



THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME
ILLINOIS THEATRE

A play by Simon Stephens

Based on the novel by Mark Haddon

Latrell Bright, director

Thursday-Saturday, February 28-March 2, 2019, at 7:30pm

Thursday-Saturday, March 7-9, 2019, at 7:30pm

Saturday, March 9, 2019, at 1pm (Sensory-friendly Performance)

Sunday, March 10, 2019, at 3pm

Colwell Playhouse



POWER + PLEASURE

I think a lot about the enormous privilege I have as Head of Illinois Theatre. I have the very great pleasure of working with incredibly talented and committed faculty, students, and staff in the Department of Theatre, the College of Fine and Applied Arts, and Krannert Center for the Performing Arts. I have the power to shape what we show you on our stages through collaboration with those colleagues.

I've spent this past year meeting many of you. I am very grateful to those of you who've taken the time to talk to me in the lobby, to send an email or make a phone call, to connect with me at other events. We have an audience who is passionate about our productions, our students, and our role as a university theatre. Please continue to make those connections.

Those conversations are opportunities to talk about my understanding of the relationship between our production season and the world around us. I believe we serve

three overlapping audiences, and that our departmental mission of inclusion is enacted on and behind our stages.

We have to serve our own students, the people who've come to receive the education to make a career as professional theatre makers. We have an obligation to train them to become working designers, actors, technicians, playwrights, stage managers, directors, scholars, and teachers. We also serve the other 44,000+ students on the campus, many of whom take our classes and enjoy our productions.

We have to serve the University of Illinois at Urbana-Champaign. As part of a Research I university, we are obligated to create new knowledge and to pass it on. Our productions must take part in broad conversations and reflect the goals and strategic plan of the university as a whole. We must make connections across disciplines and across campus.

We have to serve the community. We are a part of this vibrant, micro-urban, Midwestern space and place. We must return the passion, time, and money you offer with a balanced season that reflects our shared values and interests. We have a responsibility to question power and authority as well as an equal responsibility to entertain and please you.

You—our audiences from the community, Theatre 101 classes, campus partners, or our own classrooms and shops—are our privilege to serve. Thank you for being here.

Dr. Kirsten Pullen

Professor and Head, Department of Theatre



THANK YOU TO OUR SPONSORS

Tonight's performance of *The Curious Incident of the Dog in the Night-Time* is sponsored in part by the following generous donors:

SUSAN & MICHAEL HANEY

PROGRAM

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TIME: Present

ACT I: Swindon, England

20-minute intermission

ACT II: London, England
Swindon, England

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME is presented by special arrangement with Dramatists Play Service, Inc., New York.

This play was first presented by the National Theatre, London, at the Cottesloe Theatre on August 2, 2012, and transferred to the Gielgud Theatre, West End, London, on March 12, 2013. The play opened in the United States at the Ethel Barrymore Theatre on October 5, 2014.

This play is presented by kind permission of Warner Bros. Entertainment.

DIRECTOR'S NOTE

Christopher John Francis Boone is a 15-year-old boy who sees the world in an astounding way and communicates clearly and honestly. He sees everything. He cannot tell lies.

We meet him at a critical moment in his life and accompany him on a journey that will lead to discoveries about family and forgiveness and the complexity of honesty. The real gift of this story is that we get to experience the journey through Christopher's eyes.

Christopher's eyes? How does he experience the world? When I began my research, I tried to disregard the labels—Asperger's, autism, and disability; however, in my search to better understand Christopher and how one might both portray him and respond to him, I sought them out. This journey led me to professionals and families who helped me gain both a better

understanding of co-existence with different people on the spectrum and the diverse gifts they bring to the world, challenging my own biases.

The play you are about to experience is based on the novel by Mark Haddon, and nowhere in it is any disability mentioned. In the novel, Christopher describes himself as one who has behavioral problems and identifies them in a list. He understands that these problems put a strain on his parents' relationship and make it difficult for him to communicate effectively with people. I imagine that if we dared to be honest with ourselves, we could all make our own lists.

