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Lovable Rogue: The Shenanigans of Sir Toby Belch in William Shakespeare's "Twelfth Night"

William Clark Rogers
University of Arkansas, Fayetteville

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Lovable Rogue: The Shenanigans of Sir Toby Belch
in William Shakespeare's "Twelfth Night"

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

by

William Rogers
University of Tennessee-Martin
Bachelor of Science in Agriculture, 1980

May 2016
University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

Amy Herzberg, M.F.A.
Thesis Director

Jenny McKnight, M.F.A.
Committee Member

Mavourneen Dwyer, M.F.A.
Committee Member

Abstract

This thesis documents and explores the actor's approach to and discovery of the values, methods and motivations of Sir Toby Belch in the Fall 2015 University Theatre production of William Shakespeare's "Twelfth Night." In addition, the author's second thesis role was as Andrew Makepeace Ladd III in A. R. Gurney's, "Love Letters" produced and performed in Kimpel Hall Studio during Spring 2016. The thesis also includes a personal statement of artistry, programs for the thesis related performances, a headshot, resume, production photos and a link to the actor's website.

Acknowledgments

Special thanks are extended to the faculty and staff of the University of Arkansas Department of Theatre for their mentorship, guidance, support and dedication to each student and for their steadfast excellence in all areas of curriculum, production and personal involvement.

Special thanks to Michael Riha for his leadership of the Theatre Department and to Barbara Springer who makes all manner of things possible in the everyday lives of faculty and students.

A very special thanks to Bob Ford for planting the seed of attending graduate school into my brain and to Amy Herzberg for taking a chance on me.

Tremendous gratitude to all of my professors – Michael Landman, Mavourneen Dwyer, Jenny McKnight, Kate Frank, Bob Ford, Kris Stoker, Les Wade and Amy Herzberg – for inspiring, challenging, cajoling, encouraging and nurturing me daily.

To my wonderful classmates, past and future, but particularly Guadalupe Campos, Damian Dena, Stephanie Faatz-Murry, Chris Hecke and Britney Walker-Merritte for being there for me every step of the way. We have laughed together, cried together, worked together, loved together, accomplished together and grown together these past three years in ways that I would never have felt was possible.

Finally, I wish to thank and express my deepest love and gratitude to my family: Mildred Rogers, Katie Rogers, Spencer Rogers and Josh Rogers for always supporting this passion that often came at a cost for them. Thank you for blessing me with your love and for allowing me to travel on this journey of self-discovery.

Dedication

This thesis is dedicated to Mildred Rogers for her love, kindness, encouragement, patience and belief in me that knows no bounds. Without her steadfast courage, enthusiasm and support in undertaking this new direction, I would not be here today. I love you, Mildred. You inspire me to be a better person each and every day.

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Personal Statement of Artistry

Some time ago, I wrote the following personal mission statement: “To experience joy onstage and off.” To me, each of us is a performer - regardless of our station in life. Whether in a theatre, a classroom or the workplace, each of us performs in some capacity every day. In “As You Like It,” William Shakespeare eloquently instructs us that “All the world’s a stage, and all the men and women merely players; they have their exits and their entrances, and one man in his time plays many parts.”

During my three years of study in the Master of Fine Arts program at the University of Arkansas Department of Theatre, this mission statement has likewise become my statement of artistry. In every role that I explore and undertake, I look for the joy or the absence of joy that resides in each character and hence I can discover the truth of that character. When I am successful in finding and living the truth and values of each character, I am then able to better understand what it means to be a human; what it means to live in another’s circumstances and; how to better understand and accept the struggles of my fellow brothers and sisters. Through that understanding and acceptance, I am able to experience the joy of discovery, of performance and, ultimately, of life.

Lovable Rogue: The Shenanigans of Sir Toby Belch

The process for discovering the “lovable rogue” that is Sir Toby began soon after “Twelfth Night” casting with a general cast email from director Jenny McKnight. The email outlined McKnight’s overall concept and vision for the production. This “Twelfth Night” was going to be unique and exciting. What set this production apart was its locale: New Orleans around the turn of the twentieth century during the early days of jazz and the height of the infamous Storyville District, a city zone where prostitution and other illicit activities were legalized and regulated by the city of New Orleans between 1897 and 1917.

The locale served to illuminate the two major themes to be explored in this production: the theme of “Restoring Balance” where, as McKnight explained, a “world of opposites and extremes...seesaws back and forth until the end where the world becomes balanced and each person finds his/her apt partner, his/her best way forward, or his/her just reward” and the theme of moving from “darkness...to light.” The household of Orsino was located in the French Quarter representing revelry, openness and light while the household of Olivia was set in the more stately, refined area of the Garden District representing mourning, restrictiveness and darkness. The overall set, light, costume and sound design greatly enhanced this central image.

