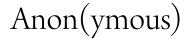
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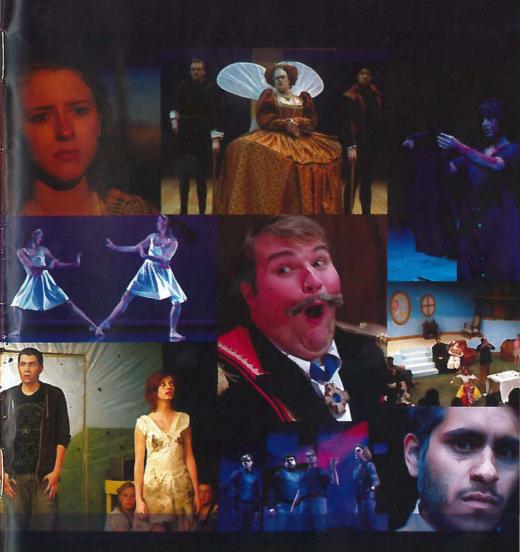
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Center for the Performing Arts - Illinois State University September 28 – 29, October 3-6 at 7 pm; September 30 at 2 pm

A Crossroads Project Production

Anon(ymous) By Naomi lizuka

Director	Richard Corley*
Scenic Designer	John Stark
Costume Designer	Mark Spain
Hair & Makeup Designer	Kirsten Kucek
Lighting Designer	Mark Maruschak*
Composer & Sound Designer	Robert Hornbostel
Voice and Dialect Directors	Connie de Veer & Heidi Harris
Fight Director	Paul Dennhardt
Stage Manager	Nicole Pressner

^{*}Denotes Master of Fine Arts or Master of Arts Candidate

Cast

AnonOwais Ahmed
Mrs. Laius / Zyclo's Pet Bird / Nice American Mother / Barfly / EnsembleCaitlin Boho
Calista / Serza / Sewing Lady #2 / Nice American Daughter / Ensemble
Nasreen / Belen / Sewing Lady #3 / Barfly / EnsembleGabriela Fernandez
Ali / Ignacio / EnsembleMartin Hanna
Mr. Zyclo / Senator Laius / Nice American Father / EnsembleAnthony Leyva
Mr. Yuri Mackus / Strygal / EnsembleKent Nusbaum
Pascal / EnsembleOmar Shammaa
Nemasani Hisako Sugeta
Naja #1 / Barfly / EnsembleJaimie Taylor
Naja #2 / Barfly / EnsembleErica Trumpet
Ritu / Sewing Lady #1 / Barfly / EnsembleTaylor Wisham

Produced by special arrangement with Playscripts, Inc. (www.playscripts.com)

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Technical DirectorDaniel Browder
Assistant Scenic DesignerMark Wietting
Master CarpenterMatt Boehm
Build/Paint CrewDan Alore, Christian Armstrong, Matt Black, Matt Boehm,
Savannah Brown, Emily Brutton, Brooks Bullock, Chris Cummings, David Dekalo,
Ryan Fernandez, Abrecia Haillasellise, Lauren Hous, Arthur Karasek, Jen Kazmierczak,
James Keating, Megan Lane, Henry Matthiessen, Tyler McIntyre, Beth Mitchell,
Kayla Rinaldi, Brianna Roberson, Josh Robinson, Joe Schweikert, Lauren Sheffey,
Andrew Sierszyn, Deborah Smrz, Monica Stark, Jake Wasso, Mark Weitting,
Will Wermerskirchen, Deandre Williams
Prop Master Emily Hahn
Assistant Prop MasterKevin Goffard
Charge ArtistDannie Wiseman
Assistant Charge ArtistMary Rose
Assistant Costume DesignersJessica Ray*, Olivia Crosby*
Wardrobe SupervisorShelby Brand
Assistant Hair & Makeup DesignerSamantha Peroutka
Assistant Lighting Designer
Master ElectricianGreg Geddes
Assistant Master ElectricianBradley Panzerella
Composer & Assistant Sound DesignerKieran Pereira
Sound Board Operator
Assistant Fight Choreographer
Fight CaptainErica Trumpet
Assistant Director
Assistant Stage ManagerBecca Gonet, Jessica Frideli

