the following individuals for their giving.

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The John Stevens Equity Actor

The John Stevens Equity Actor is funded through the John Stevens Memorial Golf Outing. Sponsored by Nancy Stevens and the Illinois Shakespeare Festival Society, this event is held in June and honors the memory of John Stevens, a past president of the Illinois Shakespeare Society and a longtime Festival supporter.

The John Stevens Equity Actor for the 2025 season is Amber Quick.

Nate Cheeseman and Jessica Dean Turner (2024)	Nisi Sturgis (2017)	Gerson Dacanay (2011)
Olivia D. Dawson (2023)	Chris Amos (2016)	Kevin Rich (2010)
Rafael Untalan (2022)	Robert Gerard Anderson (2015)	Michelle Shupe (2009)
Dan Matisa (2021)	Deborah Staples (2014)	Daniel Harray (2008)
Chauncy Thomas (2019)	Amanda Catania (2013)	Eddie Collins (2007)
Jordan Coughtry (2018)	David Sitler (2012)	Thomas Anthony Quinn (2006)

Illinois Shakespeare Festival Society

Founded in 1983, the Society is Central Illinois' community support wing of the Festival. It is comprised of individuals, businesses, corporations, and foundations. The Society's Board of Directors and various committees support the Festival and its programs, including the John Stevens Memorial Golf Outing, Bard Bash & Cabaret, and the Spring Meet and Greet. To learn more about participating, contact John Danenberger: John.danenberger.fvhb@StateFarm.com

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Illinois Shakespeare Festival Endowments

Endowments for the Illinois Shakespeare Festival ensure the continued longevity and excellence of the Festival.

- Paul and Sandra Harmon Shakespeare Endowment
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Illinois Shakespeare Festival Production History

1978

As You Like It, Macbeth, Twelfth Night

1979

Hamlet, King Henry IV part 1, The Taming of the Shrew

1980

The Merry Wives of Windsor, A Midsummer Night’s Dream, Romeo and Juliet

1981

The Comedy of Errors, Julius Caesar, The Winter’s Tale

1982

King Henry IV part II, Love’s Labour’s Lost, Othello

1983

Macbeth, Much Ado About Nothing, The Two Gentlemen of Verona

1984

Pericles, The Merchant of Venice, The Taming of the Shrew

1985

Cymbeline, King Lear, A Midsummer Night’s Dream

1986

As You Like It, Hamlet, The Tempest

1987

Measure for Measure, Romeo and Juliet, Twelfth Night

1988

All’s Well That Ends Well, The Comedy of Errors, Richard III

1989

Henry V, The Merry Wives of Windsor, She Stoops to Conquer by Oliver Goldsmith

1990

Julius Caesar, Much Ado About Nothing, The Rivals by Richard Brinsley Sheridan

1991

Antony and Cleopatra, Othello, The Taming of the Shrew

1992

Macbeth, As You Like It, The Winter’s Tale

1993

Richard II, Pericles, A Midsummer Night’s Dream

1994

Romeo and Juliet, Two Gentlemen of Verona, Henry IV pt 1

1995

Cymbeline, Henry IV part 2, The Comedy of Errors

1996

Twelfth Night, The Tempest, The Triumph of Love by Marivaux

1997

Hamlet, All’s Well That Ends Well, Rosencrantz and Guildenstern are Dead by Tom Stoppard

1998

Much Ado About Nothing, Measure for Measure, The Falcon’s Pitch adapted by Jeffrey Sweet

1999

The Merry Wives of Windsor, Richard III, Wild Oats by John O’Keeffe

2000

Taming of the Shrew, King John, The Three Musketeers adapted by Eberle Thomas and Barbara Redmond

2001

Love’s Labour’s Lost, Othello, Coriolanus

2002

A Midsummer Night’s Dream, Romeo and Juliet, The Merchant of Venice

2003

King Lear, As You Like It, The Knight of the Burning Pestle by Francis Beaumont and John Fletcher

2004

Hamlet, The Two Gentlemen of Verona, Cyrano de Bergerac by Edmund Rostand

2005

Macbeth, Twelfth Night, Henry VIII

2006

The Comedy of Errors, Pericles, Julius Caesar

2007

Much Ado About Nothing, Henry V, Love’s Labour’s Lost

2008

The Taming of the Shrew, Titus Andronicus, The Complete Works of William Shakespeare (Abridged) by Adam Long, Daniel Singer, and Jess Winfield

2009

A Midsummer Night’s Dream, Richard III, Scapin adapted by Bill Irwin and Mark O’Donnell

2010

The Tempest, The Merry Wives of Windsor, The Three Musketeers adapted by Robert Kauzlaric

2011

Romeo and Juliet, The Winter’s Tale, The Complete Works of William Shakespeare (Abridged) by Adam Long, Daniel Singer, and Jess Winfield

2012

As You Like It, Othello, The Rivals by Richard Brinsley Sheridan

2013

Comedy of Errors, Macbeth, Failure: A Love Story by Philip Dawkins

2014

Much Ado About Nothing, Antony and Cleopatra, Elizabeth Rex by Timothy Findley

2015

Love’s Labour’s Lost, Richard II, Q Gents by GQ and JQ, Love’s Labour’s Won by Scott Kaiser

2016

Hamlet, Twelfth Night, Peter and the Starcatcher by Rick Elice

2017

A Midsummer Night’s Dream, Shakespeare’s Amazing Cymbeline by Chris Coleman, I Heart Juliet by GQ and JQ

2018

The Merry Wives of Windsor, Henry V, Shakespeare in Love by Lee Hall

2019

As You Like It, Pride and Prejudice, Caesar

2021

Measure for Measure, The Winter’s Tale

2022

King Lear, Much Ado About Nothing, The Complete Works of William Shakespeare (Abridged) by Adam Long, Daniel Singer, and Jess Winfield

2023

The Comedy of Errors, The Tempest, The Book of Will by Lauren Gunderson

2024

Twelfth Night, Sense and Sensibility by Quetta Carpenter based on the Jane Austen novel, Macbeth

Theatre for Young Audiences

Who's There?!?

By Nancy Steele Brokaw

Director Lori Adams***
Stage Manager.....Lorelei McCarthy
Assistant Stage Manager Jess Bolda
Costume Designer Veronica Blumberg
Scenic Designer..... John C. Stark**
Prop Master.....Brielle Sanders

Cast:

WILLIAM SHAKESPEARE Jake Majerczyk
JUDITH SHAKESPEARE Devin Creighton
HAMLET/BOTTOM.....Dimitri Marinakos
TITANIA/OPHELIA/GERTRUDE/LION..Harper LaRue Allen
PUCK/POLONIUS/CLAUDIUS/FLUTE.....Andrew Short
GHOST/OBERON/LAERTES/SNOUT.....Mihir Apte

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What happens when Hamlet wanders into A Midsummer Night's Dream? Puckish mischief? Downright skullduggery? Please join us for a 40-minute romp as we explore these famous plays. We will need your help to tell our tale. Hear real Shakespeare words, but not too many. All ages performance.


Bring your blankets and lawn chairs and join us!
All shows begin at 10 a.m. Ewing Cultural Center Grounds

Thursday July 3
Saturday July 5
Thursday July 10
Saturday July 12
Thursday July 17
Saturday July 19
Thursday July 24
Saturday July 26
Thursday July 31
Saturday August 2




Photo From 2024 TYA Campfire Macbeth




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