



SWEAT
ILLINOIS THEATRE

By Lynn Nottage
Latrell Bright, director
Friday-Saturday, April 15-16, 2022, at 7:30pm
Tuesday-Friday, April 19-22, 2022, at 7:30pm
Saturday, April 23, 2022, at 2pm
Studio Theatre

PROGRAM

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TIME: In and around 2008 and 2000

PLACE: A bar in Reading, Pennsylvania

This production will include a 20-minute intermission

This production includes adult content, strobe lights, the smoking of tobacco products, and profuse swearing and is intended for mature audiences only.

DIRECTOR'S NOTE

The bar before you is the watering hole, the social club, the place where you can let down your hair, say what you really think, gossip, read the paper or not, share an informed opinion or a personal one.

Largely, the folks you will meet tonight are in the same boat—the working-class boat. This similarity is the glue that holds them together as colleagues, friends, lovers. There are sections within this boat—the white section, the Black section, the female section, the male section, the “My family has been here since . . .” section, the walking-the-line section, the scab section, the “I want something different” section, the “I want things to stay the same” section, the working-on-the-factory-floor section, etc.

The factory floor. The folks here wear their work like a badge of honor. This makes them look like they are the same. But deep, long-standing relationships are fractured along lines of race and class and of “us” and “them” when a large factory in this small town downsizes, stirring up long-dormant ideas and feelings of difference, entitlement, and place.

This story has demanded I recognize the bonds of place and the lure of stability and the price of loyalty. That I reflect on every physical human-made object around me, and the physical labor and livelihoods inextricably attached to them, and either the automation or exploited immigrant/foreign labor displacing those livelihoods.

—Latrelle Bright, director

That more people have become curious about the Rust Belt since the 2016 presidential election is a welcome development. But it has become increasingly tempting—and increasingly dangerous—to reduce the Rust Belt to clichés. At a time when it is more important than ever to understand the nuances of this complex region, what is published instead are often articles on the “typical” Rust Belt resident—more often than not, a white male Trump supporter. Generalizations about the region’s population are now as popular as simply ignoring the Rust Belt was just a few years ago. Most are wrong.

—Voices from the Rust Belt by Anne Trubek

SWEAT

PLAYWRIGHT

Lynn Nottage

DIRECTOR

Latrelle Bright

SCENIC DESIGNER

Alyssa Thompson

COSTUME DESIGNER

Courtney Anderson Kelly

LIGHTING DESIGNER

Tanner Funk

SOUND DESIGNER

Dakota Erickson

MEDIA DESIGNER

John Boesche

FIGHT DIRECTOR

Zev Steinrock

STAGE MANAGER

Shuyu (Tom) Zhang

DRAMATURG

Meghan Landon

CAST

CYNTHIA

Haven Janeil Crawley

TRACEY

Grania McKirdie

CHRIS

Jaylon Muchison

JASON

Jonathan Kaplan

STAN

David Stasevsky

OSCAR

AJ Paramo

BRUCIE

Noah Smith

JESSIE

Maddy Flagg

EVAN

Savaun Stokes

DRAMATURG'S NOTE

"Replace judgment with curiosity," says Lynn Nottage, author of the 2017 Pulitzer-winning play *Sweat*. The play follows nine blue-collar workers—a melting pot of differing races, genders, and political views—who live in Reading, Pennsylvania, between 2000 and 2008. Despite glaring differences, these characters are precariously tied together by the thread of working-class status and poverty. Gathering nightly in a local bar to recuperate from back-breaking work at a steel factory, they argue, reminisce over dreams long past, and express volatile frustration towards the ungraspable "American Dream."

Nottage began her journey with *Sweat* in 2011 after watching friends struggle to make ends meet due to the stock market crash of 2008. She questioned how these friends—once financially comfortable—were so quickly thrown into abject poverty. Nottage wanted to investigate this phenomenon in the context of the United States at large to witness how the rest of the nation was coping with the economic crisis. She visited Reading, which was listed on the 2011 census as "the poorest city in America for its size." That visit evolved into a project lasting two and a half years with Nottage conducting interviews with the town's citizens. She eventually came across a collection of steel workers whose plant had been locked down for 93 weeks. Nottage found their story "incredibly compelling" and

"representative" of what she heard from other workers. The people she interviewed believed wholeheartedly in the American Dream—work hard, put your time in, and you'll be rewarded with a home surrounded by a white picket fence and an easy retirement. These interviews became the basis for *Sweat*: how did these hardworking people get left behind, and how did they attempt to pick themselves back up?