^{*} Denotes Master of Fine Arts or Master of Fine Arts Candidate

Special Thanks

Illinois State University College of Fine Arts, Illinois State University School of Theatre and Dance, Janet Wilson, Deb Alley, Connie de Veer, Heidi Harris, Kim Pereira, Chris Bryant, Alex Kostner, Eli Van Sickle, Gloria Clark, Kyle Magnusson, Zigmund Sun Oo, Yuting Tan, Larry Milby and Allied Waste, Kim Tarkowski & the LIFE Center for Independent Living, the Dennhardt Family, Cyndee Brown, Crossroads Committee, Dr. Abhishek Varma, Dr. Ali Riaz, Mrs. Shagufta Jabeem, David Warfel, Shannon O'Neill, and those who shared their languages and stories with us throughout this production.

STUDENT STAFF

Scene Shop Staff
Jen Kazmierczak, Megan Lane, Henry Matthiessen, Tyler McIntyre,
Andrew Sierszyn, Deborah Smrz, Josh Robinson, Jake Wasson
Scene Shop Practicum StudentsEmily Brutton, Chris Cummings, James Keating,
Joe Schweikert, Will Wermerskirchen
Prop Shop ManagerJoanna Szewczuk
Prop Shop Assistant ManagerMegan Lane
Prop Shop Practicum StudentsKyle Ayers, Dale Savannah Brown, AJ Galli,
Megan Hoepker, Kelsey Kott, Brittany Mounce, Catherine Norris,
Anne Olson, Eliza Palumbo, Holly Peterson, Jared Sanders, Julia Trevor
Costume Shop StaffMeagan Bernier, Mary Jones, Sarah Schwarzhaupt
Light Shop SupervisorHarrison Hohnholt
Light Shop StaffMark Maruschak, Caisa Sanburg, Deborah Smrz
Sound Shop SupervisorRobert Hornbostel
Sound Shop StaffSarah Pindak
Sound Shop Practicum StudentsEddie Curley, Joseph Fehr, Drew Mills,
Bradley Panzarella, Derek Swindler



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Director's Notes

"I want very much for the play to speak to our times — and these are times that have been particularly harsh and unforgiving to refugees and recent immigrants." Naomi lizuka, American Theatre Magazine, February 2007

Naomi lizuka's 2006 play Anon(ymous) is about the search for home.

Inspired by Homer's *Odyssey*, lizuka's play is not a straightforward adaptation of the epic; rather, it seeks to use Odysseus' journey to return to his wife Penelope after the Trojan War as a lens through which to view the struggles of the refugee in the modern world. Iizuka's hero, Anon, is a kind of Everyman — a representative of the hundreds of thousands world-wide who daily suffer displacement through war, famine, poverty and other causes.

As lizuka said in the *American Theatre* magazine interview quoted above, one of the consequences of such dislocation is that "you're faced with the choice of having to change the core of your identity when you adapt to a new place. When you do, there's a kind of dissonance between who you are inside and who you have to be in the world to survive." Anon is constantly asked for his name and the question often bewilders him: How do you know who you are when you don't know where you belong? Or to put it another way, can you have an identity when you have no home?

On his way to finding a home Anon faces monsters, ghosts, gods, and temptation. He is given shelter, exploited, and threatened. He survives, like Odysseus, by luck and wit. And like Odysseus, he is driven forward by a memory — in Anon's case the memory of his mother holding him and singing to him as they escaped aboard a boat.

The cast of *Anon(ymous)* has been delighted by the sensuousness of the play. The sights and sounds and smells of the immigrant's world — of joss stick and coriander and blood and sunlight in the desert, of the blue of the ocean and the flavor of mango and papaya — have been wonderful to us. Though highly theatrical, *Anon(ymous)* is anchored in the real way strangers both use and help each other. The play's depiction of longing, whether for family, community, or love, has felt authentic and powerful. Finally, and most importantly, we have been moved by the characters' need to *not* remain anonymous but to be *known* as unique, extraordinary people, just like us, who lived and died trying to make a better life for themselves. Iizuka's new/old myth of finding home — as ancient as Homer's Greece and as contemporary as this week's newspaper — has resonated for all of us in profound ways. We hope it does the same for you.

