

THE LEGACY OF SHERWOOD FOREST



Artwork by Avery Multer

THE LEGACY OF SHERWOOD FOREST

Devised and Written by

Zach Barr, Haley Bolithon, Lara Filip, Anthony Hinderman, Rebecca Keeshin,
Gaby Labotka, Lily Martens, Lucy Martens, Isabelle Muthiah,
Tina-Kim Nguyen, Steve Peebles, Thomas Russell, and Ariel Etana Triunfo

Directed by Zach Barr and Lara Filip

Fight Choreography by Gaby Labotka Costume Design by Christina Leinicke
Intimacy Coordination by Courtney Abbott

Season Artwork by Avery Multer Graphic Design by Dominic Rescigno

Produced by Inkwell Arts and Learning

www.inkwellartsandlearning.com



Content Warning

To inform and ensure that all audience members can engage with this show in a healthy and consensual way, we are sharing content warnings for potentially sensitive themes and language present in the play. *The Legacy of Sherwood Forest* includes: Mentions of death, war, experiencing homelessness, parental abandonment, and some choreographed fight sequences.

A Note from the Inkwell

Did Robin Hood Really Exist?

The truth is, nobody knows. It seems most likely that if they did, the tales of their adventures began where all the best stories are born, told around a fire, or in a pub, or passed from generation to generation. Oral tradition holds the key to many secrets and the origin of Robin Hood is yet another.

As a character, there are few other heroes who have had such an enduring career in literature, in song, on stage and screen. There seems to rise a Robin Hood for every era. From the chaos of King Richard and King John in the 1190's, to the 1990's glory of Kevin Costner and Alan Rickman, Robin Hood fits handily into every generation's political and cultural narrative.

Why? Well, I think it's because there is always the need for a brazen hero who speaks for the people, someone who makes us examine our own relationship to resources and asks: "Are you doing enough for your community?" The Merry Band of...well, Men - but we like to call them "The Merry Many" also gave us a glorious portrait of what it means to be part of a chosen family.

Now, interestingly enough, there seems to have been an actual Friar Tuck. The first mentions of this real-life Sussex chaplain, Robert Stafford, who adopted the alias of "Frere Tuck", appeared in 1417. It's from this tiny morsel that we have built our new Robin Hood tale. We hope it leaves you inspired, hopeful and fired up to make positive changes in the world.

Huzzah!
Lara Filip





Haley Bolithon *she/her (Lana)* is happy to make her Inkwell Arts & Learning debut, plus to be doing her first show since the pandemic began! :D Chicago theatre credits include *Grey House* and *The Haven Place* at A Red Orchid, *The Nutcracker* and *Hatfield & McCoy* at The House Theatre, *A Christmas Carol* at Goodman Theatre, *Pinocchio* at Chicago Children's Theatre, *A Christmas Carol* at Metropolis PAC, and *Herland* (u/s) at Redtwist. Film & TV credits are *Knives & Skin* and *Work In Progress*. This show is awesome and she's very lucky to be a part of it. Thank you to family, friends, Patrick, and everyone involved in the show.



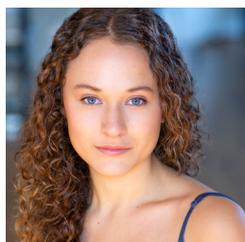
Anthony Hinderman *he/him (Robert Stafford)* is honored to be a part of this amazing production, with this insanely talented cast and team! A recent transplant from Texas, Anthony has previously worked with Nothing Without a Company, Promethean Theatre Ensemble and The Conspirators in their production *Death of a Black Motorist*. His previous credits include *Hamlet* (as Hamlet), Norman in *Table Manners*, and Tripp in *5 Women Wearing the Same Dress*. He is a graduate of Texas State University's BFA Acting Program. He hopes you leave this show enlightened, amused, and with the feeling that together we can fix anything.



