Performing Arts Department
Upcoming Productions

**Bloody Bloody Andrew Jackson**
November 14, 15, 21 & 22 at 8pm
November 16 & 23 at 2pm
A. E. Hotchner Studio Theatre

**Washington University Dance Theatre: emBodied Language**
December 5 & 6 at 8 pm
December 7 at 2 pm
Edison Theatre

**Blues for Mr. Charlie**
February 20, 21, 27 & 28 at 8 pm
February 22 & March 1 at 2 pm
Edison Theatre

**SKY SKY SKY**
March 26, 27 & 28 at 8 pm
March 28 & 29 at 2pm
A. E. Hotchner Studio Theatre

**The Slaughter Project: RELEASE!**
April 4 at 8 pm
Edison Theatre

**Telegraph**
Winner of the 2014 A. E. Hotchner Playwriting Competition
April 16, 17 & 18 at 8pm
April 18 & 19 at 2pm
A. E. Hotchner Studio Theatre

**Friends of the PAD**
Friends of the PAD are generous donors of $50 or more to the Performing Arts Department.
If you would like to be a Friend of the PAD, please send your gift to Washington University, Campus Box 1108, One Brookings Drive, St. Louis, MO 63130.
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Kristen Woolsey

By Naomi Iizuka
Directed by William Whitaker
October 9 - 12, 2014
Running time is approximately 90 minutes.
There is no intermission.
The videotaping or other video or audio recording of this production is strictly prohibited.

Anon(y)mous is produced by special arrangement with Playscripts, Inc.
(www.playscripts.com)

Anon(y)mous
By Naomi Iizuka
Directed by William Whitaker

Washington University Performing Arts Department Presents

Production Staff

Production Manager .......................................................... Sean M. Savoie
Technical Director/Scene Shop Foreman ................................. Michael Loui
Costume Shop Manager ...................................................... Sallie Durbin
Assistant Stage Managers .................................................. Lindsay Eisold, Victoria Yin
Departmental Production Stage Manager ............................... Gina Savoie
Programmer ........................................................................ Alexander Booth
Lighting Board Operator ....................................................... Danny Washelesky
Sound Board Operator .......................................................... Dominick Ehling
Fly Operator .......................................................................... Michael Maley
Wardrobe Crew ..................................................................... Annie Peterson
Hair/Makeup ........................................................................ Vivienne Liu
Deck Crew ........................................................................... Anna Joo
Scenic Artists/Props Artisans ................................................... Sarah Azizo, Melanie Drummond, Delaney Holden, Sarah Hull, Allysia Lui, Monika Pawar, Masha Popelyukhina, Miles Woodhull
Stitchers ................................................................................ Lindsay Eisold, Trenton Ellis, Anna Lin-Schweitzer, Allysia Lui, Abbey Maxbauer, Marina Peng, Lia Slaton, Maxine Wright

Publicity, WU Public Affairs ..................................................... Liam Otten

Performing Arts Department Staff

Department Chair ................................................................. Mark Rollins
Assistant to the Chair .............................................................. Cindy Kahn
Administrative Assistant ....................................................... Serena Carvajal
Marketing Coordinator ......................................................... MaryEllen VanDerHeyden
PAD Work Study Students .................................................... Maria Coronelli, Oluwatobi Fadrian, Lily Grier, Robert Kapeller, Katherine Yan

Find PAD on Facebook and Twitter!
Naomi Iizuka wrote *Anon(ymous)* as a theater piece for young audiences. When I first read it, I was so impressed by the directness and simplicity of the storytelling. There is an immediacy that permeates everything in the play which I am sure is part of what attracts young people to the work, and, if I am to be completely honest here, is what pulled me into the play as well. There is a steady flow of event and conflict that satisfies a longing I personally have at the theatre, to go on a journey and to revel in the great and alluring question of “What happens to our hero next?”

Personally, *Anon(ymous)* reminds me of some of the great cartoons; I am thinking here of some of the Disney classics which work on two levels. On one level, there is plenty for a child to absorb – strong story, memorable characters, and a message that resonates. On another level, there are equal satisfactions for the adults among us. There is the austere beauty of the language – at times entirely colloquial, at others, poetic and nearly majestic. This language is combined with scenes that seem ripped from the headlines. For example, we encounter a sweatshop, and meet the character of Yuri Mackus and witness his sexual overtures towards Nemasani. Here, we face the very adult subject of sexual harassment. Moments like these remind us that real people have come to our country in the hopes of finding refuge, only to discover that they are met as criminals, or as fodder for any kind of exploitation.

