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Katie Cassidy

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Welcome to this evening’s performance of *The Man Who Was Thursday*, based on the novel by G.K. Chesterton. We hope to see you for our next production, *Emma*. Enjoy the show! —Lifeline Ensemble

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_Ushers provided by The Saints_
The Man Who Was Thursday

Based on the novel by G. K. Chesterton

Adapted by Bilal Dardai*

Directed by Jess Hutchinson

Scenic Designer
Lizzie Bracken

Original Music & Sound Designer
Christopher Kriz, USA

Co-Costume Designer
Caitlin McLeod

Fight Choreographer
Greg Poljacik

Dramaturg
Zev Valancy

Lighting Designer
Eric Watkins, USA

Properties Designer
Jenny Pinson

Co-Costume Designer
Anna Wooden

Dialect Coach
Elise Kauzlaric*

Stage Manager
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Assistant Master Electrician........................................................................... Samantha Joy
Electricians.............................................................................. Billy Borst, Ariana Brown, Daniel Parsons, Megan Turnquist
Photography ................................................................................................. Suzanne Plunkett*

Special Thanks to New Leaf Theatre and The Neo-Futurists; and to Tony & Jonna Mendez for sharing their extensive knowledge on the art of disguise.

*Denotes member of Lifeline Artistic Ensemble
THE CAST

Sunday ...................................................................................................................... Allison Cain
Gabriel Syme ........................................................................................................ Eduardo Xavier Curley-Carrillo
Dr. Bull/Saturday ................................................................................................. Jen Ellison
Professor de Worms/Friday .................................................................................. Linsey Falls
Buttons, Colonel, et al ......................................................................................... Sonia Goldberg
Lucian Gregory ...................................................................................................... Cory Hardin
The Secretary/Monday ......................................................................................... Marsha Harman
Constable, Lieutenant, et al ................................................................................ Oly Oxinfry
The Marquis de St. Eustache/Wednesday ............................................................... Corrbette Pasko
Gogol/Tuesday ...................................................................................................... Christopher M. Walsh*

Understudies ......................................................................................................... David Gordezky, Mateo Hernandez, Lauren Miller,
William Anthony Sebastian Rose II, Sarah Scanlon, Elise Soeder

SETTING

This play is set within an approximation of Europe during 1908.

ABOUT THE AUTHOR

Gilbert Keith Chesterton, 1874–1936, was among the most important English authors and thinkers of his time. He was massively productive, and his work spanned genres: novels, detective stories, essays, biographies, plays, newspaper columns, radio addresses, and theology. He was baptized an Anglican, but he moved towards Catholicism over the course of his life, eventually converting. Many of his fictional and non-fictional works are written from an explicitly Catholic perspective, and many specifically defend orthodoxy in Christianity and society in general. (In fact, Orthodoxy is the title of one of his best-known works, still a classic in the world of Christian apologetics.) His works on Catholicism continue to be widely cited, and multiple Catholic schools are named for him.

He was known for stylish prose, often deploying paradox, but as opposed to many of the leading intellectuals of the time, such as George Bernard Shaw, H. G. Wells, and Oscar Wilde, his perspective was forthrightly anti-progressive. “Chesterton’s Fence” refers to his theory that no element of society should be reformed unless those who wish to reform it can give a thorough explanation of how it got that way, as a reform without understanding can result in destruction. He was a frequent, respectful sparring partner of many of his era’s other intellectuals. His discourse with Shaw—who called Chesterton his “friendly enemy”—was particularly lively.

In addition to Orthodoxy and The Man Who Was Thursday, Chesterton is best known for The Napoleon of Notting Hill, a piece of satirical speculative fiction; the Father Brown stories, a series of over 50 detective stories centered on a Catholic priest, which have since been adapted for radio, film, and television; and Charles Dickens, a Critical Study, which played a major role in the revival of Dickens’ popular and scholarly reputation.
**Allison Cain (Sunday)**

Allison received her training at Carnegie Mellon University in Pittsburgh, PA and Columbia College in Chicago. She was a proud member of the Factory Theater from 2000 to 2011 and also served as their Executive Director from 2001–2007. She serves as the Managing Director of Lifeline Theatre since 2009. As an actor, she has performed on stages all over Chicago, Michigan, Los Angeles, Connecticut and Pittsburgh since 1985 with companies such as iGloo, Griffin Theatre, Live Wire Theatre, Mary-Arrchie Theater, WildClaw Theater, Lakeside Shakespeare, Lifeline Theatre, Rasaka Theatre and The Side Project. Lifeline audiences might remember her from *Johnny Tremain*, *Zorro*, *Crossing California*, *Marriette in Ecstasy*, *The True Story of the Three Little Pigs!*, *The One and Only Ivan*, and *Sparky*! She has also performed with The Lifeline Storytelling Project in the Fillet of Solo Festival for three years. Love to Manny.

