

Duke Theater Studies presents

TWELFTH NIGHT

or
What You Will

a play by

WILLIAM
SHAKESPEARE

November 9-11, 8pm
November 16-18, 8pm
November 12 at 2pm

Directed by
JONATHAN CULLEN
von der Heyden Studio Theater, Rubenstein Arts Center

Duke | DEPARTMENT of
THEATER STUDIES
theaterstudies.duke.edu

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TWELFTH NIGHT

DIRECTOR

Jonathan Cullen

COSTUME DESIGN

Jessica Gaffney

SOUND DESIGN/ COMPOSER

Sarah Roberts

FIGHT & INTIMACY DIRECTOR

Jeff A. R. Jones

ASSISTANT DIRECTOR

Khiyali K. Pillalamarri

SCENIC DESIGN

Sonya Drum

LIGHTING DESIGN

Roz Fulton Dahlie

PROP ARTISAN

Tim Domack

SCENIC ARTISAN

Miyuki Su

CAST

Viola	Emi Hegarty*
Sebastian	Ben Davies*
Orsino	Franck Djidjeu*
Olivia	Emily Miller*
Maria	Sydney Maynor*
Fabia	Abby Johnson*
Feste	Alaina Guo
Malvolio	Khiyali Pillalamarri*
Antonio	Connor Fogleman*
Sir Toby	Nathan Sinclair*
Sir Andrew Aguecheek	Lily EgoI*
Captain/Curio/Officer 1/Priest	Jaimie Wargo
Valentine/Officer 2	Lilah Gorfain*

**Students enrolled in Theater Studies Mainstage Production courses THEATRST 350-1, taught by Jonathan Cullen, or THEATRST 226S, taught by Bill Webb and Torry Bend*

PRODUCTION STAFF

Stage Managers	Blaze Gambla*
	Isa Mellody
	Ivy Sun*
Technical Director	Bill Webb
Costume Shop Supervisor	Hannah Haverkamp
Stitcher	Caleb Moss
Wardrobe	Yue (Sissi) Yu*
Light Board Operator	Yitong (Katrina) Xu*
Sound Board Operator	Jackie Park*
VPM Scene Shop Manager	David Berberian
Production Lead	Haze Grissett
Production Technician	Nick Bria
Director of Theater	Thom Quintas
Marketing Coordinator	Elizabeth Thompson
Graphic Design	Miel Creative Studio

Costume Shop Crew: Gloria Bao, Lhamo Dixey, Emily Ford, Emily Liptow, Elliott Loverin, Jackie Park, Ella Sheehan

Scene Shop Crew: Bishal Baisak, Fiona Bolte-Bradhurst, Digvijay Gaikwad, Jescetta Joy, Paris Reynosa

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DIRECTOR'S NOTE

Exactly four hundred years ago, Shakespeare's collected works were published in a grand First Folio edition. Amongst the Comedies is a play whose enigmatic title teases the gentle Reader to make their own story: *'Twelfth Night, Or what you will.'*

When Duke asked me to come and direct this play I confess I hesitated, because it's never been a particular favorite of mine: but as I studied it, I realized that this was not the fault of the play, but of the productions I have seen. And I'm glad to say I've become fascinated by it as we have explored it together. Working with a young cast has made a huge difference, resolving much of my resistance to the piece. Their enthusiasm and curiosity have been an inspiration to me, and I've found myself remembering what it feels like to step bravely into adult life and to fall in love, the joys and confusions of it all.

A warning to the punctilious: those who know the play will notice that this performance starts with the question "What Country (Friends) is this?" rather than Orsino's famous hypothesis about Music being the food of Love. Following a venerable theatrical tradition which goes back at least to Elizabeth Inchbald's edition in 1808, I've chosen to exchange the first two scenes in order to center the story on the role of Viola, because her journey is, for me, the heart of the play.

Every new play is open to revision in rehearsal, after all. Why not a venerable play, also? I should add that I did check with the author himself (whose spectral presence I imagined in our rehearsal room) whether it would be alright for me to do this. He shrugged. (I took this as a yes.)