Richard Corley



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

The goals of the Kennedy Center American College Theater Festival are:

to encourage, recognize, and celebrate the finest and most diverse work produced in university and college theater programs;

to provide opportunities for participants to develop their theater skills and insight; and achieve professionalism;

to improve the quality of college and university theater in America;

to encourage colleges and universities to give distinguished productions of new plays, especially those written by students; the classics, revitalized or newly conceived; and experimental works. Through state, regional, and national festivals, KCACTF participants celebrate the creative process, see one another's work, and share experiences and insights within the community of theater artists. The KCACTF honors excellence of overall production and offers student artists individual recognition through awards and scholarships in playwriting, acting, criticism, directing, and design.

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

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

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

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Acting

Lori Adams (Head of Acting) Connie de Veer (Voice/Text/Speech)

Paul Dennhardt (Movement/Fight Direction) Heidi Harris lack McLaughlin-Gray Kim Pereira

Kevin Rich

Dance Education and Dance Performance

Sarah Genta Gina DeCroix Russell

Gregory Merriman Sara Semonis (Head of Dance)

Darby Wilde

Design/Production

Dan Browder (CPA Technical Director) Adam Fox (Stage Management) Dave George (Production Supervisor) Rachael Hasse (Master Carpenter

Lauren Lowell (Head of Costume Design) Shannon O'Neill (Sound & Media)

Aaron Paolucci (Sound) Kari Beth Rust (Costume Shop Supervisor)

Mark Spain (Craft Room Supervisor) John Stark (Head of Design Production; Head of Scene Design)

David Warfel (Head of Lighting Area)

Directing

Donald LaCasse Debbie Alley (Head of Grad Directing)

Sonja Moser Sandra Zielinski

Theatre Education

Cyndee Brown Michael I. Vetere III

Sandra Zielinski (Head of Theatre Education)

Theatre Studies

Bruce Burningham Ann Haugo (Head of Theatre Studies/M.A.-M.S. Program)

Leslie Sloan-Orr **John Poole** Travis Stern

Cristen Susong

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Theatre Management

Pete Guither

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Yvette Huddleston (Administrative Aide) Tom Powers (Academic Advisor)

THEATRE POLICIES

Ticket Policies

The ticket office in the Center for the Performing Arts handles tickets for all College of Fine Arts events, including music and theatre performances in the Center, plus performances in Westhoff Theatre.

The Ticket Office is open 11 am to 5 pm, Monday through Friday. Call (309) 438-2535. Purchase tickets online at Ticketmaster, 24 hours a day!

There is a performance ticket office (often referred to as "will-call") open one hour before each performance for picking up tickets. For Center for the Performing Arts performances, it is the main ticket office. For Westhoff Theatre performances, it is in the Westhoff lobby.

Late Seating

Patrons who arrive after a performance has been started for a Westhoff Theatre production will not be seated until intermission if there is one (this is for safety requirements due to the intimate nature of the space — entering the theatre requires walking on the stage). For events in the Center for the Performing Arts, patrons may be seated late at the discretion of the House Manager during an appropriate break in the performance.

Exchanges and Refunds

Exchanges can be made for a \$2.00 exchange fee per ticket at least 24 hours in advance. (First exchange fee is waived for subscribers.) Tickets cannot be refunded.

NOTICES

So that you may have the best experience in enjoying today's production, please be aware of the following:

- The use of cameras or other recording devices in the theatre is prohibited.
- Please silence and put away all electronic devices. Sound and lit phone screens are distracting to other patrons.
- Latecomers will be seated at the discretion of the House Manager.
- If you leave your seat during the performance, you may not be reseated.
- Food and drink (except bottled water) are not allowed in the theatre.

Illinois State University is a member of the National Association of Schools of Theatre and the University/Resident Theatre Association

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