



ANNOUNCING THE  
**2019-20**  
SEASON

|                      |   |   |
|----------------------|---|---|
| SEP 26 - OCT 6 2019  | <p><b>SWEAT</b><br/>By Lynn Nottage<br/><b>Directed by Cynthia White</b><br/>BLACK BOX</p>  | <p>Layoffs and picket lines pit co-workers against each other as they fight to make ends meet.</p>  |
| OCT 17 - 27, 2019    | <p><b>A GENTLEMAN'S GUIDE TO LOVE AND MURDER</b><br/>Book and Lyrics by Robert L. Freedman, Music and Lyrics by Steven Lutvak<br/><b>Directed by Mark Brotherton</b><br/>MAIN STAGE</p> | <p>A distant heir to a family fortune sets out to speed up the line of succession by using a great deal of charm... and a dash of murder.</p> |
| NOV 14 - 24, 2019    | <p><b>WATER BY THE SPOONFUL</b><br/>by Quiara Alegria Hudes<br/><b>Directed by David Reed</b><br/>BLACK BOX</p>   | <p>A compassionate and uplifting look at the fight for forgiveness, redemption and what it means to be family.</p>                            |
| JAN 23 - FEB 2, 2020 | <p><b>THE ROVER</b><br/>by Aphra Behn<br/><b>Directed by Christopher Niess</b><br/>MAIN STAGE</p>   | <p>Travel to Italy where love, lust and sword fights bring this restoration comedy about a band of banished Englishmen to life.</p>           |
| MAR 26 - APR 5, 2020 | <p><b>URINETOWN</b><br/>Music by Mark Hollmann<br/>Lyrics by Mark Hollmann and Greg Kotis<br/>Book by Greg Kotis<br/><b>Directed by Michael Wainstein</b><br/>MAIN STAGE</p>            | <p>A side-splitting sendup of greed, love, revolution (and musicals!), in a time when water is worth its weight in gold.</p>                  |



*She Kills Monsters | Fall 2018*

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from LETTER BOX  
**the editor**

# Back Stage

When my children were younger, I was amazed at how putting on a princess dress or a cowboy hat would transform them immediately into their new identities. One would start talking in a random accent, and the others would even change their gait. Of course, my oldest daughter would always make her younger sister wear the dresses that were well loved. A fact that she gets reminded of to this day ... Oh Marsha, Marsha, Marsha. Pretend play at its best. Those costumes in that dress-up trunk were among their favorite possessions.



PHELAN M. EBENHACK

We all make assumptions, some right and some wrong, based on how someone is dressed. A punk is a punk without saying a word, as is a businessman or hipster. This is the same in theater. Appearance literally sets the stage of how the audience sees characters emotionally or intellectually. Costume designers have a huge responsibility to support the character's identity and the writer's intent. Costume design is hardly a new art form. In the fifth century B.C., playwright Aeschylus created costumes for actors who performed in tragedies. In Shakespeare's own theater, performers provided their own costumes. By the 1900s, costume design became much more specialized, with historical accuracy in mind. The costumes we see today are pieces of art within themselves and one of the essential puzzle pieces in the entire production.

The creativity and talent of those designers along with a 360-degree view of what goes into a production can be seen in this issue, where three cultural organizations give us a peek behind the curtain (page 18). For those of us who can't hem a pair of pants or build a napkin holder, these gifted creators are enigmas. As we attend staged events, let's remember to tip our hat to the folks who help make the characters come alive ... and to the days when we were transformed by the contents of a well-loved dress-up trunk.

Cindy Bowman LaFronz  
Editor  
*Orlando Arts Magazine*