After I finished the novel, I felt as though I'd had a crash course in what is most important and true. Christopher is an insightful boy. He is a brave boy. We can learn a lot from him.

—Latrellle Bright

CAST

CHRISTOPHER

Leojaé Payton-Steward

SIOBHAN

Katelynn Shennett

ED

Nathan Ramsey

JUDY

Charence Higgins

VOICE 1

MRS. SHEARS

MRS. GASCOYNE

WOMAN ON TRAIN

SHOPKEEPER

Erin Ryan

VOICE 2

ROGER (MR. SHEARS)

DUTY SERGEANT

MR. WISE

MAN BEHIND COUNTER

DRUNK ONE

Adam Berg

VOICE 3

POLICEMAN

MR. THOMPSON

DRUNK TWO

MAN WITH THE SOCKS

LONDON POLICEMAN

Yvon Streacker

VOICE 4

REVEREND PETERS

UNCLE TERRY

STATION POLICEMAN

STATION GUARD

Charlie Bauer

VOICE 5

NO. 40

LADY IN STREET

INFORMATION

PUNK GIRL

Caitlin McDermott

VOICE 6

MRS. ALEXANDER

POSH WOMAN

Brittney McHugh

ENSEMBLE

Katelin Dirr

Brian Kim

Kevin Woodrow

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME

PLAYWRIGHT

Simon Stephens

AUTHOR

Mark Haddon

DIRECTOR

Latrellle Bright

SCENIC DESIGNER

Yvonne Tessman

COSTUME DESIGNER

Rae Melnik

LIGHTING DESIGNER

Stuart Wilson

SOUND DESIGNER

Luke Parker

PROPERTIES MASTER

Mark Kennedy

HAIR/MAKEUP COORDINATOR

Melissa Hall

HAIR/MAKEUP STYLIST

Paige Stewart

MOVEMENT DIRECTOR

Genesee Spridco

FIGHT DIRECTOR

Zev Steinrock

VOCAL COACH

Allison Moody

STAGE MANAGER

Shea Hittman

TECHNICAL DIRECTOR

Mark Quiles

DRAMATURGS

Anusha Bansal

Katie Burke

Kenzie Sinta

DRAMATURGS' NOTE

Before Christopher Boone's journey came alive on the West End in 2012, the twists and turns of *The Curious Incident of the Dog in the Night-Time* played out within the pages of Mark Haddon's 2003 novel of the same title. Through Haddon's novel, the world was introduced to the mind of Christopher, an inquisitive teen who sees the value in truth and seeks it, whether or not it takes him outside his comfort zone. Haddon's use of *mise-en-page* highlights Christopher's calculated method of engaging the world by listing all chapters as prime numbers and including detailed little drawings. Through clever devices, the novel explores what it's like to live inside of Christopher's vibrant mind. Since its stage adaption by Simon Stephens, which premiered at the Royal National Theatre in 2012 with direction by Mariane Elliot and movement by Steven Hogget and Scott Graham of Frantic Assembly, *Curious Incident* has been translated into several languages. Audiences around the globe have connected with Christopher and his experiences as a British teen with autism spectrum disorder, navigating life on his own terms.

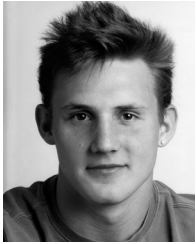
Part of navigating his life includes using numbers and experiments to understand the world around him. Christopher uses numbers to categorize things and calm himself down. He approaches everything in his life with logic, and that allows him to excel in fields like math and science. Throughout the play, one of the things that keeps pushing Christopher forward is his dream to become an astronaut. Space is the next frontier for humans, and it's this vast, unexplored area that holds a lot of mystery. Going to space is something that is seen as unattainable for most people, so showing that someone on the spectrum has this dream and pursues it with confidence is inspiring. The moving patterns

in space were taken into consideration when approaching the movement aspects of the show.