Sweat opened at the Oregon Shakespeare Festival in 2015 to rave reviews. Critics praised the play as both timely and timeless, and *The New York Times* hailed it as a vital "contribution to contemporary drama." Since its premiere, *Sweat* has been a season staple in venues ranging from Broadway to community theatre and educational spaces. Its dive into characters largely forgotten by the nation strikes deep at the heart of its audience. When asked what viewers should take away from the play, Nottage responded that she wanted her audience to see the characters as "three-dimensional." Moreover, her play entreats the audience to see *Sweat* as a practice in empathy. These characters may not share the same beliefs or experiences that an audience member does, but *Sweat* calls for curiosity, not judgment, to rule our response. Nottage asks us to re-evaluate our perception of the American Dream and to question why it is so unattainable for 99 percent of the American population.

— Meghan Landon, dramaturg

PROFILES



Haven Janeil Crawley, they/ them, (Cynthia) is a senior pursuing a BFA in acting at the University of Illinois. This is their fifth live performance with Illinois Theatre, having previously worked on *Origin Story*, *Titus Andronicus*, *Cabaret*, and *The Piano Lesson*

in *Great Scenes from American Kitchen Sink Theatre*. They spent this past summer as an intern at the Illinois Shakespeare Festival. Outside of the theatre, they pursue several art forms including poetry, painting, and aerial performance.



Maddy Flagg (Jessie) is currently a junior pursuing a BFA in acting at the University of Illinois Urbana-Champaign. This is her first production with Illinois Theatre. Some of her other acting credits include *One Call Away* (Abbi), an independent short film

produced by Elevated Media. She is also working with the Marketing Office for Undergraduate Admissions at the U of I as an actor and spokesperson on various videos featured on their website. Flagg graduated from Highland Park High School where her credits included *O Beautiful* (Linda), *Equus* (Nurse), *The Music Man* (Alma Hix), and more.



Jonathan Kaplan (Jason) is a sophomore pursuing his BFA in acting at the University of Illinois. *Sweat* is his second Illinois Theatre performance. His past Illinois Theatre credits include *Native Gardens* (Ensemble/Frank Understudy).

A graduate of Maine South High School, his past theatre credits include high school productions of *Matilda: The Musical* (Miss Trunchbull), *Into the Woods* (Baker), and *Shakespeare in Love* (Henslowe). When not acting on stage, Kaplan spends his free time composing music both instrumental and lyrical.



Grania McKirdie (Tracey) is currently a sophomore pursuing a BFA in acting at the University of Illinois. *Sweat* marks her Illinois Theatre debut. Other on-campus credits include *Into the Woods* (Baker's Wife) and *Little Women* (Aunt March) with Illini

Student Musicals and *Twelfth Night* (Malvolio) with the What You Will Shakespeare Company. She is a graduate of the Theatre Department at The Chicago Academy for the Arts where her credits included *Macbeth* (Macbeth), *Everybody* (Everybody), *The Wolves* (#14), *columbinus* (Rebel), *King Lear* (Goucester), and *Sunday in the Park with George* (Yvonne).



Jaylon Muchison (Chris) is a sophomore acting major at the University of Illinois Urbana-Champaign. Since attending the U of I, he has performed in eight productions—two plays through Impulse 24/7; a short film directed by Ryan Leshock

entitled *Subliminal* as the Male Protagonist; *Ghost Gun* as Black Boy; *Color Struck* by Zora Neal Hurston as John; Illinois Theatre's *The Heist: A Theatrical Escape Room* as Hawk; his self-produced, created, directed, edited, and performed short film entitled *Mirror, Mirror*; and the narration for *Redline Collection*. His plans for the future include completing his studies with Illinois Theatre and working hands-on with the craft of acting.