It's hard to imagine, but this was once a new play, too. On some day in the first year or two of a new century, a talented writer in his mid-thirties set out a clean sheet of paper, dipped his pen in the inkwell and started writing a play about a young woman called Viola. I'm sure that he wrote it with a particular boy actor in mind, who was probably much the same age as his own daughter, Judith.

Five years earlier, Judith's twin brother Hamnet had died in Stratford on Avon: the cause of his death is unknown. He was eleven years old. What can the pain of losing him have been like for his twin sister? What grief did his parents feel, and carry?

"I cannot but remember such things were, that were most precious to me," cries Macduff on hearing of the death of his children in *Macbeth*, written not long after this play. And although it sits within the Comedies in the collected works, this play, too, is full of grief.

A pair of young women meet, both orphans, both grieving a dead brother: it's not a conventional set-up for a comedy. (I like to imagine the pitch session, over a few beers in the Mermaid Tavern.) But within a few scenes, as Viola – or Cesario – discovers freedom and a new selfhood after bravely crossing the strictly policed borders of gender, a delightfully excruciating love triangle develops in which everyone gets their heart broken and then remade. Orsino learns more about love than he expected; Olivia chooses to live bravely rather than grieve safely. Not everyone finds a happy ending, of course: for after all, the rain it raineth every day.

A note on location: the Captain's answer to Viola's question, "This is Illyria, Ladie," has inspired the setting of the production. Illyria, once a province in the Roman Empire, was by the 16th century roughly synonymous with that part of the Adriatic coast which is now Albania. It was a hybrid land: Slavic in culture, Mediterranean in its geography and politically part of the Venetian Republic. And in this liminal space which is, and is not, the society in which he lived, Shakespeare sets his fairytale.

Countless thousands of readers and performers have found their own sorrows and joys and confusions reflected in this play throughout the four centuries since it was first published. We walk in their footsteps.

I hope you enjoy watching *Twelfth Night* as much as we have enjoyed rehearsing it.

Jonathan Cullen

DIRECTOR'S CHALLENGE

A line has been added to this production of *Twelfth Night* from another Shakespeare play. What's the line, and which play is it from?

If you get it right, you get one of the director's home-baked cookies.

Send your solutions to jcullen@duke.edu.

SPECIAL THANKS TO

The whole amazing production team and the Theater Studies Department that has made me feel so welcome!

And to Camille Toloui for her constant love & support.

BIOGRAPHIES

David Berberian (Scene Shop Manager) has spent over two decades in the world of theater and film. He serves as the technical director for Duke University Theater Operations. David graduated with a BFA in acting from East Carolina University. He has been seen on stage locally and has been in numerous corporate video projects, including training videos for IBM, Comcast, Cisco, Cree and Glaxo-Smith Kline. David is a recurring role player, working with Credit Suisse during its summer training programs. He also enjoys his work with Theater Delta (TD) – an interactive theater model for social change that boasts such clients as The World Bank and the United States Army. With TD, David has had the privilege of traveling the country and working with a diverse group of clients on a range of social issues.

Jonathan Cullen (Director) is a recent immigrant to the USA from England, where he worked as a professional actor since 1985, performing with the Royal Shakespeare Company, National Theatre and Shakespeare's Globe, among many others, in repertoire ranging from classics to new plays and everything in between. He first came to Duke as a visiting guest professor in 1998 and he has returned several times since then to co-teach with Sarah Beckwith. He has also taught and directed extensively in the UK at RADA, Central, Guildhall, Rose Bruford and other drama schools, and he has worked with students from NYU, FSU and at ACT in San Francisco. He is now a resident of Portland, OR, where he recently made his American acting debut (and had a wonderful time) in *Fucking A* by Suzan-Lori Parks. He dedicates this show to the people named on his tattoo: they know who they are.

Roz Fulton Dahlie (Lighting Design) is a faculty member at SUNY Fredonia, where she teaches lighting design, theater technology and rhetoric of sound and vision. Her past Duke Theater Studies productions include *Golem*, *The Beatification of Area Boy*, *The Perfect Detonator*, *Lear*, *The Wild Duck* and *Bad Roads*. Roz has worked with UNCTV as the lighting designer for *Reimagining and Reawakening: An Evening of Dance* and served as assistant video designer for the PBS presentation of Handel's *Messiah Rocks*. Regional credits include *Macbeth* at Union College, *Les Enfants Terribles* with the North Carolina Opera, Playmakers Rep's production of *The Parchman Hour* and *A Christmas Carol* at Triad Stage. She dedicates her production work to the memory of her uncle, Dwight Manghue, who enjoyed being at Duke productions with her.