In the email, McKnight encouraged the cast to research and discover the rich heritage found in New Orleans, most notably, the diverse multicultural complexion, the musical legacy, the religious traditions, the Carnival and party atmosphere and the notorious history that defines the city. We were urged to listen to the music of New Orleans, to read books and watch movies of the city and the era of which this production would be set.

Shortly after receiving McKnight’s email, I stumbled across Ken Burns’ “Jazz,” an acclaimed documentary chronicling and celebrating the birth and development of the Jazz

phenomenon. The very first episode, titled simply “Gumbo,” focused on the time frame in which our “Twelfth Night” production would be set. The documentary’s photographs, film clips and interviews as well as the other historical information from Ms. McKnight provided a wealth of information from which to further develop, define and discover the shenanigans and pleasure-seeking values that Shakespeare had birthed in Sir Toby Belch some 500 years earlier.

To truly discover the lovable rogue required extensive study and research with the text itself. The text always provides clues. These clues can be quite clear and they can be hidden or implied. By digging into the text, consulting reference materials, having individual and group conversations with the director and actors, and making discoveries in rehearsal, one can find important clues to what the story and the character is all about. All of these elements provided key contributions to a better understanding of Sir Toby, not just who he is as a character, but who he is as a human being.

We as a cast were fortunate to have McKnight as a director. Not only did she provide tremendous insight and experience into the world of Shakespeare, she provided members of the cast with the added benefit of several text rehearsals with Grant Goodman, an excellent and experienced Shakespearean actor (and McKnight’s spouse). The time spent in text study and conversations with Goodman and McKnight proved invaluable and opened my eyes to the world of Illyria/New Orleans and Sir Toby Belch.

An example of one of the discoveries made during study sessions with Goodman was that Sir Toby, as Olivia’s uncle, should be assuming patriarchal responsibilities; but, his choosing of irresponsible behavior instead, could be a result of the fear that his life may soon be over like that of his brother and nephew. This leads him to grab lustily at whatever time he has left, to live

his life as fully and with as much fun as possible. Sir Toby's super-objective can be summed up simply as "party hardy!"

However, there is a problem: money. In order to live life fully, one must have money, or so Sir Toby thinks. For whatever reason, Sir Toby appears to need money. We infer that Sir Toby has old money; money that could be tied up for some reason such as "land rich, cash poor." Enter Sir Andrew Aguecheek with a solution: access to a sizable amount of money. If Sir Toby can make a match between Olivia and Sir Andrew, thus making Sir Andrew a kinsman, all of Sir Toby's problems will be solved and he can live the remainder of his life happy and carefree.

Toby has another problem: Sir Andrew is a complete fool and everyone, including Toby, knows it. While Toby's knowledge of this allows him to easily manipulate Andrew, it also presents him with obstacles in how to make Sir Andrew a presentable and suitable match with Olivia. Working around and in spite of these obstacles leads him to a number of roguish shenanigans, many of which blow up in his face but leads to a sort of redemption ultimately.

In addition to spending and drinking much of Sir Andrew's money, there are numerous other shenanigans involving Sir Toby Belch. They include hatching the revenge plot in Act II, Scene 3 with Maria, Feste, Fabian and Andrew to make Malvolio believe that Olivia is in love with him; the actual gulling scene in Act II, Scene 5 where Malvolio finds the "love letter" written by Maria in likeness of Olivia's handwriting; urging Sir Andrew to challenge Cesario to a duel in order to win Olivia's affection in Act III, Scene 2 culminating in the actual fight in Act III, Scene 4; "exorcising the demon" from Malvolio in Act III, Scene 4 and having Malvolio locked away as being crazy and possessed; fighting Sebastian in Act IV, Scene 1 resulting in Olivia's rebuke and leading to Sir Toby in Act IV, Scene 2 expressing his desire to have Malvolio released. However, Toby has one last run-in with Sebastian offstage prior to his final

entrance in Act V, Scene 1. This results in a “bloody coxcomb.” Sir Toby ultimately marries Maria, curtails his drinking and it is assumed that he takes his rightful patriarchal responsibilities seriously.

Another key discovery that I made with McKnight and Goodman’s assistance was that, despite Sir Toby’s unconscionable behavior, trickery and manipulation of Sir Andrew, he truly likes the young man and enjoys spending time with him. Andrew gives Toby vitality and makes him feel young again.