**Eduardo Xavier Curley-Carrillo (Gabriel Syme)** *The Man Who Was Thursday* is Eduardo’s Lifeline debut. He is a native of Chicago’s Pilsen neighborhood and Guadalajara, JAL. He is a graduate of Illinois State University and the National Theatre Institute. Most recently he’s released a podcast audio drama titled *Brava* and worked on Northlight Theatre’s *Curve of Departure*. Eduardo is a Hypocrites ensemble member (*Wit*, *The Pirates of Penzance*, *H.M.S. Pinafore*, *The Mikado*), has worked at Children’s Theater of Madison (*The Miraculous Journey of Edward Tulane*), American Players Theatre (*A Midsummer Night’s Dream*, *Cyrano de Bergerac*, *Three Sisters*), Remy Bumppo (*The Life of Galileo*, Pirandello’s *Henry IV*), The National Music Theater Conference (*White City*), and The Lyric Opera of Chicago (*Bel Canto*, *Cenerentolata*). Thank you!

**Jen Ellison (Dr. Bull/Saturday)** Jen is so excited to be working with this gifted cast and crew! As a resident director at the Second City, Jen has overseen two national touring companies, developed multiple shows for their Outreach and Diversity program, and directed *Apes of Wrath* for the ETC stage. As a performer, Jen was most recently seen in *A Story Told in Seven Fights* with The Neo-Futurists (where she is an Artistic Associate). Jen is a workshop designer for the Second Science Project, an instructor at DePaul University, and a member of the Comedy Writing and Performance faculty at Columbia College Chicago. Much love to her wonderful partner, Dave. Follow me on Instagram: @drunkjcrewwuguy

**Linsey Falls (Professor de Worms/Friday)**

Linsey is thrilled to pieces to be working with Lifeline Theatre again! Linsey’s past Chicago productions include: *A Summer’s Day* and *Blue Planet* (Akvavit Theatre); *Arms and the Man*, *The Sign of the Four*, *Frankenstein* and *Prometheus Bound* (City Lit Theatre), the weekly *That’s Weird, Grandma* (Barrel of Monkeys); *Lyle Finds his Mother* (Lifeline Theatre); *FIGHT CITY*, *Hotel Aphrodite* and *Namosaur* (The Factory Theater); *Slaughter City*, *Drumming in the Night*, and *Debris of the Prophet* (Prop Thtr); *Ghosts of Treasure Island* (Adventure Stages Chicago); *Henry V* (Promethean Theatre), *Lolita de Lares* (UrbanTheater); *The Black Slot* (AstonRep Theater Company); and *Mementos Mori* and *The Magic City* (Manual Cinema).
Sonia Goldberg (Buttons, Colonel, et al)
This is Sonia’s first production with Lifeline. Recent Chicago credits include: I Know My Own Heart (Pride Films & Plays), The Snow Queen (Filament Theatre), Masque Macabre (Strawdog Theatre), Richard III (Muse of Fire), Oliver! (Windy City Performs), and Peter and the Starcatcher (Edge of Orion). Sonia is an alumna of the Jordan College of the Arts at Butler University (BA), and holds a certificate in classical acting from LAMDA.

Cory Hardin (Lucian Gregory) Cory is grateful to work with the lovely folks at Lifeline Theatre for the first time. He’s a co-founder and the Artistic Director of The Passage Theatre, which is wrapping up its first season this May. As an actor he has worked at The Gift Theatre, Steep Theatre, Theatre Wit, and Chicago Dramatists. As a playwright he was admitted into The New Colony’s Writer’s Room and has also written works for MOZAWA, No Stakes Theatre and Scout & Birdie. He’s a graduate of the School at Steppenwolf and received his BFA from Western Kentucky University, “Where the Spirit Makes the Master.” Thank you to his grandparents, Stanley and Sandra, and to his two loves, Jennifer and Rhubarb. Check him out as Trinculo in Commission Theatre’s upcoming production of The Tempest coming this June. @coryhardin.