Ben Davies (Sebastian) is a senior from London, UK who is pursuing a double major in Theater Studies and Italian. This is the third Mainstage production he has been involved in, having had a wonderful time playing Parks in *Golem* (Fall 2021) and Segismundo in *Life Is a Dream* (Spring 2022). Outside the theater, his passions include working for Small Town Records, writing for the Fluke News and playing guitar and bass. After graduating, he hopes either to work in the entertainment industry or spend some time travelling.

Franck Djidjeu (Orsino) is a junior from Cincinnati, Ohio, majoring in Psychology as a pre-med. He has fallen in love with theater and film and performed in the Mainstage production of *She Kills Monsters* last year. He is also a writer and editor for Duke's newspaper, *The Chronicle*. Whenever he gets the chance he loves to play basketball and watch sports. He will also get up for anything competitive because he enjoys competing.

Tim Domack (Prop Artisan) is super happy to be back in the theater again. His New York credits include The Juilliard School (props artisan and assistant for seven years), The Charlotte Wilcox Company and Shakespeare in the Park. Regional credits include GoodSpeed Opera House, Portland Opera, Utah Festival Opera, North Carolina Theatre, Duke University, William Peace University and PNC. Tim is the technical theater teacher at Wake Forest High School. He sends a special thank you and love to his family: Caroline, JJ, Phillip and Margaret.

Sonya Drum (Scenic Design) is a theatrical designer, visual artist and arts educator. She has designed both scenery and costumes in the Triangle area for the past 24 years. Scenic design credits for Duke University Department of Theater Studies include *Golem*, *Gulag Follies*, *Uncle Vanya*, *The Perfect Detonator*, *Vinegar Tom*, *Not One Day*, *Bad Roads*, *As You Like It* and *Fefu and Her Friends*. She's also designed for Bulldog Ensemble Theater's production of *In A Word and Orange Light*, and *A Number* and *The Mountaintop* for Raleigh Little Theater.

Lily Egol (Sir Andrew Aguecheek) is a sophomore from Holmdel, NJ, pursuing a major in English and minors in Music and French. She is so excited to realize her longtime dream of acting in a Shakespeare play by being in this beautiful production! She is active in the Music department (piano studio and chamber music), Hoof 'n' Horn student-run musical theater and *The Muse*, Duke's feminist literary magazine. In 2022-2023, she performed in Hoof 'n' Horn's production of *9 to 5* and served as Orchestral Director/Assistant Music Director for *Once on This Island*. Other favorite roles have included Baroness Elsa Schraeder in *The Sound of Music*, Mrs. Bumbrake in *Peter and the Starcatcher*, Ceres/Pomona/Narrator in *Metamorphoses* and Queen Aggravain in *Once Upon a Mattress*. You can often spot Lily wearing her "Oxford Comma Preservation Society" shirt, eating the kale salad from Sprout and writing in the Duke Gardens.

Connor Fogleman (Antonio, he/him) is a junior from Greensboro, NC. Connor is pursuing a Psychology major and Theater Studies minor on the pre-med track. At Duke, he has previously appeared as Lenny in *Marisol*, as Lady Bracknell in *The Importance of Being Earnest* and as a Stagehand in *Life Is a Dream*, as well as directing *The Author's Voice*. An enjoyer of the simple things, you can often find him riding his bike around campus, hustling on the intramural soccer field and eating a PB&J for lunch every day. He is very grateful for the opportunity to work with this amazing team and encourages you all to join Duke Players (where he serves as the treasurer).