This discovery led me, again with McKnight and Goodman’s help, to approach the very last encounter with Sir Andrew somewhat differently than other productions. In Act V, Scene 1, when Toby enters limping and bandaged after a fight with Sebastian, Sir Andrew offers to help Sir Toby in receiving medical attention. Some past productions have shown Sir Toby to dismiss Sir Andrew cruelly, calling him an “ass-head and a coxcomb and a knave; a thin-faced knave, a gull.” Instead of dismissing and ridiculing Andrew, I took the action and tactic of asking for Andrew’s help and accepting it in spite of my own behavior as the aforementioned “ass-head.” It is my belief that this served to redeem Sir Toby and to give him a better and more positive character arc.

The rehearsal process was invaluable in discovering the fun and the humanity of Sir Toby Belch. Exploring and playing with the other actors brought Sir Toby to life for me. The direction, understanding, encouragement and freedom that McKnight gave us to try new things, new approaches, and just plain “play” provided each of us the opportunity to truly discover our characters and the relationships between each one.

Sir Toby has a number of values, good and questionable, that drive his behavior and character. They include a love and zest for life; his love for money and status; his love of

drinking and eating; his love of women and good parties; his love for his niece; his love and admiration of Maria; his love of mischief and practical jokes; his love of song; his fear of death; his fear of time slipping away; his love for his friends; his dislike and disrespect of Malvolio; his quest for a good time even if it hurts others; his fear of commitment; his fear and/or avoidance of taking responsibility; his expectation of others to do their duty regardless that Sir Toby himself may do otherwise; and other values that lead to his many shenanigans and that help shape the lovable rogue that we have come to know and love as Sir Toby Belch.

It was a distinct pleasure and privilege to play Sir Toby and I feel very fortunate to have had the opportunity to meet him, discover him and, yes, love him. While I know there are still many layers to uncover and discover in Sir Toby, I can only hope that I brought him alive in some small way to do his character and Mr. Shakespeare justice.

Headshot and Resume

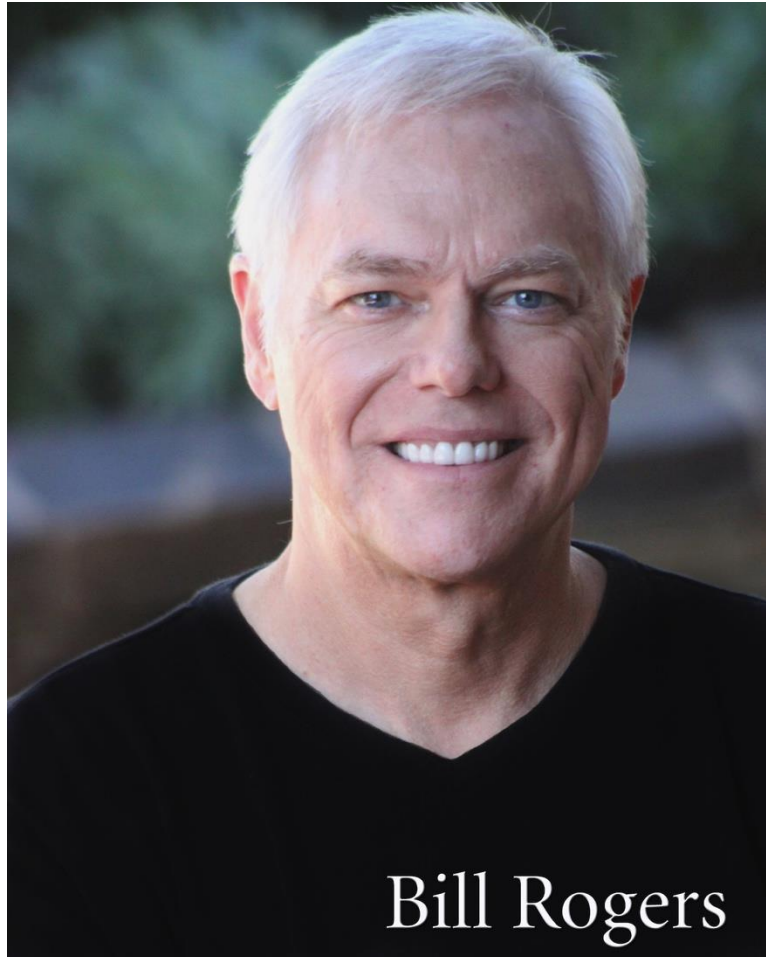
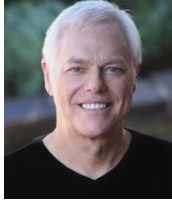