Gaby Labotka *she/they/anything respectful (Locksley/ Fight Director)* is a multidisciplinary theatre artist based in Chicago. Some of their selected performance credits include Roz in *Groups of Ten or More People* (Littlebrain Theatre); Prince in *Romeo and Juliet* (Jacaranda Collective/ The Den); Hero/Dogberry in *Much Ado About Nothing* (Back Room Shakespeare Project); Peter Pan in *Neverland* (Prop Thtr); Herself/Mina Loy in *A Story Told in Seven Fights* (The Neo-Futurists), Benvolio in *Romeo and Juliet* (Teatro Vista); and as Gloucester/Hartfleur/John Bates in *Henry V* (Babes with Blades). Selected fight direction credits include *The Gulf* (About Face Theatre); *First Deep Breath* (Victory Gardens); *In the Blood* (Red Tape Theatre); *La Ruta* (Steppenwolf. ALTA Award for Outstanding Fight Choreography); *Hamlet* (The Gift); and *A Story Told in Seven Fights* (The Neo-Futurists. ALTA Award for Outstanding Fight Choreography). Gaby graduated from Illinois State University with a BA in Acting and Directing with the distinction of Exceptional Merit in the Arts, studied Shakespeare at RADA, and attended Pig Iron Theatre's Advanced Performer Training. She is a Certified Intimacy Director with Intimacy Directors & Coordinators, an Advanced Actor Combatant with the Society of American Fight Directors, and a member of Alliance of Latinx Theatre Artists. www.gabylabotka.com and [@theatre_warrior](https://twitter.com/theatre_warrior)



Skylar McClure she/her (*Walk Leader/Swing*) is thrilled to be back helping out with the Walking Plays! Although she loves performing, she is often on the other side of the table through her student-run nonprofit Four Seasons Performing Arts. She has enjoyed getting to apply the lessons she learned from that experience into working on this show! Some of her favorite past roles include Polly (*The Johnny Appleseed Folks Society*), Girl (*Check Please*), Brigitta (*The Sound Of Music*). She would like to thank Lara and everyone apart of Sherwood for a fantastic experience as well as you for coming on this journey with us and supporting the fine arts!



Isabelle Muthiah she/her (*Mae*) is originally from Los Angeles, California. She is an alumna of the British American Drama Academy in association with the Yale School of Drama and a 2020 BFA Graduate from The Theater School at DePaul University. While at DePaul, she appeared in *Come Back Little Sheba*, *Jeff and the Dead Girl*, *She Kills Monsters*, *Under Milkwood*, *Like it*, and *Dog Sees God*. Isabelle wrote and directed an adaptation of J.D. Salinger's "Just Before the War with the Eskimos" for DePaul University's Prototype Festival in 2019. She is passionate about sustainable living, environmental justice, and all forms of storytelling. Isabelle is represented by Gray Talent Group.



Lucy Martens she/her (*Violet*) is extremely proud to be in the cast of *The Legacy of Sherwood Forest*. Lucy lives in Forest Park and attends the Ovation Academy for the Performing Arts. She has appeared as a Royal Child in the Lyric Opera's production of *The King and I* and a McDonald's commercial. She is in the eighth grade at St. Vincent Ferrer School, and especially loves math. Her favorite role was Scar in *The Lion King Jr.* in theater camp. She enjoys reading, algebra, and playing piano in her free time.



Lily Martens she/her (*Ellie*) is thrilled to be performing in the *The Legacy of Sherwood Forest*. Lily lives in Forest Park and studies musical theater at the Ovation Academy for the Performing Arts. She has appeared as a Royal Child in the Lyric Opera's production of *The King and I* and as Elf 2 in *The Land of Forgotten Toys* at the Greenhouse Theater. She is in the sixth grade at St. Vincent Ferrer School and especially loves lunch. Her favorite role was Tomatoa in *Moana, Jr.* in theater camp. She enjoys writing songs, playing piano and violin in her free time.



Tina-Kim Nguyen *she/her (Ruby)* is a Chicago-based theatre artist. Credits include *Richard III* (Eclectic Full Contact Theatre), *Urinetown* (Beverly Theatre Guild), and *Rosencrantz and Guildenstern Are Dead* (Columbia College). She graduated from Columbia College Chicago with a BA in Acting, where she also studied directing, dramaturgy, and stage combat. tinakimnguyen.com



Steve Peebles *he/him (John)* is so happy to see y'all in the audience again! When last theatres were open, he had just returned from playing Falstaff for Montana Shakespeare in the Parks, and was performing as King Arthur in *Spamalot!* at The Mercury Theatre, while also directing *The Sherlock Scandal* here at the Arboretum. Since then, he has helped organize hundreds readings over Zoom for "Shakespeare Play readings via Skype this week," a group of artists who agree the group has not been named accurately. You can see his entire film career, *A Survivor's Guide to Writing in Quarantine*, at nichevisuals.com.