AJ Paramo, he/she/they, (Oscar) is a senior pursuing a BFA in theatre with a focus on acting at the University of Illinois Urbana Champaign. Their acting credits include the one-man show *Buyer & Cellar* (Alex) and *Emmanuel* (Chorus 3) at the Armory Free

Theatre. Their Illinois Theatre credits include *Pshitter! A Drinking Song for the Year of Our Lord 2020* (Bougerlas and Macduff's Son). Over the summer of 2021, they performed locally at Parkland College's Second Stage in the new show *The Kingdom of Dreams* (Tin Man). In their free time, they partake in other art forms such as dancing and freelancing as a makeup artist/model.



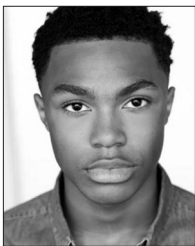
Noah Smith, he/him, (Brucie) is a sophomore currently enrolled at the University of Illinois Urbana-Champaign pursuing a BFA in acting. *Sweat* is his first Illinois Theatre performance. Other on-campus credits include an original, student-led piece

Alternative Lifestyles (Ian), with the Armory Free Theatre. He is a Chicago native and a graduate of Lindblom Math and Science Academy where his credits include *Anything Goes* (Elisha J. Whitney), *Dreamgirls* (Marty), *The Wiz* (Ensemble), *Anon(ymous)* (Mr. Laius/Zyclo/Ensemble), *Mamma Mia!* (Bill Austin), and more. He is also an alum of the NHSI Cherubs Theatre Arts Program where his credits include *The Other Shore* (Ensemble) by Gao Xingjian.



David Stasevsky, he/him, (Stan) is currently a junior pursuing his BFA in acting at the University of Illinois. His theatre credits include *Origin Story* (Gary), *Great Scenes from American Kitchen Sink Theatre* (Wesley Understudy) and *She Kills Monsters: Virtual*

Realms (Great Mage Steve). In his free time, Stasevsky enjoys writing and has recently rediscovered his love of reading before bed.



Savaun Stokes, he/him, (Evan) is a junior pursuing a BFA in acting at the University of Illinois Urbana-Champaign. Past credits include *She Kills Monsters* (Narrator). Previous acting credits before arriving at the U of I include *Airline Highway* (Sissy Nana).

Alongside acting, he is also a writer and director ready to take the industry by storm.

Latrelle Bright (Director) returns to one of her artistic homes, Illinois Theatre and Krannert Center—*No Child . . .*, *Dreamgirls*, *The Curious Incident of the Dog in the Night-Time*, and *Cabaret*. As a freelance theatre maker and arts advocate rooted in the Champaign-Urbana community, Bright 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 Parkland College (*Elephant's Graveyard* and *A Charlie Brown Christmas*), and co-directed *The Tempest* for Champaign Urbana Theatre Company. 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 to social justice and the environment where 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*, devised with eight local community members; *Journey to Water*, connecting African Americans with regional water sources, a collaboration with Prairie Rivers

Network through a Catalyst Initiative Grant from the Center for Performance and Civic Practice; and *Stories in the Water*, exploring deeply rooted relationships black people have with our most precious resource, which premiered at Memphis Fringe. Recently, she engaged in an interdisciplinary devised project about the quantum world with physics professor Smitha Vishveshwara, *Quantum Voyages*, that premiered on campus, and traveled to Boston for the American Physical Society Conference and a Zoom production (due to the pandemic) with students from the U of I and the University of California San Diego. Bright co-directed *This Is the Ground for Opera* on Tap NYC with Jerre Dye at the Old Stone House in Park Slope, Brooklyn. Locally, she continues developing short theatre pieces about resistance through her grant funded Arachne Project. Upcoming, she is a recipient of the Allerton Artist-in-Residence program (with Nicole Anderson-Cobb) and is working on a new piece, *The Joy of Regathering*, with Smitha Vishveshwara, Stephen Taylor (Music), and Jeff Moore (Beckman Institute) that will premiere at Krannert Center in the fall. She will also direct *The Story* by Tracey Scott Wilson at Parkland College in October. Bright received her MFA in directing from The University of Memphis, is a TCG Young Leader of Color, and an Associate Member of Stage Directors 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.