Photo reprinted with permission from photographer, Jennica Schwartzman



Bill Rogers

5'9" 168 lbs
Hair: Gray
Eyes: Blue

actorscastingagency.com

EXPERIENCE

Regional Theatre

Amadeus	Orsini-Rosenberg	TheatreSquared
Superior Donuts	Arthur	TheatreSquared
Sons of the Prophet	Bill	TheatreSquared
Sundown Town	Scratch	TheatreSquared
Radio Dazed	Marshall	Ceramic Cow Productions
The Quest for Don Quixote	Don Quixote	Arkansas New Play Fest
Swimming with Van Gogh	Mr. Gardiner	Arkansas New Play Fest
What God Hath Wrought	Man	Arkansas New Play Fest

University Theatre

She Stoops To Conquer	Landlord/Sir Charles	Univ. of Arkansas
Translations	Jimmy Jack	Univ. of Arkansas
Time Stands Still	Richard	Univ. of Arkansas
Kin	Adam	Univ. of Arkansas
The Foreigner	Owen	Univ. of Arkansas
Twelfth Night	Sir Toby Belch	Univ. of Arkansas
Eurydice	Father	Univ. of Arkansas

Film/Television/Web

Neapolitan	Principal	Director: Todd Matson
Gordon Family Tree	Supporting	Purpose Pictures
Your Local News	Supporting	Director: Josh Irwin
Great Balls of Fire	Extra	Director: Jim McBride
Elvis: Good Rockin' Tonight	Extra	ABC Television
Carlisle's Secret	Supporting	Director: Steve Snediker
Outside the Lines (student film)	Principal	FHS, Dir.: Landry Harlan
Rockwell (webisode)	Supporting	Director: Kody Ford

Promotional

Farmland Pork/Harps Price Cutter	Spokesperson	Mullikin Agency
Lindsey Realty Relocation (video)	Spokesperson	C3 Group, Dir.: Cary Tobey

Training

M.F.A. Acting 3rd year University of Arkansas
Meisner, Shakespeare, Voice & Speech, Alexander, Viewpoints, Acting for Camera

Dialects

Gen Am, Southern, RP, Northern Irish

Website Link

The actor's website for William C. Rogers may be accessed at:

<http://bill-rogers.mixform.com>

Programs and Photos for Thesis Related Performances



Bill Rogers as Sir Toby Belch in William Shakespeare's "Twelfth Night" (with Colin Bennett). Photo printed with permission by University Theatre.



Bill Rogers as Sir Toby Belch in William Shakespeare's "Twelfth Night" (with Colin Bennett and Keefer Roach). Photo printed with permission by University Theatre.

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

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University of Arkansas
DEPARTMENT OF THEATRE
Proudly Presents


**WILLIAM
SHAKESPEARE'S
Twelfth
Night**



Directed by:
JENNY MCKNIGHT

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

Lighting Design: **JACQUELYN R. COX**
Sound Design: **JACOB HOFER**



UNIVERSITY OF
ARKANSAS
J. WILLIAM FULBRIGHT
COLLEGE OF ARTS & SCIENCES

Program for “Twelfth Night,” published by University Theatre, pages 1 and 16.

MEET THE CAST



Damian Dena



Grant Addison



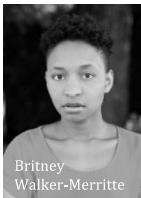
Kane Bailey



Stephanie Perez-Murry



Bill Rogers



Britney Walker-Merritte



Chris Hecke



Colin Bennett



Trey Smith



Maggie Harris



Tyla Gibson

Dear Theatre Friends

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

I am often asked, "How do you pick your season of shows for the University Theatre?" The short answer is this. It's not easy! When the faculty begins the process of selecting a season for the University Theatre stage, many, many factors must be considered; however, as an exercise in brevity, I will only discuss two. First and foremost, the students who make up the Department of Theatre are our primary concern. As educators, we work to identify just the right pieces that will challenge and inspire our students to become the best theatre artists they can as they develop their skills as designers, actors, technicians, directors, and playwrights. The student's best interests are front and center as we make our way through hundreds of scripts each year in search of the "right" plays and musical. It's no easy task, but one the faculty takes very seriously.

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

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

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

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

Michael J. Riha
Chair of Theatre

Program for "Twelfth Night," published by University Theatre, pages 2 and 15.

Staff for the Production!