Thomas Russell *he/they (Guillermo/Assistant Fight Choreographer)* is a Chicago-based actor and fight choreographer. While attending Illinois State University, he appeared in shows like *Eurydice*, *Mr. Burns: A Post Electric Play*, and *She Kills Monsters*. His interest in movement and martial arts led him to study fight choreography, and he's choreographed violence for the Illinois Shakespeare Festival, Victory Gardens, and TimeLine Theatre Company.

They're incredibly happy to be doing live theatre again with this amazing group of people, and they're so grateful for the endless support of his family, friends, and loved ones. Enjoy the show!



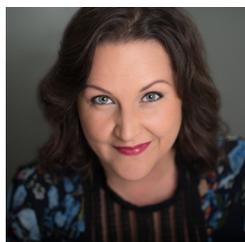
Courtney Abbott *she/they (Intimacy Coordinator)* is thrilled to join Inkwell in bringing this story to life. Courtney has taught Intimacy to student and professional actors, directors and stage managers; university faculty; and the world-renowned SITI company. Prior to this work, they taught consent and bystander intervention to the United States Armed Forces for over a decade. She has trained with both Theatrical Intimacy Education and

IDC (formerly IDI), and holds certificates in Mental Health First Aid (National Council for Behavioral Health), Non-Violent Communication (NYCNVC), and Narrative Therapy technique (Evanston Family Therapy Center). Courtney studied trauma healing with The Global Gratitude Alliance and with Gender Reconciliation International. They are a proud alum of Northwestern and Ohio University.



Zach Barr *they/them (Co-Director/Devising Team)* is delighted to join this swashbuckling group of artists to tell our modern Robin Hood tale. A multidisciplinary artist, Zach's recent credits include directing *The Laramie Project* for Studio East, co-directing and co-authoring *Groups Of Ten Or More People* for Littlebrain Theatre, and creating the theatre history video essay series *And Now They Sing*.

They would like to thank Lara for inviting them to join this process, the entire cast and crew for their work during rehearsals, and you (yes, you!) for coming out to the Arb to watch this story. [@admiralzachbarr](#)



Lara Filip *she/her (Co-Director/Devising Team)* is a producer, writer, director, singer, song-writer and actor... usually not all at the same time. Her work with The Morton Arboretum dates back nearly two-decades, beginning with Theatre-Hikes productions, many special events and eventually leading to her current role as Executive Director of Inkwell Arts and Learning, the production company for the Walking Plays. Lara has appeared on stage in many

featured roles on national tours, as well as in just about every musical theatre venue in the Chicagoland area. Most recently, she appeared as Emily Hobbs, in *Elf - The Musical* at The Paramount Theatre, in Aurora. She is a graduate of The Chicago Academy for the Arts, a member of the Actor's Equity Association and her solo album, *Stop Time*, can be found anywhere you buy or stream music.



Rebecca Keeshin *she/her (Music Assistant/Devising Team)* Chicago credits include work with A Red Orchid Theatre, Marriott Theatre, Strawdog Theatre, First Folio, Emerald City and Porchlight. She originated the role of Winnie Foster in the TYA World Premiere of *Tuck Everlasting* at Nashville Children's Theatre, and the role of Sophie Kringle in the new Heisler and Goldrich musical, *Auntie Claus*. She received her BFA in Acting from The Theatre School at

DePaul University. Catch her in *Nunsense* this Fall at Porchlight Music Theatre.

Proud member of AEA and represented by DDO Chicago. [@the_bookish_vegan](#)



Christina Leinicke *she/her* (**Costume Design**)

Off Broadway: *Othello: the Remix* (Westside Theater)

Regional Credits: *Bayard*, *Freedom Riders*, *Legendary*, *Walt & Roy* (Allen & Gray Musical Festival), *Dressing the Part* (Shakespeare Festival St. Louis), *Big Fish*, *A Little Night Music*, *Cyrano* (BoHo Theatre), *Proxy*, *Haymarket*, *Wife Material* (Underscore), *Birds of a Feather*, *Machinal* (Greenhouse Theatre Center), *Long Way Home* (CCC),

Shakespeare in Love, *I Heart Juliet*, *Q-Gents* (ISF), *Joseph and the Amazing Technicolor Dreamcoat*, *Deathtrap* (Palace Theatre), *The Importance of Being Earnest* (ASC), *Star Girl* (FSM), Educational Tours: *Taming of the Shrew*, *Macbeth*, *Romeo & Juliet* (USF). Costume Shop and Design Associate, Paramount Theatre, Aurora. MFA University of Alabama, Tuscaloosa. www.christinaleinicke.com



Ariel Etana Triunfo *she/her* (**Associate Artistic Director/ Devising Team**)

is a Chicago-based Afro-Latina/Asian performer, choreographer, writer, and collaborator.