Having spent so much time with the play now, I believe these two levels belong together and are a source of its excellence. *Anon(ymous)* serves two masters – the child and the adult in us – drawing us into a mythological world (the source here is Homer’s *Odyssey*) and reminding us of our own primal longing for a home. Anon’s fantastic journey makes us consider “real life” refugees who are “On the border. On the crossing….in the place in between.”

In the news we read of “illegal aliens” crowding our borders, and how our country is fiercely divided on this important issue, stalemated so nothing can happen until we have an election in November. This play reminds us that there are nameless heroes and innocents waiting to come to our land and most of them come with the kind of simple goodness in their hearts that Anon brings with him, and they are running from wars and oppressive regimes most of us would flee if we were in their shoes. And like all of us, all they want is a place to call home.

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**Special Thanks**

Dave Cooperstein  
David Marchant  
Justin Stitcher  
Kathryn Whitaker

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**Director’s Note**

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**Anon(ymous) Cast**  
(in order of appearance)

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anon</td>
<td>Trenton Ellis</td>
</tr>
<tr>
<td>Naja/Chorus</td>
<td>Helen Li</td>
</tr>
<tr>
<td>Nemasani/Chorus</td>
<td>Chelsea Whitaker</td>
</tr>
<tr>
<td>Mr. Yuri Mackus/Chorus</td>
<td>Zachary Schultz</td>
</tr>
<tr>
<td>Senator Laius/Nice American Father/Chorus</td>
<td>Robert M. Kapeller</td>
</tr>
<tr>
<td>Helen Laius/Nice American Mother/Serza/Chorus</td>
<td>Katie Jeanneret</td>
</tr>
<tr>
<td>Sewing Lady #1/Ritu/Chorus</td>
<td>McKenna Rogan</td>
</tr>
<tr>
<td>Sewing Lady #2/Chorus</td>
<td>Emma Quirk-Durben</td>
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<tr>
<td>Calista/Nice American Daughter/Zyclo’s Pet Bird/Chorus</td>
<td>Juliette Hourani</td>
</tr>
<tr>
<td>Nasreen/Chorus</td>
<td>Mehrmah Haider</td>
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<tr>
<td>Ali/Shadow/Chorus</td>
<td>Ryan Talk</td>
</tr>
<tr>
<td>Pascal/Chorus</td>
<td>Daniel D. Hodges</td>
</tr>
<tr>
<td>Mr. Zyclo/Chorus</td>
<td>Cassie Roberts</td>
</tr>
<tr>
<td>Belen/Chorus</td>
<td>Caroline Leffert</td>
</tr>
<tr>
<td>Ignacio/Chorus</td>
<td>Jimmy Wang</td>
</tr>
<tr>
<td>Strygal/Chorus</td>
<td>Elan Reisner</td>
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**Time:** Now  
**Place:** A theatre

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**Washington University Shakespeare at the Globe Summer Study Abroad Program**

Washington University’s Shakespeare at the Globe Summer Program is a four-week, dynamic study abroad experience in the heart of London’s vibrant South Bank. It all happens in and around the reconstructed Globe Theatre, in the Southwark neighborhood where the original playhouse stood.

**Apply for summer 2015!**

Application deadline: February 15, 2015

For more information, please visit:  
pad.artsci.wustl.edu/shakespeare-globe
Alexander Booth (Programmer) is a junior from Dallas, Texas majoring in mathematics with a minor in astrophysics and drama.

Sallie Durbin (Costume Shop Manager) is the costume shop manager for the Performing Arts Department at Washington University. Sallie has designed and built costumes for numerous theaters and companies including the PAD, Lindenwood University, ANNONYarts, Triaxon Music, and The Muny Children’s Chorus.

Dominick Ehling (Sound Board Operator) is a sophomore from Los Angeles, CA majoring in architecture. He hopes to take his degree into the field of set design and theater production.

Lindsay Eisold (Assistant Stage Manager), a sophomore majoring in drama, is thrilled to be working on this fantastical production.

Trenton Ellis (Anon) is a senior from Memphis, TN majoring in environmental earth science with a minor in drama.

Emily Frei (Scenic Charge Supervisor/Properties Designer) is a scenic artist for many of the theaters in and around St. Louis, including The Muny and Opera Theatre of St. Louis.

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