Stage Manager.....Cole Wimpee	Cutters/Drapers.....Samantha Burrow,
Assistant Stage Manager.....Molly Hendren	Valerie Lane
Makeup Designer.....Ashley Nolen	First Hands.....Ruby Kempf,
Assistant Costume Designer.....Melissa Hall	Robin Okimoto
Fight Choreography...Damian Dena, Adam Rose	Stitchers.....Madi Bell, Melissa Ferguson,
Text Consultant.....Grant Goodman	Hannah Latham, Rebecca Locklin,
Original Music Composer.....Keefer Roach	Kayla White, Students of StageTech I
Dance Consultant.....Nikki Anderson	and Production Practicum
Music Assistant.....Grant Addison	Scenic/Lighting Staff.....Jacob Hofer,
Properties Master.....Joshua Samaniego	Emily Clarkson, Jacquelyn Cox,
Charge Artist.....Joseph Farley	Elijah DeWitt, Joseph Farley,
Master Electrician.....Emily Clarkson	Johnathan Jarmon, Kiah Kayser,
Lighting Board Operator.....Ashton Boschert	Joshua Samaniego, Breanna Wright
Sound Board Operator.....Emily Riggs	Carpenters/Electricians.....Maryclaire Allen,
Projection Operator.....Lamar Crosby	Kane Bailey, Chandler Birmingham, Ashton
Run Crew.....Tucker Partridge, Ian Pressler,	Boschert, Matt Clothier, Greg Crosby Aimee
Lauryn Waller	Espenschied, Melissa Ferguson, Anna
Wardrobe Crew Head.....Jeremy Stuthard	Knight, Austin Lenaburg, Khalan Morel,
Wardrobe Crew.....Melissa Ferguson,	Tucker Partridge, Ian Pressler, Emily Riggs,
Katey Martin, Lizzie Reimer,	Alexa Smith, Sid Tanner, Kayla White,
Starlite Stromer, Jocelyn Wulf	Maclean Wood
Hair/Makeup Crew.....Sierra Chavez,	
Maddie Watkins	

Special Thanks To...!

Jason Burrow, David Furr, Ruby Kempf, Robin Okimoto



Staff for the Department of Theatre!

Chair of Theatre.....Michael J. Riha	Theatre Faculty.....Jason Burrow,
Vice-Chair of Theatre.....Patricia J. Martin	Mavoumeen Dwyer, Kate Frank,
Theatre Office Manager.....Barbara J. Springer	Amy Herzberg, Morgan Hicks,
Production Manager.....Joseph Millett	Shawn Irish, Michael Landman,
Technical Director.....Weston Wilkerson	Valerie Lane, Gail Leftwich,
Scene Shop Manager.....Brandon Hickman	Patricia J. Martin, Steven Marzolf,
Costume Shop Manager.....Valerie Lane	Jenny McKnight, Joseph Millett,
Theatre Business Manager.....Ashley Cohea	Michael J. Riha, Les Wade,
Box Office/Front of House.....Michaela Conway,	Weston Wilkerson, Erika Wilhite
Meghan McEnry, Paul McInnis	

Coming Up in the Spring...!

The Motherf**ker with the Hat!	Eurydice by Sarah Ruhl
by Stephen Adly Gurgis, February 4-7	February 19-28
Global Campus Theatre, 2 E Center St	University Theatre, Fine Arts Center
Hedda Gabler by Henrik Ibsen	Green Day's American Idiot!
Adapted by Christopher Shinn, March 10-13	April 15-24
Studio 404, Kimpel Hall	University Theatre, Fine Arts Center

MEET THE CAST



Guadalupe!Campos!



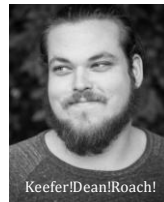
Elijah!DeWitt!



Matt!Clothier!



Ross!Wagner!



Keefer!Dean!Roach!



Ian!Bean!



Camila!Restrepo!



Maryclaire!Allen!



Sid!Tanner!



Jordan!Martin!

Program for “Twelfth Night,” published by University Theatre, pages 3 and 14.

GETTING TO KNOW...

Kiah Kayser, Scenic & Projection Designer

DIRECTOR'S NOTES

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

During the early years of the 20th century, folks of all ethnic and cultural backgrounds lived together in what Jazz musician and New Orleans historian Winton Marsalis calls not a "melting pot," but a "gumbo." At that time, Jazz was beginning to emerge as a musical form in its own right, improvised from origins in blues and ragtime. And the social structure of those in power and those who served them was extremely important. Not to mention New Orleans carnivals, the history of legal prostitution in Storyville, gambling, jazz funerals, the French Quarter, The Garden District, mariners, pirates... As we rehearsed the play and honed our design ideas, we uncovered even more parallels between 1900s New Orleans and Shakespeare's Illyria.

Thanks for joining us – we hope you'll enjoy the trip as much as we have!

- *Jenny McKnight*

Who is Kiah Kayser?

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

How did you get interested in design?