Christopher's autism spectrum disorder is highlighted through his approach to life and manifests itself in his interactions with others inhabiting the world of the play. Communication does not always come as easily to Christopher as it does to others, despite his efforts. His lack of interest in peer relationships, difficulty with planning, and intense fixation on numbers and patterns are misunderstood and appear unconventional to a variety of passersby—and even to his own parents. Autism spectrum disorder does not only affect Christopher, but those around him. And in Christopher's world where law enforcement officers are ever-present, there is a dark and looming worst-case reality a young, black teen with communication differences can face.

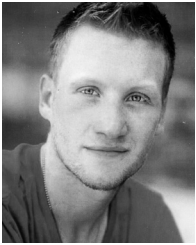
Illinois Theatre's production of *The Curious Incident of the Dog in the Night-Time* will have a sensory-friendly performance, the first of many on our journey to a more inclusive theatre experience. Illinois Theatre has been working closely with The Autism Program (TAP) to design this sensory-friendly performance. TAP is an organization dedicated to providing resources for parents and professionals who work with individuals on the spectrum. Their guidance has assisted in the development of the Social Story. These Social Stories are booklets specifically designed to prepare our guests for a trip to Illinois Theatre. It is important to remember that sensory-friendly does not mean only for those on the spectrum, but rather any and all who have a sensory sensitivity. It is our mission at Illinois Theatre to continue to promote an inclusive, welcoming theatre experience.

PROFILES



Charlie Bauer (Voice 4/ Reverend Peters/Uncle Terry/ Station Policeman/Station Guard) is a sophomore pursuing his BFA in acting at the University of Illinois at Urbana-Champaign. In his last Krannert Center production, he played Coulmier in Peter

Weis' *Marat/Sade*. His other credits include *I'm So Proud of You* (Finn), *Impulse 24/7* (Hurricane Jose), and *The Princess Play* (Eugene Fitzherbert) at the Armory Free Theatre. He also played Man 2 at a production of *Songs for A New World* in Allen Hall.



Adam Berg (Voice 2/Roger (Mr. Shears)/Duty Sergeant/ Mr. Wise/Man Behind Counter/Drunk One) is currently a senior pursuing his BFA in acting at the University of Illinois. Past credits at Krannert Center include Gregory in Shakespeare's

Romeo and Juliet, The Sea Captain in Shakespeare's *Twelfth Night*, and Timber Tucker in Wendy Wasserstein's *An American Daughter*. He also played King Midas in the Armory Free Theatre production of *Metamorphoses*.



Katelin Dirr (Ensemble) from Bloomington-Normal, Illinois, is a junior in the BFA acting program at the University of Illinois. She recently appeared as Charlotte Corday in *Marat/Sade*. Previously, she has performed as Cecily in

Travesties and as an ensemble member of *Assassins*. She has also appeared in *St. Lucy's Home for Girls Raised by Wolves* and *The Captain is dEad* trilogy at the Armory Free Theatre.



Charence Higgins (Judy) holds degrees in psychology and theatre from Jackson State University and is in her first year of the MFA acting program at the University of Illinois. Past roles include Goneril in the premiere of *Fools and Madmen*, Sister

Thea Bowman in *Thea's Turn*, Sophie in *Ruined*, Miss Evers in *Miss Evers' Boys*, along with the opportunity to act professionally in several historic roles at the Smithsonian Institute's National Museum of American History and National Museum of African American History and Culture in Washington, DC. Higgins is making her Krannert Center debut in *The Curious Incident of the Dog in the Night-time*.



Brian Kim (Ensemble) is a junior BFA acting student at the University of Illinois. His recent theatre involvement includes *Hero in A Funny Thing Happened on the Way to the Forum* with Illinois Theatre last fall; *Spittleshnazz* in the world premiere of

Dragon Pack Snack Attack at Hope Summer Repertory Theatre; Ensemble for *Assassins* with Illinois Theatre; and Theo in *Pippin* with the student organization, Illini Student Musicals. He has also portrayed Mr. Carter in *Working Title*, Mr. Henderson in *Trifles*, and Prince Charming in *The Princess Play* with the Armory Free Theatre.



Caitlin McDermott (Voice 5/ No. 40/Lady in Street/ Information/Punk Girl) is a sophomore in the BFA acting program at the University of Illinois at Urbana-Champaign. She was most recently seen as Inmate in *Marat/Sade* at Krannert Center. Other recent

credits include *For Love* (Duke Francis) at the Armory Free Theatre, *Songs For A New World* (Woman 2), and *She Kills Monsters* (Tilly).



