



ILLINOIS THEATRE PRESENTS

THE REALNESS

A BREAK BEAT PLAY

BY IDRIS GOODWIN

Aaron Muñoz, director

Friday–Saturday, November 3–4, 2023, at 7:30pm

Wednesday–Friday, November 8–10, 2023, at 7:30pm

Saturday, November 11, 2023, at 2pm and 7:30pm

Studio Theatre

WELCOME

Welcome and welcome back to Illinois Theatre! This season we invite you to join us as we present our productions—a range of new work and innovative approaches to performance—on campus and about town. We're excited that our student artists will have the opportunity to extend their education beyond the classroom on the stages of the Krannert Center for the Performing Arts as well as other performance spaces in Champaign-Urbana. We look forward to our collaborations at the Virginia Theatre, CU Adventures in Time and Space, and Fat City Bar and Grill for our 2023–2024 season. Our season invites you to dream, play, contemplate and connect in unexpected places and in new ways.

Fall 2023 marks the return of our Daniel J. Sullivan Playwright-in-Residency Program. Inaugurated with Chicago-based playwright Mallory Raven-Ellen Backstrom's *A Darkling at Nightfall*, this program allows us to engage in the early stages of development of new work by exciting American playwrights. This year, our alum and celebrated writer Matthew-Lee Erlbach returns to campus to develop a brand-new work, *Birds of North America*. Questions about displacement and extinction are at the core of this dark comedy. We are thrilled to work with Erlbach just

before his new play, *Revelations*, premieres on Broadway next year.

This season offers musical and satirical adaptations focusing on connection and discovery in unstable, unpredictable worlds. Some of the authors we showcase—Jonathan Larson (*RENT*), Jen Silverman (*Witch*) and Bertolt Brecht in adaptation (*The Resistible Rise of Arturo Ui*) look to the shadows of the past as a guide—or a warning—about the futures we build. The productions explore games, gameplaying, and gamesmanship—whether we watch the gamesmanship of a demagogue or a devil, see characters who win or lose at playing pretend, or play the games ourselves—this season brings new attention to the games we play. I hope you'll explore new worlds with us at Krannert Center and join us as we venture into spaces throughout Champaign-Urbana.

—Valleri Robinson
Associate Professor and Head, Theatre

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Studio Theatre

Time: 1996 & 1997

Place: An urban city in the Midwest

This production will be presented with no intermission.

This production includes smog and smoke effects.

This production includes realistic police siren sound effects.

This production includes strobe lighting.

This production includes dope beats and fly rhymes.

The Realness is produced by special arrangement with Playscripts, Inc. (www.playscripts.com)

DIRECTOR'S NOTE

This year, hip-hop turned 50 years old.

An American-born culture that has traveled from urban city centers to suburbs to countries and continents around the world, “real indigenous hip-hop culture” is expression, resistance, originality, creativity, and authenticity. As T.O. in *The Realness* says, hip-hop is “more than just rap songs.” It’s more than product. It’s a space in which black and brown expression is free to explore, critique, roast, and remix.

In this production, hip-hop is the lens through which we see the fullness of the human experience; what we grapple with and what we celebrate. Aspiration and Attitude. Violence and Vibrance. Hustle and Heart. Gentrification and Joy. Passion and Patriarchy. Loss and Love.

—Aaron Muñoz, Director

*I never thought it could happen, this rapping stuff
I was too used to packing gats and stuff
Now honeys play me close like butter play toast
From the Mississippi down to the East Coast
Condos in Queens, indo for weeks
Sold out seats to hear Biggie Smalls speak
Living life without fear
Putting five karats in my baby girl ear
Lunches, brunches, interviews by the pool
Considered a fool 'cause I dropped out of high school
Stereotypes of a black male misunderstood
And it's still all good*

—Notorious B.I.G.

*In this game, the lesson's in your eyes to see
Though things change, the future's still inside of me
We must remember that tomorrow comes after the dark
So you will always be in my heart
With unconditional love
In this game, the lesson's in your eyes to see
Though things change, the future's still inside of me
We must remember that tomorrow comes after the dark
So you will always be in my heart
With unconditional love*

—Tupac Shakur

THE REALNESS

A BREAK BEAT PLAY

PLAYWRIGHT

Idris Goodwin

DIRECTOR

Aaron Muñoz*

SCENIC DESIGNER

Reiko Huffman

COSTUME DESIGNER

Nicolás Dudit Pardo

LIGHTING DESIGNER

Sarah Goldstein

SOUND DESIGNER

Madison Ferris

MOVEMENT AND ENSEMBLE COACH

Brett Ashley Robinson

VOCAL COACH

Kim McKean

LYRICIST COACH

Anthony DeGregorio

STAGE MANAGER

Jessica Reddig

DRAMATURG

Mitchel Civello



**Member, Actors' Equity Association*

CAST

T.O.