Recent projects include performing in *An American in Paris* (Drury Lane Theatre, 2020), writing for *Black Joy* (Clock Productions' 2020 theatre festival), teaching and choreographing for After School Matters' 2021

Musical Theatre Experience, and working on several virtual

endeavors with Cloud Theatrics. Ariel is a lover of storytelling and finding ways to honor the beauty and importance of human connection through the creative arts. She graduated summa cum laude from Columbia College Chicago with a B.A. in Musical Theatre. Next up, Ariel will be choreographing *Ragtime* with Music Theater Works. arieltriunfo.com

Why Bring In an Intimacy Specialist for a Play that's Barely PG-13?

by Courtney Abbott

Intimacy work takes the guesswork out of physical storytelling. With guided exercises to practice establishing and honoring one another's boundaries, and a shared language to use around moments of contact, actors can experiment in rehearsal with confidence.

As an audience member, we hope you experience everything happening onstage as a believably spontaneous act. In order to achieve that illusion, we rehearse and dissect and practice practice practice. For ages theatre makers have been relying on the talent & courage of individual actors to manifest believable and meaningful moments of physical intimacy, often with no effort to draw a dividing line between what is real and what is artifice. This approach leads to, at worst, deeply damaging abuses of power, and, at best, vague storytelling with unpredictable or unrepeatable acting moments.

In this process, I guided the devising artists through exercises to demystify and destigmatize consent and boundaries. Then I worked with a few of the particularly charged character relationships in the play, co-choreographing with the actors in order to build moments of touch that support their story. Ultimately, these actors will take any new discoveries they've made about Intimacy into their next show, and the next, creating a more consensual theatrical culture far & wide.

The Experience

A walking play at The Morton Arboretum is like nothing you've ever experienced! Here's what to expect.

Each show begins on the **West Side**, right off **Parking Lot 21**, at **Thornhill Shelter**.

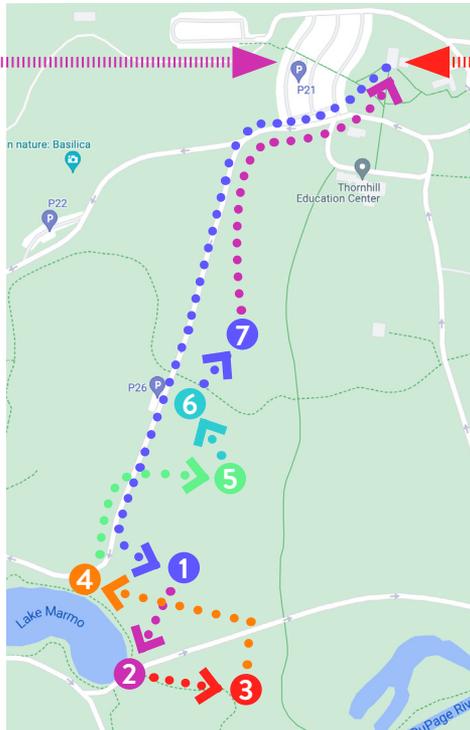
Today, we are going to take a jaunt through the Millennium Oak Trees at the edge of Lake Marmo. This means we'll do a half-mile walk to the first location and on our way home. There are 7 locations, covering just over a mile and a half, "door-to-door" from Thornhill Shelter.

The first four scenes are close together, followed by a short walk (think of it as intermission!) to locations five through seven, which are also close together and start heading back towards Thornhill Shelter. We've got some open sunny spots and some shady woodland spots, so bring sunscreen and bug spray. As always, our trusty Morton Arboretum volunteers will be on hand to help guide our way. We hope you enjoy the journey!

For a closer look at the route, here is a map that shows you our route and the locations of each scene for this production.

Park in Lot 21

**Meet at
Thornhill Shelter**



Coming in 2022
to The Morton Arboretum



A Walk with Joy
A Centennial Celebration
of The Morton Arboretum and Founder Joy Morton

Winnie the Pooh