Dakota Erickson, he/him/his, (Sound Designer) is currently completing his final MFA semester in the theatre sound design and technology program. Past productions include *November Dance* 2019 and 2021 (Engineer), *The Wolves* (Engineer), *Pshitter! A Drinking Song for the Year of Our Lord* 2020 (A1), *Great Scenes from American Kitchen Sink Theatre* (Designer,) and *The Marriage of Figaro* (Engineer). Being from Arizona, past productions have been from Arizona State University (*Trade Love, Good Friday, Ajax*), Mesa Community College (*Good 'N' Plenty, Top Girls*), Desert Stages (*The Bad Seed*), and Mesa Encore Theatre (*Legally Blonde*). Past credit for summer stock positions includes CATF (Intern), Black Hills Playhouse (Designer/Engineer), and Utah Lyric Rep (Engineer). He also received national recognition at KCACTF for sound design in 2016. Moving forward, he will be looking at different routes of freelancing within the US.

Tanner Funk (Lighting Designer) is a theatrical lighting and media designer based in Chicago, Illinois, and grew up near Salt Lake City, Utah. He has over 10 years of experience working in the entertainment industry and is always looking to explore new ideas and be confronted with contemporary social and artistic ideas. He has worked for companies such as Joffrey Academy of Dance, Eyeknee Coordination (New York City), Pickleville Playhouse, Dance@Illinois, Old Lyric Repertory Company, Cache Valley Center for the Arts, Tuacahn Amphitheatre, and Happy Mustache Productions. Funk is graduating in May 2022 with an MFA in lighting design and technology from the University of Illinois Urbana-Champaign and holds a BFA in lighting design from Utah State University.

Courtney Anderson Kelly, she/hers, (Costume Designer) is completing her final semester as an MFA candidate at the University of Illinois in costume design and technology. Hailing from Michigan, she is looking forward to continuing to design in her home state where she lives with her wife Mary. Recent costume design credits include *Jesus Christ Superstar* and *Grease* (Midland Center for the Arts, Michigan), *Right Bed, Wrong Husband* (Turkeyville, Michigan), *Titus Andronicus* (University of Illinois Urbana-Champaign), *Mamma Mia!* (Great Lakes Bay Regional Alliance, Michigan), and *Peter and the Starcatcher* (Festival 56, Illinois).

Meghan Landon, they/them, (Dramaturg) is a dramaturg, theatre historian, and educator. Recent dramaturgical credits include *Fun Home*, *The Misadventures of Romeo and Juliet*, *Pride is Her Prejudice*, *Relapse: The Musical*, *No Exit*. When not working as a dramaturg, Landon is a makeup artist and fight choreographer. Education: University of Illinois Urbana-Champaign, PhD in theatre studies (In Progress); Kean University, BFA in theatre performance. www.meghanlandon.com

Zev Steinrock (Fight Director) is a fight director, intimacy director, teacher, and performer, currently serving as Assistant Professor of Acting at the University of Illinois Urbana-Champaign. He holds certifications from the Society of American Fight Directors and Intimacy Directors and Coordinators and is a recipient of the Paddy Crean Award and Darrel Rushton Teaching Award for his contributions to the field of stage combat. Fight and intimacy direction credits across the country include South Coast Repertory Theatre, Paper Mill Playhouse, Notre Dame Shakespeare Festival, Arkansas Shakespeare Festival, The Williamston Theatre, and Definition Theatre Company. Steinrock holds degrees in acting from Michigan State University and the University of Illinois.

Alyssa Thompson (Scene Designer) is a second-year MFA student in scenic design at the University of Illinois where she also works as a scenic artist in the Scene Shop at Krannert Center. *Sweat* is her first design presented at the Center. Prior to starting her career in theatre, she received her BA in speech and hearing sciences from The Ohio State University.