Jamal Turner

PRIMA

Jailene Torres

ROY

Tony Garcia

LORD STYLE

Noah Smith

PROFESSOR BROWN/FRANCINE

Y'vonne Rose Smith

CAMO CARL

Luke Russell

ECKO ELLA & ENSEMBLE

Shannon Donovan

ENSEMBLE

Jimmy Cone

Shannon Donovan

Avery Luciano

Luke Russell

Jazmin Wilkins

UNDERSTUDY FOR T.O.

Luke Russell

UNDERSTUDY FOR PRIMA

Avery Luciano

UNDERSTUDY FOR ROY

Jimmy Cone

UNDERSTUDY FOR LORD STYLE

Jimmy Cone

UNDERSTUDY FOR PROFESSOR BROWN/ FRANCINE

Jazmin Wilkins

DRAMATURG'S NOTE

On Saturday, September 9th—a week before the cast and creative team began rehearsals for this production—Vice President Kamala Harris hosted a backyard concert party celebrating 50 years of hip-hop, the first event of its kind. In her remarks, Vice President Harris stated that, “Hip-hop is the ultimate American art form.” How did a musical experiment conducted in the late 1970s by Black Americans living in the Bronx utilizing DJs, turntables, and MCs delivering stream of consciousness rapping inflected with rhythm and rhyme become the most consequential cultural movement of the past half-century?

While not a strict biography of hip-hop, *The Realness* brings the beat back to 1996—a pivotal moment in the artform’s history. Having staked its claim as a legitimate musical genre, whether hip-hop could (or should) conquer the mainstream remained uncertain. The American public still regarded it ambivalently. Only a year earlier, the Grammy Awards created a category for Best Rap Album. Some wondered if hip-hop’s increasing commercialization would come at the expense of its ability for social critique. Meanwhile, a few rap artists’ explicit lyrical themes became the subject of debate on daytime talk shows and across newspaper columns.

Idris Goodwin’s characters give us an insider’s view of Chicago’s frenetic mid-90s hip-hop scene. The MCs and DJs practice their beats and refine their flow in hopes of gaining underground credibility and, perhaps, a major label record deal. Collectively, they embody artmaking’s competing aims of authenticity and commerce, politics and palatability, loyalty and ambition.

As big a phenomenon as hip-hop became, the American theatre has been slow to catch up. As one cast member exclaimed on the first day of rehearsal, “No one does shows about rap!” Young artists always bring their talent into a rehearsal room, but it remains frustratingly rare to work with pieces of dramatic literature that reflect other aspects of their identity. Which helps explain why the cast and creative team have had such wide-ranging and passionate discussions working on this play; we even formed a group cipher with the assistance of Jaime “JTree” Roundtree ’98. (He’s now a Champaign public school principal, but as an undergrad he once opened for Redman on campus at Foellinger.)

The Realness is about more than music; it’s also a memory play. If you want to relive a memory, there is no better time machine than a song. Just like T.O. in the play, each of our lives accrues its own individualized mixtape. So, whether you have strong opinions about Tupac vs Biggie, can recite Sugarhill Gang’s “Rapper’s Delight” by heart, or if you just came with an open mind, excited to see live performance, *The Realness*, like both hip-hop and theatre, is for everyone. Or, as André and Big Boi put it in ’96, this is a show for “me and you / your momma and your cousin, too.”

—Mitchel Civello

PROFILES



Jimmy Cone (Roy Understudy, Lord Style Understudy, Ensemble) (he/him) is a junior in the BFA Acting Studio at the University of Illinois Urbana-Champaign. His previous credits with Illinois Theatre include *Close* (Jimmy Cone: The Close Show Host), *Urinetown*

(UGC Exec, Boy Cop, Barrel Understudy) and *The 48* (Boracchio, Everybody's Hero). His film credits include 2022's *Voices of Memory Project*, in collaboration with the University of Illinois Humanities Research Institute. When not performing on stage, Jimmy loves coaching the University of Illinois Hive Society Improv team, singing with the school of music, and immersing himself in the theatre. Jimmy would like to thank his wonderful family, friends, faculty and the creative team for all of their love and support and is thrilled to share their work with you!



Shannon Donovan (Ecko Ella, Ensemble) is an MFA acting student and assistant teacher at the University of Illinois. She earned her BFA in Acting at Point Park University Conservatory of the Performing Arts. The Society of American Fight Directors awarded her

the David Boushey Award for Excellence in Unarmed Combat. At the U of I, she earned the Robin's Hood Award for practicing excellence in stage combat. Most recently, she was Nat/ Assistant Fight Choreographer for *To Battle* at the Pittsburgh Public Theatre, Brutus/Assistant Fight Director for Illinois Theatre's production of *Coriolanus*, and Rosa in a reading of *The Summer Woman* at the Tennessee Williams Festival in St.

Louis. Her favorite experiences include *Romeo and Juliet* (Juliet/Fight Director), *You on the Moors Now* (Jo/Fight Captain), and *Suburbia* (Sooze/Fight Director).