Brittney McHugh (Voice 6/ Mrs. Alexander/Posh Woman) is a senior in the BFA acting program. This will be her fourth show with Illinois Theatre, having previously appeared in *A Funny Thing Happened on the Way to the Forum* (Statue), *All the King's*

Men (Sugar Boy), and *Romeo and Juliet* (Apothecary Girl). Most recently, she wrote, co-directed, and performed in a show at the Armory Free Theatre called *Working Title*.



Leojaé Payton-Steward (Christopher) is known mostly for his work in Chicago with the American Theatre Company under the artistic direction of both PJ Paparelli and Will Davis. During his time with the American Theatre Company, he performed in

shows such as *This Beautiful City* by The Civilians and *The Projects* by the late PJ Paparelli, himself. Last semester, he made his Krannert Center debut as Polpoch in *Marat/Sade* and is back to tackle the role of Christopher. He has performed in Armory Free Theatre productions including *Metamorphoses* by Mary Zimmerman and *The Princess Play* by Ellen Magee, and he participated in the Armory Free Theatre's Impulse 24/7. He also has a life outside of theatre with his own creative works in the art of poetry with his poetic debut of *I Do Not Exist*.



Nathan Ramsey (Ed) is in his first year of the MFA acting program at the University of Illinois. A Bronx native and US Air Force veteran, Ramsey received his BS in exercise science from Lehman College and trained at the American Academy of Dramatic Arts in

New York City. He was a featured artist in Krannert Center's Project 500 celebration during which he performed as Becker from August Wilson's *Jitney*. Other past productions include: *Tame That B!#@H* (University of Illinois); *RENT* (The Dupieux Cabaret, New York City); *Waiting for Lefty* (Lehman College); *The Passion of Antígona Pérez* (Lehman College); *Waif & Stray* (New York University), and numerous independent films.



Erin Ryan (Voice 1/Mrs. Shears/Mrs. Gascoyne/Woman on Train/Shopkeeper) is a junior in the BFA acting program at the University of Illinois at Urbana-Champaign. She was previously seen in Krannert Center's production of *Marat/Sade*. When Ryan is

not doing stage theatre, she is doing improv, sketch, and stand-up comedy. She is on the improv team Spicy Clamato and a part of a sketch comedy duo called Girl on Girl Comedy. Girl on Girl has performed at Chicago's Sketchfestival at Stage 773, The Second City in Chicago, and People's Improv Theatre in Manhattan.



Katelynn Shennett (Siobhan) is from Normal, Illinois, and is a senior in the BFA acting program at the University of Illinois. She most recently appeared as Simonne Evrard in *Marat/Sade* at Krannert Center for the Performing Arts. Other Illinois Theatre

credits include Barbara in *Barbecue*, Sadie Burke in *All the King's Men*, Nelly Fail in *Failure: A Love Story*, and Faye in the formal reading of *Wig Out!* Shennett has also appeared as Chelsea in *Working Title* at the Armory Free Theatre as well as Rosaline in *After Juliet* and Shelly in *Buried Child*, both with the Penny Dreadful Players.



Yvon Streacker (Voice 3/ Policeman/Mr. Thompson/ Drunk 2/Man with Socks/ London Policeman) is a senior acting major with a passion for writing. His past Illinois Theatre credits include Walter Abrahamson in *An American Daughter*, Giuseppe Zangara

in *Assassins*, Young Man in *St. Louis Stories*, December in *Failure: A Love Story*, and Malachi in a staged reading of *Master Wilder and the Cabala*, later reprising his role of Malachi in another performance.



Kevin Woodrow (Ensemble) is currently a senior in the BFA acting program at the University of Illinois. Past credits with Illinois Theatre include *A Funny Thing Happened on the Way to the Forum* (Hysterium), *Assassins* (Charles Guiteau), and *Romeo*

and *Juliet* (Friar John). Along with being an actor, he has also directed a production of *We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Südwestafrika, Between the Years 1884-1915* at the Armory Free Theatre and a staged reading of *The Wolves*.