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

What do you wish people knew/understood about scenic design?

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

If you could design any show, what would it be and why?

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

What do you plan to do after you receive your MFA?

After I graduate I plan on working as a freelance painter/designer for a while and then hopefully teaching.

If you were not in theatre, what would you want to do?

If I were not in theatre, I would love to at least be teaching. Seeing others discover things and really let those things "click" is a fascinating process. Seeing the lab students work and learn in the theatre has brought me such joy. Their energy and passion reminds me constantly of why I wanted to do theatre in the first place.

Program for "Twelfth Night," published by University Theatre, pages 4 and 13.

WHO'S WHO IN THE PRODUCTION

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

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

Kiah Kayser! (Scenic & Projection Designer) is a second year MFA scenic design candidate who is from a small town in Minnesota... or as others like

to call it, "south Canada." Her recent credits at University of Arkansas include her scenic design for *Chairs*. Kiah got her BA from Iowa State University where some of her design credits include: *Romeo and Juliet*, *A Steady Rain*, and *God of Carnage*. After graduation she plans to become a professional scenic painter and designer.

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

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

CAST

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

Olivia, *a rich countess*.....Stephanie Faatz-Murry
Sir Toby Belch, *uncle to Olivia*.....Bill Rogers
Maria, *housekeeper to Olivia*.....Britney Walker-Merritte
Malvolio, *steward to Olivia*.....Chris Hecke
Sir Andrew Aguecheek, *a suitor to Olivia*.....Colin Bennett
Fabian, *servant to Olivia*.....Trey Smith
1st Gentlewoman, *attendant to Olivia*.....Maggie Harris
2nd Gentlewoman, *attendant to Olivia*.....Tyla Gibson

Viola/Cesario, *a shipwrecked young woman*.....Guadalupe Campos
Sebastian, *brother to Viola*.....Elijah Dewitt
Sea Captain, *rescuer to Viola*.....Matt Clothier
Antonio, *a sea captain and rescuer of Sebastian*.....Ross Wagner

Feste, *a clown and musician*.....Keefer Dean Roach

Priest.....Ian Bean
"Storyville Girl", *prostitute from the Storyville District*.....Camila Restrepo
"Storyville Girl", *prostitute from the Storyville District*.....Maryclaire Allen
1st Officer.....Sid Tanner
2nd Officer.....Jordan Martin

!
SETTING\$
New Orleans, Louisiana. Turn of the 20th Century.\$
\$
\$
Twelfth Night\$ will be performed in two acts,
with one 10 minute intermission.!!
!

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

Program for "Twelfth Night," published by University Theatre, pages 5 and 12.

GETTING TO KNOW...

Jenny McKnight, Director

Who is Jenny McKnight?

I'm a director, actor, teacher, wife, daughter, sister, sports fan, introvert, pescatarian, avid reader, seeker of balance in all things. Not necessarily in that order.

What made you decide to join the faculty here at the University of Arkansas?

I really like the emphasis on collaboration, teamwork, and respect for each individual's contributions in the approach to classes and productions here at UA. That isn't always part of every educational environment, but it fuels our Theatre Department.

What is your favorite thing about this production?

Collaborating with the amazing students who are involved, and watching them create a team that's dedicated to honest, clear, innovative storytelling – it's been a joy.

Do you prefer acting or directing? Why?

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

If you could play any role in the world, what would it be?

A Tennessee Williams heroine: Alma Winemiller, Hannah Jelkes, Blanche DuBois...

If you could direct any show, what would it be and why?

A Harold Pinter play: *Old Times*, *The Birthday Party*, *Betrayal*...

If you could tell the audience one thing before they see this show, what would it be?

I'd thank each of them for investing the next few hours in a real-time, ephemeral, shared experience. I'd invite them to leave the outside world for a while and fully immerse themselves in the world of Shakespeare's (and their own) imagination.

WHO'S WHO IN THE PRODUCTION

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

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

Sid Tanner (1st Officer) is from Lewisville, Texas where he received an associate's degree from Collin County Community College. He has been at the University for 2 years. His previous credits include Bill Sykes in *Oliver*, Doody in *Grease*, Jack in *Any Number*

Can Die, and Gus in *The Dumb Waiter*. Sid plans to be a performer after he graduates.

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

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

Program for "Twelfth Night," published by University Theatre, pages 6 and 11.

WHO'S WHO IN THE PRODUCTION

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

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

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

process of *Eurydice*. He and his film partner Colin Bennett will premiere the film next fall.

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

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

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

THE STORY OF TWELFTH NIGHT, OR WHAT YOU WILL

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

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

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

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

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

Program for "Twelfth Night," published by University Theatre, pages 7 and 10.