Marsha Harman (The Secretary/Monday)
Marsha is delighted to return to Lifeline Theatre, having previously appeared in A Wrinkle in Time and The City and the City. Other Chicago credits include GHOSTS and Zombies (Akvavit Theatre), Arcadia (New Leaf Theatre), The Full Monty (Kokandy Productions), and The Anyway Cabaret (TUTA Theatre). Regional credits include: Beatrice in Much Ado About Nothing, Cassius in Julius Caesar, and Helena in A Midsummer Night’s Dream (Bakerloo Theatre Project, NY). Marsha earned a B.A. in Theatre Arts from Drew University and an M.A. in Theatre History and Criticism from Catholic University.

Oly Oxinfry (Constable, Lieutenant, et al) Oly is so grateful to be back at Lifeline and to play with this amazing team! Chicago acting credits include: You Think It’s Easy Being the Tooth Fairy? (Lifeline), How To Explain The History of Communism to Mental Patients (Trap Door), Hamlet, Romeo and Juliet, and Midsummer Night’s Dream (Muse of Fire), Twelfth Night (Midsommer Flight), Lecherous Honey (Cock and Bull), Little Match Girl Passion and Phoebe in Winter (Facility). They are a Company Member with Barrel of Monkeys and Stone Soup Shakespeare.

Corrbette Pasko (The Marquis de St. Eustache/ Wednesday) Corrbette is back at Lifeline where she last performed in Soon I Will Be Invincible as Damsel. She’s been seen all over Chicago; as a rabbit named Miffy in Alice! (Upended Productions), as an 11-time champion and producer of WRITE CLUB, performing her monologues and essays in THIS DRESS HAS POCKETS…FULL OF SEVERED FINGERS (LitCrawl); as Susie Snowflake in XMAS WAR and a co-creator/barker for FUNHOUSE! at Factory Theater where she has been an ensemble member since 2006, as a Dramaturg for The Light Fantastic (Jackalope Theater); and as an understudy for Caroline, Or Change (Firebrand Theatre/
TimeLine Theatre). Corrbette has done some film and TV and is represented by Stewart Talent. See even more of Corri by subscribing to Corri and Sara on YouTube! Somehow, Corrbette has the good fortune of having the continual beautiful day that is her husband and their daughter, Gilda Madeline. corrbette.com

Christopher M. Walsh* (Gogol/Tuesday) Christopher is a proud member of Lifeline’s artistic ensemble, last appearing onstage in Monstrous Regiment. Other recent stage credits include: The Curious Incident of the Dog in the Night-Time at Steppenwolf Theatre and A Home on the Lake at Piven Theatre Workshop. He has also written several plays that premiered at Lifeline, including Miss Holmes, Soon I Will Be Invincible, A Tale of Two Cities, The City and the City, and The Count of Monte Cristo. TV appearances include Chicago Fire and Betrayal. He is represented by Big Mouth Talent, and you can follow his adventures at christophermwalsh.com.

David Gordezky (Understudy) David Gordezky is an actor, clown and puppeteer from Los Angeles. He was most recently seen in Moon Shot (Theater Unspeakable), The Walls of Harrow House (Rough House Theater), and The Deck Chairs; or Make the Titanic Great Again (The Conspirators). He is also a company member with Rough House Theater and the creator of The Dolphin Show, David’s solo clown act.

Mateo Hernandez (Understudy) Mateo (he/him & they/them) is excited to be working with Lifeline for the very first time with The Man Who Was Thursday! He most recently was seen as Sheek in a devised play at Prop Thtr, Neverland. Other past credits include Neil (Speaking in Tongues) & Hans (Push Up). He holds a BFA in Theatre Studies from The University of Texas at Austin. Mateo is a company member with F.Y.I. (For Youth Inquiry).

Lauren Miller (Understudy) Recent credits include Ivy in The Holiday Radio Show and Morgan in Spark (Three Cat Productions), as Stella in Light up the Sky (Citadel), as The Player in Rosencrantz and Guildenstern are Dead (Saint Sebastian Players), as Poe’s Mother in Nevermore (Jedlicka), as Winthrop/Holmes in The Secret Garden (Lake Forest Theatre), as Fr. Schneider in Cabaret (Big Noise Theater), as Dotara in Wayward Women (We Three Plays), as La Poncia in Bernarda Alba’s House (Poetry Is), as Mother in Kiss of the Spider Woman (Benevolent Theatre), as Clairee/Ouiser u/s in Steel Magnolias (Theatre at the Centre), as Katisha in The Mikado (G&S Opera), and as Peggy in The Birds (Hell in a Handbag).