Simon Stephens (Playwright) has written many plays that have been translated into more than 30 languages and produced all over the world. He is a professor of playwriting at Manchester Metropolitan University, an associate playwright at the Royal Court Theatre, the artistic associate at the Lyric Hammersmith in London, and the Steep Associate Playwright at Steep Theatre in Chicago.

Mark Haddon (Author) graduated from Oxford University in 1981, returning later to study for an M.Sc. in English Literature at Edinburgh University. He then undertook a variety of jobs, including work with children and adults with mental and physical disabilities. He also worked as an illustrator for magazines and a cartoonist for *New Statesman*, *The Spectator*, *Private Eye*, the *Sunday Telegraph* and *The Guardian*. His first book for children *Gilbert's Gobstopper* (1987) was followed by many other books and picture books for children, many of which he also illustrated. In 2003 his novel *The Curious Incident of the Dog in the Night-Time* was published. It is the first book to have been published simultaneously in two imprints, one for children and one for adults. It has won a string of prestigious awards, including the 2003 Whitbread Book of the Year. His second novel *A Spot of Bother* was published in 2006 and shortlisted for the 2006 Costa Novel Award. His first book of poetry *The Talking Horse and the Sad Girl and the Village Under the Sea* was published in 2005. His latest books include the novels *Boom!* (2009), *The Red House* (2012) and *The Pier Falls* (2016). Mark Haddon teaches creative writing for the Arvon Foundation and Oxford University.

Latrellle Bright (Director) returns to Illinois Theatre and Krannert Center where she previously directed *No Child . . .* and *Dreamgirls*. As a freelance theatre maker and arts advocate rooted in the Champaign-Urbana community, Latrelle has directed at The Station Theatre—*Men on Boats*, *Fun Home*, *Sleep Deprivation Chamber*, *The Effects of Gamma Rays on Man-in-the-Moon Marigolds*—and *A Charlie Brown Christmas* at Parkland College. Past directing credits include *The Taming of the Shrew* (Rhodes College), *Top Dog/Underdog* (Hattiloo Theatre), *Hedda Gabler* and *The Castle* (The University of Memphis), *Otherwise Occupied* and *Lost Recipes* (Jump

Start Performance Company), and *Spell #7* and *Betrayal* (The Renaissance Guild). Her interest in storytelling extends beyond traditional plays and musicals with interests in social justice and the environment. She has trained with Alternate Roots and Sojourn Summer Institute, both focused on the devising techniques and ethics of creating work with and in communities. Projects include co-producer of The Gun Play(s) Project with Nicole Anderson-Cobb, PhD; The Water Project with eight local community members; and Journey to Water, connecting African Americans with regional water sources, a collaboration with Prairie Rivers Network through a Catalyst Initiative Grant. Recently, Bright engaged in an interdisciplinary project about the quantum world with physics professor Smitha Vishveshwara, *Quantum Voyages*, which premiered last spring, and she will be travelling to Boston for the American Physical Society Conference in March. She looks forward to developing short theatre pieces about resistance through her grant-funded Arachne Project, directing *Elephant's Graveyard* for Parkland College in the fall, and collaborating with Endalyn Taylor of Illinois Dance next spring on a devised African American version of *Alice's Adventures in Wonderland*. Bright received her MFA in directing from The University of Memphis and is a TCG Young Leader of Color and an Associate Member of Stage Director's and Choreographers Society. She is grateful for her artistic life and attributes all of the above to the love and encouragement of family, friends, and community.

Anusha Bansal (Dramaturg) is a sophomore majoring in theatre studies and creative writing. This is her first production at Krannert Center. Her previous work includes directing *Stop Kiss* and writing *Honorary Friend* and *Fourth Date*, seen in the Penny Dreadful Players' 10-minute play festival. Her play *Fourth Date* was also a regional finalist in the 10-minute play category at the Kennedy Center American College Theatre Festival Region III.