Shuyu (Tom) Zhang (Stage Manager) is currently a third-year MFA student in stage management. His stage management credits include *November Dance* (Dance at Illinois), *The Turn of the Screw* (Lyric Theatre @ Illinois), *Pshitter! A Drinking Song for the Year of Our Lord 2020* (Illinois Theatre), and *Avenue Q* (ZJU Musial Group). His assistant stage management credits include *The Adventures of Little Sharp-Ears* (Lyric Theatre @ Illinois) and *Man of La Mancha* (ZJU Musical Group). He is a huge fan of musicals, and his dream is to work in a *Les Misérables* production during his career.

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Land Acknowledgement

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.

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MAKING THEATRE MAKERS SINCE 1967

We are living through history. In the midst of it, Illinois Theatre continues to be a leader in producing art that helps us know ourselves and the world we live in. We are training students today to imagine the art of tomorrow. If you'd like to help, we welcome you as a Friend of Illinois Theatre. We'll use your financial contributions to support our students through scholarships, visiting artist residencies, new work development, and production. Help Illinois Theatre make theatre that matters today, tomorrow, and beyond.

*Contributions to Friends of Illinois Theatre can be made by visiting **theatre.illinois.edu/giving**, scanning the QR code, or by check payable to UIF/Friends of Illinois Theatre and sent to: University of Illinois Foundation, PO Box 3429, Champaign, IL 61826-3429.*



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Michael Nelson
Peter Newman
Jerome Ng
Johnson Nguyen
Dick Norton
Saray Ocampo
Alejandra Ochoa
Marjorie Olson
Carol Osgood
Brenda Pacey
Cynthia Perez
Pezz Pezz
Joel Plutchak
Renee Potter
Carolyn Presley
Robbie Pulliam

James Quisenberry
Jill Quisenberry
Anne Raczak
Beverly Rauchfuss
Sam Reese
Victoria Rice
Monique Rivera
Marcelo Rosa Mazzocato
Laurel Rosch
Joyce Ruder Jackson
Tanya S
Faaiza Saif
Corinne Saldeen
Uriel Sanchez
Jean Sandall
Christian Sarol
Barbara Schleicher
Dawn Schultz
Izzy Scott
Christel Seyfert
Lei Shanbhag
Edward Snyder
Isaac Soloveychik
Jennifer Steele
Carolyn Stewart
Margaret Stillwell
Carrie Storrs
Judy Swiger
Weifeng Sun
Casey Tan
John Taylor
Alice Taylor
Adrian Testa
Jamie Thomas-Ward
Lee Trail
Pat Tuchman
Allan Tuchman
Barbara Turner
Julia Ulen
Lynda Umbarger
Valeria Vargas
Dianna Visek
Frank Vivirito
Kathy Vivirito
Louise Walczak
Spencer Walden
Anna Maria Watkin
Jean Weigel
Whitney Welsh
Linda Wessels
Jasmine White
Kathy Wicks
Liesel Wildhagen
Diane Wilhite
Ed Wilhite
Douglas Williams

Susie Wright
Lei Xia
Yu Xia
Nancy Yeagle
Sally Zahos
Jennie Zermenon
Nicole Zhang
Rui Zhao
Wenbin Zhou
Bruce Zimmerman
**KRANNERT CENTER
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Alexa Bucio, Vice President
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Trevor Santiago, RSO
Liaison Officer
Judy Chiang, Event
Coordinator
Emily Yan, Website Chair
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Michelle Burns
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Rowan Frantz
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Ally Guo
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Xiao Lin
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Seren Liu
Sian Liu
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Yangxue Yu
Lucia Zhang
Valerie Zhao

KRANNERT CENTER STAFF

Mike Ross, Director
Terri Anne Ciofalo, Associate Director
for Production
Maureen V. Reagan, Associate Director
for Marketing
Cindi Vandeventer, Associate Director
for Finance and Operations

ARTISTIC SERVICES

Jason Finkelman, Artistic Director of
Global Arts Performance Initiatives
Andrew Giza, Events Director
Andrew Almeter, Senior Production
Coordinator for Events
Bree Brock, Production Coordinator
for Events
Seth Wheeler, Technical Coordinator
for Events

ADVANCEMENT

Cheryl Snyder, Director of Advancement
Bethany Whoric, Assistant Director
of Advancement
Ellen Fred, Advancement Support
Associate