William Anthony Sebastian Rose II (Understudy) This is William’s first production with Lifeline Theater. Previous credits include Cal in Citadel Theaters’ The Little Foxes, and Charlie Baker in Stasion Theater’s The Foreigner as well the solo show Every Brilliant Thing.
Sarah Scanlon
(Understudy) Sarah is excited to be back at Lifeline after last working as an assistant director for Her Majesty’s Will and previous to that as Elphin in Soon I Will Be Invincible. Other Chicago on stage credits include collaborations with: Factory Theater, The Conspirators, Akvavit Theatre, The Side Project, and Strange Tree Group, among others. Regional and international credits include: Ariel in The Tempest with the Notre Dame Shakespeare Festival and projects with The American Repertory Theatre, the NY Fringe, and the Moscow Art Theatre. Off stage her work as an intimacy choreographer has been featured at Steep, Pride Films and Plays, Redtwist, Midsummers Flight, and others. sarahscanlon.com

Elise Soeder
(Understudy) Elise is thrilled to be a part of this production, her first with Lifeline. Recent credits include A Klingon Christmas Carol (EDGE Theatre) and a production of Twelfth Night with Theatre Evolve, a company in which she serves as Company Manager. Elise is an alumna of the Savannah College of Art and Design.

Bilal Dardai*
(Adaptor) Bilal has been a Lifeline ensemble member since 2017, and is grateful to have this new telling of The Man Who Was Thursday be his first written production for the company. Prior to joining Lifeline, Bilal was an ensemble member and former artistic director with The Neo-Futurists, where he wrote hundreds of tiny plays for their flagship late-night show, as well as creating or collaborating on their shows Contraption, The Sovereign Statement (Joseph Jefferson nomination, Best New Work), The Food Show, Redletter, Crisis: A Musical Game Show, A Very Neo-Futurist Christmas Carol, and ALICE. In addition to writing for the stage, Bilal is on the writing staffs of audio dramas PleasureTown and Unwell, and recently adapted his stage play Redeemers for noted audio producers HartLife. He extends his deepest appreciation to Jess and the rest of Team Thursday, the artists at New Leaf Theatre who first took a chance on him, and his wife Dana and son Robin for their unending love and patience.

Jess Hutchinson
(Director) Jess is proud to make her Lifeline debut. Recent directing credits include: the premiere of Kristin Idaszak’s Second Skin, and workshop productions of Georgette Kelly’s North Star, Emily Dendinger’s No Home For Bees and Sarah Saltwick’s Scarlet Letter. Jess earned her MFA in Directing at UT Austin, focusing on the development of new work. As Artistic Director of Chicago’s New Leaf Theatre, favorite projects included Arcadia, The Dining Room, and world premieres of Burying Miss America, Lighthousekeeping, and The Man Who Was Thursday. She was proud to be the 2015–16 NNPN Producer in Residence at Kitchen Dog Theater in Dallas and serves as NNPN’s Communications Coordinator. Thanks to Jamie because of love and to Bilal, for being the first to trust her with his words. www.jesshutchinson.com

Amanda Beranek
(Stage Manager) Amanda (aka Frechette) was the stage manager for the original production of The Man Who Was Thursday presented by New Leaf Theatre and is delighted to be working with this lively cast and crew. Since earning her BA in Theatre from Plymouth State University with an option in Acting and Design & Technology, Amanda has stage managed for productions with The Neo-Futurists, The House Theatre, Red Tape Theatre, The Side Project, 20% Theatre, and New Leaf Theatre. Love to Cindy and as always “Have Fun!”
**Lizzie Bracken (Scenic Designer)**

Lizzie is delighted to be returning to Lifeline after designing scenery for last year’s production of *You Think It’s Easy Being The Tooth Fairy?*. Other design credits include: *The Magic Play* at Goodman Theatre, Actors Theatre of Louisville, Olney Theatre Center, Portland Center Stage, and Syracuse Repertory Theatre; *Lord of the Flies*, *The Book Thief*, *Blacktop Sky*, and *See What I Wanna See* at Steppenwolf Theatre Company; *Burning Bluebeard* with The Ruffians; *Endgame*, *Ivywild* and *Six Characters in Search of an Author* with The Hypocrites; *Pop Waits* and *44 plays for 44 Presidents* with The Neo-Futurists. Lizzie received her MFA from The University of Texas at Austin and BA from The University of Notre Dame. She was an assistant professor at North Central College for several years, and prior to her career in theater, Lizzie practiced with architecture firms in New York and England.