Katie Burke (Dramaturg) is a student finishing concurrent degrees in theatre studies and communication. Recent dramaturgy credits include *The Aliens* by Annie Baker at the Station Theatre and *Failure: A Love Story* by Philip Dawkins with Illinois Theatre. Recently, she was awarded the Danny Sullivan Memorial Scholarship from the Station Theatre and the Lloyd and Edna Morey Award for Excellence as a Student and Practitioner of Theatre by Illinois Theatre.

Shea Hittman (Stage Manager) is a second-year MFA stage management student. Her University of Illinois credits include production stage manager for *Studiodance I* (Dance at Illinois), stage manager for *La Bohème* (Lyric Theatre @ Illinois) and *February Dance* (Dance at Illinois) and assistant stage manager for *Hansel and Gretel* (Lyric Theatre @ Illinois). Hittman is an ensemble member at Theatre B in Moorhead, Minnesota, where she served as the stage manager on productions of *Equivocation*, *33 Variations*, and *Gruesome Playground Injuries*. This past summer she was the stage manager for Hope Summer Repertory's production of *The Odd Couple* in Holland, Michigan.

Anja Hose (Media Designer) is in her third and final year in completing her MFA. Recently, she has assisted in the creation of new works with The Builders Association and Jessica Lang Dance Company. You will be able to see more of her Illinois Theatre design work next month in the world premiere of *Because I am Your Queen* in the Studio Theatre. Notable media for Lyric Theatre @ Illinois include *Don Giovanni*, *Hansel and Gretel*, and *The Light in the Piazza*. Hose's outside work includes media design for us/we with the Jessica Lang Dance Company, *Sleep Deprivation Chamber* at the Station Theatre in Urbana, and lighting design for original aerial dance productions of *Into the Unknown* and *The Bird House* at Frequent Flyers Productions in Colorado.

Mark Kennedy (Props Master) is a first-year MFA student in props design and management. Before coming to the University of Illinois, he was the assistant technical director for First Act Children's Theatre in Madison, Wisconsin, for five years. Kennedy was the recipient of the Society of Properties Artisan Managers Award and the Stagecraft Institute of Las Vegas Award at the 2016 Kennedy Center American College Theatre Festival Region III. Previous props design credits include *The Wedding Singer*, *Woods of Weaver* (Midwest premiere), *The Caucasian Chalk Circle*, *5 Lesbians Eating a Quiche*, *Anything Goes*, and *The Legend of the Lion King*.

Rae Melnik (Costume Designer) is a senior in costume design and technology. They hail from Niles, Illinois, and graduated from Niles North High School. Their previous credits at Krannert Center include costume designer for *All the King's Men*. They were also assistant costume designer for Lyric Theatre's *Viva Verdi*, Dance @Illinois' February Dance 2018, and recently for Illinois Theatre's *A Funny Thing Happened on the Way to the Forum*. They also spent the past summer working as a stitching and wardrobe intern for the Utah Festival Opera and Musical Theatre in Logan, Utah. They are also accredited for winning Judges' Choice in FashionNext in 2015, a teen design competition hosted by the Chicago History Museum. Along with designing, they have a passionate Cosplay hobby with annual convention-going.

Luke Parker (Sound Designer) is a third-year sound design MFA candidate. His previous design work includes Dance at Illinois' November Dance 2018, Studiodance I 2018, and Illinois Theatre's *All the King's Men*; *Dontrell, Who Kissed the Sea*; and *In the Blood*. He has held positions as assistant sound shop supervisor at Hope Summer Repertory Theatre and sound supervisor for the American Dance Festival. Aside from audio work, he enjoys writing songs on his ukulele and playing them for his chinchilla.

Mark Quiles (Technical Director) is a second-year MFA candidate in scenic technology. He was the assistant technical director for the Summerscape Festival's 2017 season at Bard College in Red Hook, New York, where he worked on Pam Tanowitz's *Four Quartets* and Anton Rubinstein's *Demon*. Additional technical direction credits include *The Shadow of a Gunman*, *Unmasked*, and *The Normal Heart* at the State University of New York (SUNY) at New Paltz. Quiles came to the University of Illinois after working as a carpenter at the Utah Shakespeare Festival for their 2017 season and receiving his Bachelor of Arts degree in theatre design and technology at SUNY New Paltz.