WHO'S WHO IN THE PRODUCTION

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

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

Maryclaire Allen (Storyville Girl) is a junior theatre major. She is a transfer student and this is her debut on the University Theatre stage! Her favorite credits include: Millie Dillmount in *Thoroughly Modern Millie*, Amber Von Tussle in *Hairspray*, Paige Allen in

Project Élan, Judas in *Godspell*, and Liesl Von Trapp in *The Sounds of Music*. She is thrilled to be working with this cast and crew. A huge thank you to my family, friends, and Missy Gipson, they are truly my inspiration!

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

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

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

WHO'S WHO IN THE PRODUCTION

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

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

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

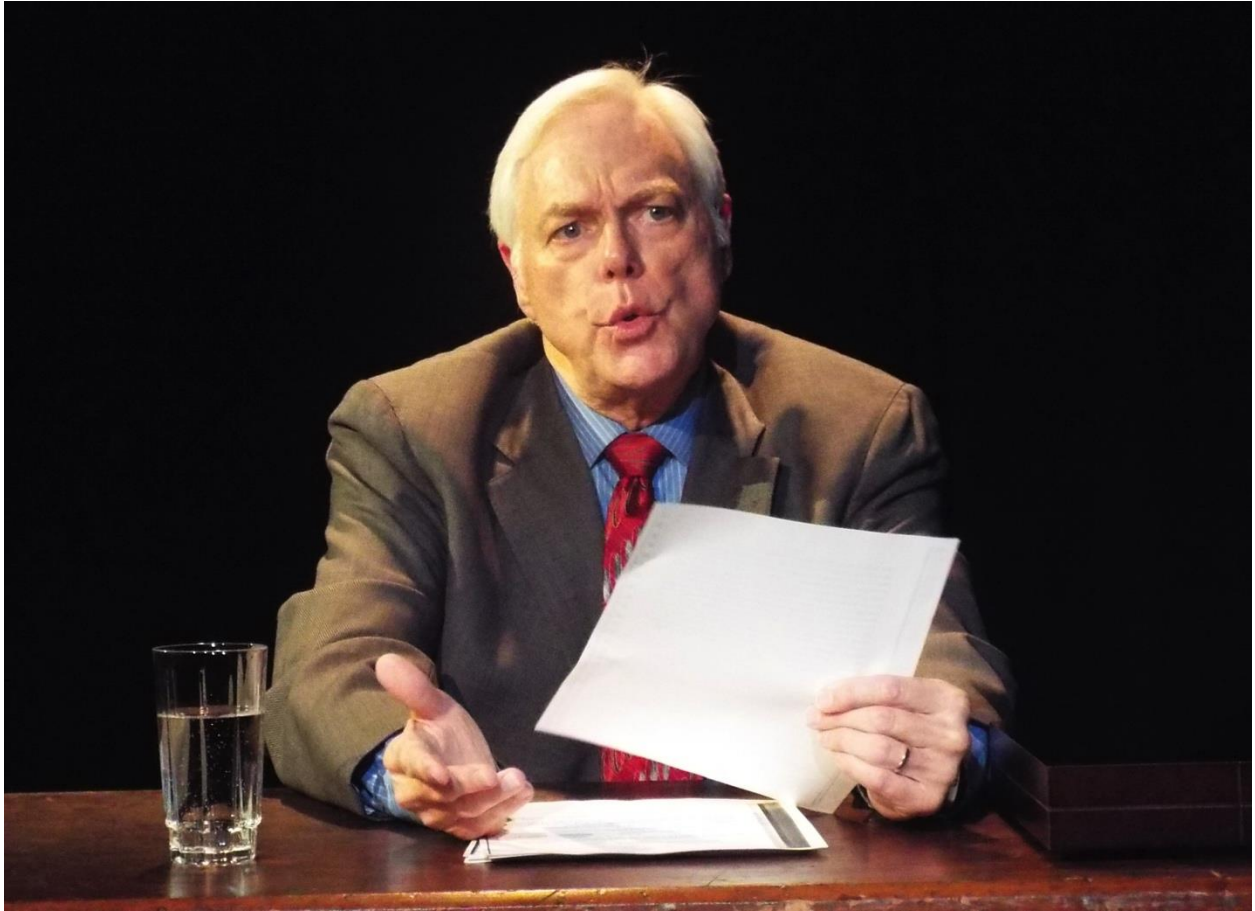
Elijah DeWitt (Sebastian) is a native Arkansan and a senior in the Theatre Department. Previous University of

Arkansas credits include ensemble cast for *The Cherry Orchard*, and *The Foreigner*, Lighting Coordinator for *God of Carnage*, Backstage Crew Chief for *Kin*, and Light Board Operator for *Godspell*. After graduating, Elijah intends to pursue a career in the theatre as an actor, designer, director, and playwright so that, hopefully, one will stick.