**Kyle Bricker (Assistant Stage Manager)**

Kyle is excited to be back working with Lifeline where he was the stage manager for *Sylvester*. Other Chicago credits include *Nightmares and Nightcaps* (Black Button Eyes Productions) and *Girl Found* (Idle Muse Theatre Company). Kyle is a graduate of the University of Illinois at Urbana-Champaign where he stage managed productions in theatre and dance including: *Kingdom City*, *February Dance: Designed Environments*, and *November Dance: Six Degrees of Separation* with Bessie Award winner Abby Zbikowski. He was also the assistant stage manager for *1984*, *Polaroid Stories*, and *The Light in the Piazza* at U of I.

**Andrés Enriquez (Casting Director)**

Andrés is proud to have been on both the MainStage and the KidSeries stage for Lifeline, having understudied *The Velveteen Rabbit* and *Soon I Will Be Invincible*, then appearing in *Sparky!, Northanger Abbey*, and most recently, *Sylvester*. Other notable productions in the Chicagoland area include *Forever Plaid* (Fox Valley Repertory), *The Life and Death Of Madame Barker* (Red Tape Theatre), *Love and Information* (Remy Bumpo), *The Adding Machine* (The Hypocrites), and *In The Heights* (Porchlight Music Theater). He has also worked with such great Chicago companies as Underscore Theater Company, Strawdog Theatre, 16th Street Theater, and Theater at the Center in Munster, IN. Andrés received his B.A. from the University of California, Santa Barbara, and his M.F.A. in Acting from the University of Iowa in 2012. Andrés is also the Music Director of No Big Deal, a Chicago a cappella quartet, and a proud company member of Barrel of Monkeys.

**Elise Kauzlaric * (Dialect Coach)**

Elise has been a member of Lifeline’s artistic ensemble since 2005 and has coached numerous productions (*The Killer Angels*, *The Moonstone*, *The Picture of Dorian Gray*, *The Mark of Zorro*, *The Piano Tuner*, et al). She has also coached for Steppenwolf, Marriott Theatre, TimeLine, Irish Theatre of Chicago, Griffin Theatre, the Hypocrites and others. Twice nominated for Non-Equity Jeff Awards for her dialect work (*Busman’s Honeymoon* at Lifeline and *Punk Rock* at Griffin), she also directs and acts around town, receiving Non-Equity Jeff nominations for her direction of *Northanger Abbey* and *Mariette in Ecstasy* (Lifeline) and a Supporting Actress nomination for her work in *On the Shore of the Wide World* (Griffin). Elise also teaches at CCPA at Roosevelt University. Next up at Lifeline Elise will direct *Emma*.

**Christopher Kriz, USA (Sound Designer)**

Christopher is an award-winning composer and sound designer and has been honored with 4 Jeff Awards and a total of 18 Jeff Nominations. Previously for Lifeline: *Soon I Will Be Invincible*, *Jane Eyre*, *Monstrous Regiment*, *The City and The City*, *The Woman In White* (Jeff Nomination), *Pride and Prejudice* (Jeff Nomination), and *The Count Of Monte Cristo* (Jeff Nomination). Chicago: Goodman Theatre, Chicago Shakespeare, Steppenwolf, Chicago Symphony Orchestra,
Caitlin McLeod (Co-Costume Designer)
Caitlin is thrilled to collaborate with Lifeline Theatre for the first time on *The Man Who Was Thursday*. Caitlin is a costume and scenic designer, puppet enthusiast, and traveler. Most recent credits include: *The Stranger and The Shadow, The Walls of Harrow House* (Rough House); *The Dark at the Top of The Stairs* (Eclipse); *American Jornalero* (Teatro Vista); *The Ballad of Romeo and Juliet* (American Myth Center, NC); and *The Great God Pan* (Chicago Fringe Opera). She also is a co-founder of the Chicago based costume crafts business Craftiga. She earned her MFA at Northwestern University.