Kenzie Sinta (Dramaturg) is a junior pursuing a BFA in theatre studies at the University of Illinois at Urbana-Champaign. This is her first experience working as a dramaturg. Kenzie is a UI student representative to the committee for the Illinois High School Theatre Festival. She is also the student coordinator for SPOT, an outreach theatre program for a local elementary school. This semester, in addition to her role as dramaturg for *Curious Incident*, she is the assistant to the director for the Lyric Theatre @ Illinois' production of *The Rape of Lucretia*.

Genesee Spridco (Movement Director) joined the UI faculty this year teaching movement for the BFA and MFA programs at Krannert Center. She is also co-artistic director of Imaginez, presenting event entertainment and touring their acclaimed physical theatre productions throughout the Midwest and into Canada. Over the past 10 years, Spridco has guided and facilitated the creation of many original and adapted devised works and currently works as director of the Devised Theatre Initiative for Kennedy Center American College Theatre Festival Region III and a devising coach in Kennedy Center American College Theatre Festival Region VIII. She has worked as movement performer and director with theatre companies including Chicago's Fifth House Ensemble and Milwaukee's Shakespeare in the Park for five of their past eight seasons. She received her BFA in directing and BS in theatre education from Viterbo University and her MFA in ensemble-based physical theatre from Dell'Arte International School. She is a member of the Association for Theatre Movement Educators, the Theatre Communication Group, and the Network of Ensemble Theatres. She would like to dedicate this work to her friends and family who are on the spectrum.

Zev Steinrock (Fight Director) is a teaching assistant professor of stage combat, movement, and acting at the University of Illinois. He has acted and choreographed violence in theatres all over the country and has been recognized 11 times for his artistic achievements. Zev is a Certified Teacher and recipient of the Paddy Crean Award with the Society of American Fight Directors. He is also a certified yoga teacher and has apprenticed with Intimacy Directors International. Zev holds his Master of Fine Arts in acting from Michigan State University after graduating with a Bachelor of Fine Arts from the Department of Theatre at the University of Illinois.

Yvonne Tessman (Scenic Designer) is a second-year MFA candidate in the scenic design program. She is a graduate of Lawrence University at Appleton, Wisconsin, where she was the set and props designer for *Gint*. Her most recent credits include scenic design for Illinois Theatre's production of *An American Daughter* and the Armory Free Theatre's production of *For Love*.

Stuart Wilson (Lighting Designer) is a third-year MFA candidate studying lighting design. Originally from Fishers, Indiana, he received his undergraduate degree in theatre design technology with a focus in lighting from Ball State University. Stuart has designed a number of shows locally at the Station Theatre and Virginia Theatre and has worked professionally in the Midwest region. His previous design credits at Krannert Center include *A Funny Thing Happened on the Way to the Forum*, *All the King's Men*, and *Studiodance II*. *Curious Incident* is his final show before completing his master's degree.

PRODUCTION STAFF

ASSISTANT STAGE MANAGERS

Jenna Keefer
Kevin Troy

ASSISTANT SCENIC DESIGNER

Jia Zengpeng

ASSISTANT LIGHTING DESIGNER

Tony Rajewski

ASSISTANT SOUND DESIGNER

Dominick Rosales

ASSISTANT MEDIA DESIGNER

Kate Milleker

ASSISTANT TO THE DIRECTOR

Tyler Cook

SCENIC ARTIST

Kat Blakeslee

MASTER ELECTRICIAN

Stephen Moderhock

AUDIO ENGINEER

Nora Simonson

DECK CREW

Miykael Hutchins
Bryce Lunsky
Hannah Yonan

PROP CREW

Cameron Koniarski
Destin Sorin

WARDROBE CREW

Maria Buffo

HAIR AND MAKEUP CREW

Katie Feeley
Daniel Massey

LIGHT BOARD OPERATOR

Elliot Hubiak

SOUND BOARD OPERATOR

Abbigail Nettleton

MEDIA OPERATOR

Grace Chariya