Jessica Gaffney (Costume Design) has worked as a professional costume designer since graduating from NYU in 2002. She worked in NYC until relocating to Wilmington, NC, where she was been on the faculty at Cape Fear Community College for over 10 years. Her costume designs have been seen at the regional theaters ART, Woolly Mammoth, Lookingglass, Berkeley Rep, Center Theatre Group, Long Wharf Theatre, Mill Mountain Theatre, American Shakespeare Center and Actors Theatre of Phoenix, and internationally at the Edinburgh Fringe Festival. The Resident Costume Designer for the Alchemical Theatre of Wilmington, she has served as Guest Costume Designer for theater departments at Duke University, UNC Wilmington, University of Rochester, Baruch College, DeSales University and Marymount College of Fordham University. She has also designed costumes and scenery for several award-winning film projects.

Blaze Gambla (Stage Manager) is a Junior pursuing a double major in Arabic and Theater Studies. Having performed most recently as Mark in *Rent* (Theater Studies' Spring 2023 Mainstage) and as Orcus in *She Kills Monsters* (Fall 2022 Mainstage), he is most comfortable in a green room and never misses an opportunity to revel in one. With a penchant for the theater in all its forms, he manages recruitment for both the Duke University Air Force Reserve Officer Training Corps and the Duke Players. When home, he enjoys the Hamakua sunrise as well as a good day cliff jumping with his brother, Koa.

Lilah Gorfain (Valentine/Officer 2) is a first-year student from New York City. Along with performing in theatrical productions, Lilah loves to play the drums, get lost in a book, go on runs and work on her own creative writing. When she is not in rehearsal, you'll probably find Lilah gobbling up Marketplace sugar cookies or writing articles for Chronicle Sports. She would love to thank the incredible cast of *Twelfth Night* for making her experience so special, and her friends and family (especially her mom) for their love and support!!

Alaina Guo (Feste) is thrilled to continue building her brand of singing a silly little jig during a Theater Studies Mainstage show (see: *Vagina Beholder Puppet™*, Fall 2022). One time, she mixed up B. F. Skinner (the behaviorism dude) with Lemony Snicket (the author of *Series of Unfortunate Events*). Despite not being able to differentiate famous psychologists from children's authors, she is double majoring in manipulation (Theater Studies and Psychology) and minoring in making her dad proud (Chemistry). She is also a deeply devoted member of Duke's "Oldest-Sex, Most Co-ed" *a capella* group, Rhythm and Blue, and has a crippling matcha latte addiction. Her hobbies include being an iPad kid and violently hating on every adaptation of *Madame Butterfly* (including the original). She sincerely hopes you enjoy all of the three sex jokes Shakespeare wrote for her character in this play.

Hannah Haverkamp (Costume Shop Supervisor) is a costume designer and illustrator, and a new transplant to the South. Educated at Beloit College (BA) and the University of Illinois at Urbana-Champaign (MFA), Hannah's practice focuses on worldbuilding and dramaturgy, showing the intersecting narratives that comprise individual characters through aesthetic choices. Research interests include the construction of identity through clothing, music and folklore. Haverkamp is a Lecturing Fellow in the Department of Theater Studies at Duke.

Emi Hegarty (Viola) is a senior from central Oregon double majoring in Biology and Theater Studies. When not acting or studenting, she enjoys her status as Queen of the Horse Girls (aka president of Duke Club Equestrian), rock climbing and swimming. This is her fifth Mainstage play and you may recognize her more recently from *She Kills Monsters* (Farrah/Narrator/Fight Captain), *Life Is a Dream* (Rosaura) and *Medea* (Nurse). She would like to thank her parents for supporting her sometimes grandiose dreams and still picking up the phone every time she needs their help, even from thousands of miles away.

Abby Johnson (Fabia, she/they) is a junior from Long Island, New York, majoring in Political Science and Music. This will be her first Mainstage production at Duke, having most recently acted in *fury* (Spring 2023) and *Sugar at Four in the Morning* (Fall 2023). They fell in love with theater and film in the past year but otherwise can be found spending all their time at Coffeehouse or WXDU. She is extremely grateful to Jonathan and the *Twelfth Night* cast for creating such a welcoming and encouraging community.