FINANCE AND OPERATIONS

Cindi Vandeventer, Associate Director
for Finance and Operations

Business Office

Katie Brucker, Debbie Delaney, Stacey
Elliott, Shelly Thomas-Eichorn,
Accounting Staff
Tara Heiser, Gina Moton,
Human Resources Support

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician
Jared Painter, Assistant Chief Building
Operations Engineer
Jerry Bonam, Eric Carr, Emmett Catlin,
Austin Dearth, John Ekstrom, Bryan
Franzen, Mark Lashbrook, Jacob
Lerch, Kevin Logue, Jessica Fancher,
Attendants
Glenda Dalton, Office Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Marketing

Communications Office

Janet Huber, Program and Web Editor
Nicholas Mulvaney, Senior Designer

Engagement

Emily Laugesen, Co-Director of
Engagement
Monique Rivera, Co-Director of
Engagement
Sam Smith, Director of Civic Engagement
and Social Practice

Patron Services

Lisa Lillig, Co-Director of Patron Services
Elizabeth Henke, Catering Manager
Michael Bunting, Intermezzo Supervisor
Chuck Hanson, Intermezzo Assistant
Taylor McCoy, Snack Bar Attendant
Zia Moon, Patron Services Assistant

Ticket Services

Whitney Havice, Ticket Services Director
Ty Mingo, Jon Proctor, Ticket Office
Supervisors
Nick Wurl, Ticket Sales Supervisor

PRODUCTION

Terri Anne Ciofalo, Associate Director
for Production
Amber Dewey Schultz, Assistant
Production Director

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Assistant Audio Director/
Video Director

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director
April McKinnis, EB McTigue,
Cutters/Drapers
Julianna Steitz, Theatrical Stitcher

Lighting Department

Michael W. Williams, Lighting Director
Lisa Kidd, Associate Lighting Director

Properties Department

Adriane Binky Donley, Properties Director
Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Dylan Kind, Theatrical Scene Shop
Coordinator
Vincent Meade, Theatrical Scene Shop
Assistant
Bobby Reynolds, Theatrical Scene Shop
Assistant

Stage Management

Cynthia Kocher, Production Stage Manager

WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

At the time of printing this program booklet, all audience members must wear a face covering throughout any in-theatre event or performance.

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

SIGHTS AND SOUNDS

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

SERVICES

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please email: Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

स्वागत है! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는...

에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716



DINING

Our lobby services are open day and evening to serve you:



intermezzo cafe

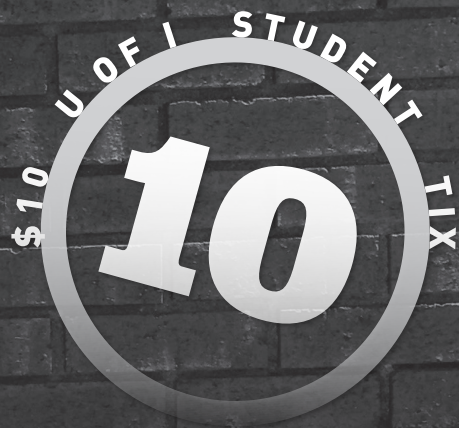
SUSTAINABLE SPECIALS +
EVERYDAY INDULGENCES

STAGE5BAR

SMOOTH SELECTIONS +
ARTISANAL APPETIZERS

WHY WAIT?

Order before you head into the theatre, and we'll have your food and beverages waiting for you at intermission or after the show.



COME AS YOU ARE. LEAVE DIFFERENT.



U of I students, come on in. In whatever clothes, whatever state of mind, from whatever world of experience, you are welcome here. We don't have a dress code, we don't have an opinion code, and we want the Center to be your kind of place. Because of the vital support of Krannert Center donors and the Krannert Center U of I student fee, U of I students never pay more than \$10 for a ticket, and dozens of events each year are completely free.

Your presence helps to make Krannert Center a place like nowhere else—and what you can experience here makes your education like nobody else's. If you are inspired by what you find here, invite others to join you.

When you come to Krannert Center, we promise that you'll leave different: refreshed, reaffirmed, renewed!

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