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

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

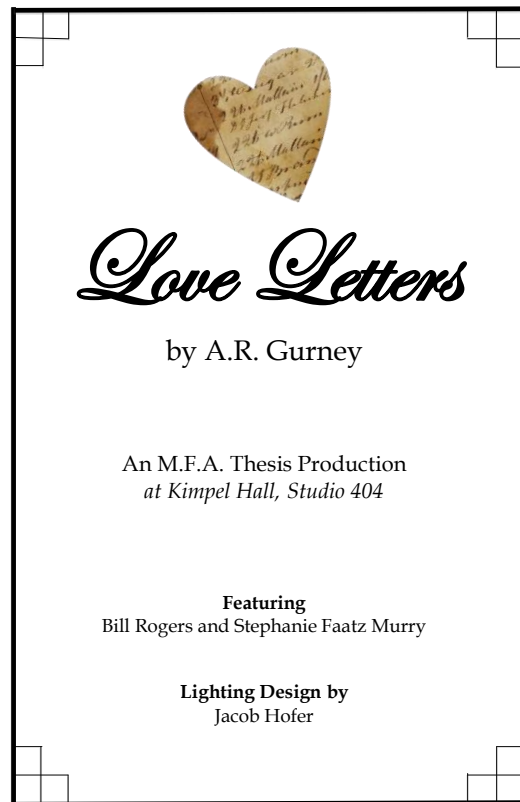
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Bill Rogers as Andrew Makepeace Ladd III in A.R. Gurney's "Love Letters." Photo printed with permission by University Theatre.



Stephanie Faatz-Murry as Melissa Gardner in A.R. Gurney's "Love Letters." Photo printed with permission by University Theatre.



Program for “Love Letters,” published by University Theatre, pages 1 and 4.

Special Thanks to...

Jeremiah Albers
Chris Hecke
Mildred Rogers
Katie Rogers
Matthew Murry
Jason Shipman
Amy Herzberg
Jenny McKnight
Mavourneen Dwyer

CAST

Andy.....Bill Rogers
Melissa.....Stephanie Faatz Murry

CREW

Lighting Designer.....Jacob Hofer
Board Operator.....Chris Hecke

Love Letters will be performed with a 10 minute intermission

All are invited to a short reception following the performance.

The use of photographic and recording equipment during this performance is forbidden by law. As a courtesy to other patrons, PLEASE TURN OFF CELLPHONES AND OTHER DEVICES during the performance.

**"Love Letters" is presented by special arrangement with
Dramatists Play Service, Inc.**

Program for "Love Letters," published by University Theatre, pages 2 and 3.

Works Cited

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Shakespeare, William. *As You Like It*. Act II, Scene VII. First published, First Folio, 1623. Print.

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J. William Fulbright College of Arts and Sciences
Department of Theatre

To: Graduate School and International Studies, University of Arkansas
From: Ashley Cohea, Business Manager for Department of Theatre
Date: January 20, 2016
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From: Jennica Schwartzman
Subject: Re: Permission to use headshot
Date: March 14, 2016 at 9:41 PM
To: Bill Rogers

JS

I apologize for my delayed response!

Yes, I am happy to grant permission for you to use the attached photo taken in 2012 for any and all usage. You may use the photo in any personal or commercial intention as you see fit. I take no authority or ownership of the photo.

When I took that 20 or so headshot sessions back in 2012, I told everyone they could use the photos in any way they want and never have to worry about rights, grants, permissions, or credit. As an actor, sometimes you need full rights to a good set of editorial shots and a good few minutes of portfolio footage. It comes in handy! Happy to donate 🙌

Also, I adore you. 😊

Quick note from:
Jennica Schwartzman

On Mar 12, 2016, at 3:48 PM, Bill Rogers <

wrote:

Hi Jennica! I hope this finds you, Ryan and Free doing well. I wanted to ask if you would mind granting me permission to use the attached headshot you took of me a few years ago. I'm finishing up my M.F.A. in Acting at the University of Arkansas this spring and one of the requirements is to include a professional headshot in my thesis documentation. I just need written approval from you. You can simply respond to this email and I can include that in my permissions section. Thanks so much for your consideration. I receive so many positive comments on the headshot and I'm grateful to you for doing such a great job with it! Take care and thanks again for your friendship and for all you and Ryan are doing through Purpose Pictures! Best always, Bill

Bill Rogers