Jeff A. R. Jones (Fight & Intimacy Director) has staged fights for over 200 shows in theater, opera and ballet. Highlights include theater (*Misery*, *Hamlet*, *Macbeth*, *Dracula*, *She Kills Monsters*, *Romeo & Juliet*, *Titus Andronicus*, *Hookman*, *Beauty Queen of Leenane*, *Noises Off!*, *Marian or the True Tale of Robin Hood*, *The Rover*), opera (*Cold Mountain*, *Carmen*, *Pagliacci*, *West Side Story*), and ballet (*Don Quixote*, *Romeo & Juliet*, *Nutcracker*, *Macbeth*). His staged intimacy work includes *Spring Awakening*, *The Wild Party*, *Hair*, *Rocky Horror Show*, *I and You*, *Forever*. His fights have received rave reviews in *The Washington Post* and *The New York Times*. He is recognized as a Fight Director, Certified Teacher and Theatrical Firearms Instructor by the Society of American Fight Directors. He is a Certified Intimacy Director with Intimacy Directors and Coordinators. He is on faculty at Elon and William Peace University and can be contacted at jarjones@att.net about his fight classes in Raleigh or the upcoming Triangle Intimacy Lab.

Sydney Maynor (Maria, she/her) is a junior studying Psychology and Theater Studies. In this production, she plays Maria (she/her/little villain/beagle true bred/noble gull-catcher/most excellent devil of wit). After a years-long, committed relationship with theater in high school, they went on a break and she flirted with pre-med during freshman year. Following a tough but necessary breakup induced by Orgo 2, she happily returned to theater as Cecily in Duke Players' *The Importance of Being Earnest*. She's beyond excited for her first Mainstage and Shakespeare production! When she's not in rehearsal, you can find her drawing, contemplating the meaning of her own existence and crafting.

Isa Melody (Stage Manager) is a senior from New York City majoring in Theater Studies. This is her first time stage managing, but she has acted in other Duke Theater Studies Mainstages, including *Rent* in Spring 2023, *She Kills Monsters* in Fall 2022 and *Medea* in Spring 2021. She is also the Executive Producer of Duke Players. She wants to thank the amazing directors, amazing design teams, amazing cast and, of course, Blaze, Ivy and Thom. Some are born stage managers, some take Thom's stage management class and some have stage management thrust upon them.

Emily Miller (Olivia) is a senior from the Bay Area majoring in Biology and minoring in Chinese and Theater Studies. Although this is her first Mainstage production at Duke, she did plenty of theater in high school, and you may have seen her in the *Me Too Monologues* last spring or singing with her *a capella* group, Lady Blue! True to her major, she spends most of her time outside of rehearsal working in the Pirozzi Lab researching gliomas. She is also an avid fantasy book reader and will talk your ear off about the *Malazan Book of the Fallen* if you give her a chance.

Jackie Park (Sound Board Operator) is proud to join the production team for *Twelfth Night*! She is a first-year at Duke University and previously participated in shows at the South Carolina Children's Theatre. Her most recent role was in *The Miraculous Journey of Edward Tulane* as Edward Tulane. Jackie also directed a scene from *Eurydice* by Jean Anouilh and served as the assistant director in *Robin Hood*. She looks forward to staying involved in the Duke Theater Studies department. Outside of theater, Jackie enjoys reading, calligraphy and learning about psychology. Thank you to SCCT, Duke University and her friends and family for this opportunity! Enjoy the show!

Khiyali K. Pillalamarri (Malvolio, Assistant Director) is thrilled to tell the tale of *Twelfth Night* with Duke's delightful drama department. She previously played Maria with the marvelous Marquee Drama Club (Fall 2019), enjoyed it and (ergo) embarked upon an expedition to enact every entity in the entertainment's entirety. An unhinged undertaker of alliteration, Khiyali is a junior double majoring in Theater Studies and Math. They earnestly (and self-importantly) directed *The Importance of Being Earnest* (Fall 2022) and will be directing *Last Summer at Bluefish Cove* (Spring 2024), both with Duke Players. They played a fury in *fury* (Spring 2023) and Clarion in *Life Is a Dream* (Spring 2022) with the Department of Theater Studies. Khiyali is also a playwright, does tech and design and serves as the communications chair of Duke Players. She has no chill. She thanks her family and friends for their understanding. And their um...azingness.