Jenny Pinson (Properties Designer)
This is Jenny’s fourth production with Lifeline having previously served as Props Designer on *Fable-ous, Arnie the Doughnut* [2017], and *You Think It's Easy Being The Tooth Fairy?.* She has also designed props at Emerald City (*Hansel and Gretel, Dr. Doolittle, Cinderella, Peter Pan*), Route 66 (*High Fidelity: The Musical*), Oakton Community College (*A Flea in Her Ear, M. Butterfly, Harvest*), Drury Lane Oakbrook (*Thoroughly Modern Millie, High School Musical*), American Theater Company (*Disgraced*), Theater Wit (*The North Plan*), The New Colony (*Rewilding Genius*), Steep Theatre (*Posh, Birdland*), About Face Theatre (*After All the Terrible Things I Do, The Secretaries*). Light Opera Works (*Guys and Dolls, My Fair Lady*), Remy Bumppo (*Seascape, Pygmalion*), and A Red Orchid Theatre (*Pilgrim's Progress, Small Mouth Sounds*) as well as many productions at the University of Chicago where she is the Props Manager for the Theater and Performance Studies department.

Greg Poljacik (Fight Choreographer)
Greg is thrilled to be working with Lifeline again. Previous work with Lifeline includes: *Frankenstein, Miss Holmes, Miss Buncle's Book, The Killer Angels* [2013], *The Woman in White*, and *The City & The City*. Other credits include: *Lear, Stadium Devildare* (Red Tape); *Burn This, Her Naked Skin, Orpheus Descending* (Shattered Globe); *Make Sure It’s Me, Thirst* (Stage Left); *Artist Needs A Wife, Rewind* (Side Project); *Bobby Gould In Hell* (Organic); *The Invaders, Militant Language, Trickster, Family Devotions, Henry IV* (Halcyon). Film & TV (Stunts): *Rampage, Widows, Captive State, Divergent, Shock and Awe, Black Lightning, Empire, Exorcist*, *Chicago P.D.*, and *A.P.B*.

Zev Valancy (Dramaturg)
Zev is delighted to return to Lifeline, after having dramaturged *Anna Karenina* last season. He spent nearly a decade as an ensemble member and the Literary Manager of Stage Left Theatre, where he oversaw new play programming, including founding and running the Downstage Left Playwright Residency. Credits at Stage Left include: *The Luckiest People, Principal Principle, and Rabbit*. Other dramaturgy credits include: *Quiz Show* (Strawdog) and *Marat/Sade* (The Right Brain Project). Thanks to Bilal, Jess, and the cast and team for a wonderful time, and Adam for absolutely everything else.

Eric Watkins, USA (Lighting Designer)
Eric happily returns to Lifeline after lighting *We Found a Hat, Montauciel Takes Flight*, and *Sylvester*. Chicago: *Hooded* (First Floor Theater); *Machinal* (The Greenhouse Theater Center; Jeff nomination); *A Swell In The Ground* (The Gift Theatre); *Shakin’ the Mess Outta Misery* (Pegasus Theatre); *Punk* (The New Colony); *Fish Eye* (Dandelion Theatre) *Psmith, Journalist, Forty-Two Stories* and *Arms and the Man* (City Lit Theater).
**Profiles cont.**

Company); Any Other Name, Gypsy, Art, and [title of show] (Williams Street Rep); Fallen (Mozawa); Porcelain (Jeff nomination), Waking Lazarus, and Tea (Prologue Theatre); The Property (Lyric Unlimited) a commissioned klezmer opera. Regional: Don Pasquale (Fort Worth Opera); Show Boat (Dallas Opera); A Streetcar Named Desire (Opera Santa Barbara and Kentucky Opera); The Rake’s Progress, Il Re Pastore, and Marriage of Figaro (Merola Opera); Barber of Seville (Lithuanian National Opera). Eric received his MFA from Boston University and is a proud member of USA 829 the theatrical design union. www.ericwatkins.com Enjoy the show!

**Anna Wooden (Co-Costume Designer)**

Anna is a costume designer, craftsperson, and maker. Recent theatre credits include Second Skin (Wildclaw), Another Jungle (Cloudgate Theatre), and The Walls of Harrow House (Rough House). Film credits include First Dance (Project Blue Light), and The Shepherd (Vertical Church).

She is co-owner of the crafts company Craftiga Ltd, and an artistic associate of Cloudgate Theatre Company. She is drawn to stories that encourage empathy and examine socio-political themes. Look for her upcoming designs for: Pinocchio (The House), Footloose (Marriott Lincolnshire), and Strange Heart Beating (Cloudgate). annawoodendesign.com

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