Sarah Roberts (Sound Design/Composer) is a sound designer/musician whose work can be heard in a variety of media, from theater productions to film scores to records to games. She has most recently designed for Duke University, Redbird Theatre Company, Gulfshore Playhouse, Childsplay, Phoenix Theatre, Stray Cat and Partners That Heal. Sarah has scored the films *Window Chalk* (Ronomet Films) and *Dwell Time* (Citizen Skull Productions), which premiered at Cannes Film Festival. She records and performs with her bands, Pink Birds and Ladies Gun Club, and as a solo artist. Her latest record is "All Is Free And Better" (Pink Birds). Sarah has also worked as an actor with HBO Films, BBC, San Jose Rep, Theatreworks, Arizona Theatre Company, Phoenix Theatre, Alliance Theatre and Southwest Shakespeare. She received her B.F.A. in Drama from Carnegie Mellon University and lives in Chapel Hill with her husband David, their two children and a rabbit named Gus.

Nathan Sinclair (Sir Toby) is a junior from Lumberton, NC, majoring in Neuroscience and Theater Studies. He started acting in fourth grade, performing musicals with the local children's theater. His first major role was Grandpa Joe in *Charlie and the Chocolate Factory*. Nathan's favorite play he has been in was *The Wizard of Oz*, in which he was cast as the Cowardly Lion. Nathan did not act much in high school, when he was more focused on his STEM classes to fulfill his high school credits. Once he was able to choose classes for his first semester of college, his eye immediately went to the Theater Studies classes. He took two theater classes in his first year, which rekindled his love of performing. Nathan performed in the Mainstage production *She Kills Monsters* last year.

Ivy Sun (Stage Manager) is a senior student at Duke University majoring in Theater Studies, and she is so glad to work with the fantastic cast and production crew. She dove into the world of theater during her sophomore year, despite never having watched a complete performance before. However, she was quickly captivated by the incredible art of performing. Now, she has wandered backstage of several productions and worked on stage-managing *She Kills Monsters* (Fall 2022) for Duke Theater Studies and *Ocean Filibuster* (Fall 2023) for Duke Arts Presents. Her dream is to be a storyteller and a world creator on stage! Her talents are singing "Country Roads" in Japanese and voice acting. When found outside of the theater, her hobbies are playing rhythm games without sound and card games without cards.

Jaimie Wargo (Captain/Curio/Officer 1/Priest) is a second-year graduate student in the Nicholas School of the Environment. She is so excited to be part of her first production at Duke! Jaimie has been in many performances in her life, with highlights including *A Midsummer Night's Dream* (Hermia), *Men on Boats* (Hall) and *Sense and Sensibility* (Gossip 4). In her free time, Jaimie loves to spend time outside hiking or camping, crocheting and hanging out with her perfect dog, Bagel. She hopes you all are excited to meet us on the party island of Illyria!

Bill Webb (Technical Director) is thrilled to join the Theater Studies faculty at Duke University as a Lecturing Fellow. A native of Alfred, NY, he received his Bachelor of the Arts in Theater from Alfred University in 1988. He continued training at The University of North Carolina School of the Arts where he earned his Master of Fine Arts in Scenic Technology in 1994. In 1996, Bill joined the faculty at Elon University in North Carolina where he served as the Lighting Designer/Production Manager for the Performing Arts Department. In addition to his lighting design work at Elon, Bill has designed lights throughout the Southeastern United States for companies such as Arkansas Repertory Theatre, Mill Mountain Theatre and The University of North Carolina School of the Arts. In addition to his lighting design career, Bill has worked throughout the United States for companies such as Cirque du Soleil, IWEISS and Bungalow Scenic Studios.

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Each semester, the Department of Theater Studies presents a Mainstage production directed by a faculty member, designed by professional theater artists and built by Duke students under the guidance of the department's faculty and Theater Operations staff. Auditions are open to all students, who can get academic credit for participating as cast or crew in classes centered on the Mainstage experience. In addition, the Department stages productions by our professional visiting artists and by our student group, Duke Players, which produces student-directed events each semester. Theater Studies supports Duke's other student theater groups, such as Hoof 'n' Horn, Duke Chinese Theater, Me Too Monologues and Duke Asian American Theater, by providing rehearsal space, access to our costume and prop collections, promotion and financial support.

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