Tony Garcia (Roy) is an actor from Chicago Heights, Illinois. He is currently a senior pursuing his BFA in acting at the University of Illinois Urbana-Champaign. Tony started college at the University of Illinois Chicago until he transferred to his community

college, Prairie State College, where he played Edwin Greener, Orderlies, and The Vagrant in *Miss Holmes*. After graduating with his associate's degree in liberal arts, he transferred to Illinois to perform in *Final Rotations* as Oscar at the Armory Free Theatre, *Native Gardens* as Ensemble, *Nightingale Won't Remember by Tomorrow* as Matthew, *Valiente* as Robin, *The Realness* as Roy, and a few local films in Champaign-Urbana and Chicago. Apart from his acting and academics, Tony likes to work independently on his music and fitness.



Avery Luciano (Prima Understudy, Ensemble) is a Chicago-based actress. Her most recent role was Celia in *The Birds of North America* by Matthew-Lee Erlbach, directed by Latrelle Bright. She has competed four years in the August Wilson Monologue

Competition in Chicago and even made it to the finals in her junior year of high school. She has been in shows through residency with Lookingglass Theatre such as *Lost Girl (or First Chair)* by Lauren Yee and *Tilda Swinton Betrayed*

Us by A. Rey Pamamat. Avery has also competed in Shakespeare Slam in collaboration with Chicago Shakespeare Theatre. She has received previous training from artists such as Robert Schroeder, Robert Cornelius, and Mechelle Moe.



Luke Russell (T.O. Understudy, Camo Carl, Ensemble) is a theatre major with a concentration in acting, and he loves to entertain. His favorite sport is basketball, and he likes to play it in his free time. He also loves to dance and sing.

He writes poetry and raps, and he loves hanging with the people closest to him. His goal is to go to Hollywood and work to be one of the best actors there in the business. He has no doubt that he will accomplish his goal and live out his dreams by the grace of God. He is a very confident individual indeed.



Noah Smith (Lord Style) (he/him) is currently a senior enrolled at the University of Illinois Urbana-Champaign pursuing a BFA in acting. His on-campus credits include an original, student-led piece, *Alternative Lifestyles* (Ian), with the Armory Free Theater; *Sweat*

(Brucie) by Lynn Nottage; *A Darkling at Nightfall* (Liridon) by Mallory Raven-Ellen Backstrom; *Urinetown* (Dr. Billeaux) by Greg Kotis; and most recently, Shakespeare's *Coriolanus* (Cominius). 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 Theater Arts Program, where his credits include *The Other Shore* (Ensemble) by

Gao Xingjian. He would like to thank the cast and crew for being such amazing artists to collaborate with, and his family for their love and support.



Y'vonne Rose Smith (Professor Brown/Francine) is currently a second-year graduate student pursuing an MFA in theatre performance at the University of Illinois Urbana-Champaign. After graduating undergrad in 2021, she went on to study at the Eugene O'Neill Theatre

Center in Waterford, Connecticut. There she went through a Summer Intensive Theatremakers Program at the National Theatre Institute, where she was being trained seven days a week, twelve-hour days by professionals in the theatre and film industry. She was then inducted into the Lin-Manuel Miranda Fellowship, where she was and continues to be mentored by the Miranda family. Furthermore, she was able to perform at the Monte Cristo Awards alongside Forrest McClendon, who premiered on Broadway's *Thoughts of a Colored Man*. She also starred in a short film called *The Cure*, produced by one of her master teachers. Rose has recently completed a Shakespeare Summer Intensive in Oxford, England in 2023, where she developed and strengthened her classical skills in Shakespeare. With her talent, she will continue to tell stories that are meant to be heard.



Jamal Turner (T.O.) is a senior in the BFA Acting Studio at the University of Illinois Urbana-Champaign. Credits with Illinois Theatre include *The Royale* (Fish), *Urinetown* (Billy Boy Bill), *The Neverland* (Beau), and *A Darkling at Nightfall* (Eld). Jamal is a graduate of

Walter Payton College Preparatory Academy

where some of his credits included *Seussical The Musical* (Horton), *Peter and The Starcatcher* (Peter), and *Lord of the Flies* (Piggy). When not acting on the stage, Jamal enjoys playing video games, spending time with his fraternity members, and working out at the ARC.



Jaiene Torres (Prima) (she/her) is a senior BFA acting major here at the University of Illinois Urbana-Champaign. Her most recent Krannert Center credits include Virgilia in *Coriolanus*, Mary 2/Andrea in *The Neverland*, Ensemble/Tania Del Valle Understudy in *Native*

Gardens, and Alma Understudy in *Redline*. She was also in an Armory Theatre production of *The Moors* as Emilie. Some of her other favorite onstage credits include Lilith in *She Kills Monsters* and Titania in *A Midsummer Night's Dream*. She is a proud Latina and member of the LGBTQ+ community. When not acting, Jai loves doing her makeup, spending time with friends and family, and drinking Dr.Pepper.



Jazmin Wilkins (Professor Brown/Francine Understudy, Ensemble) is a sophomore acting major at the University of Illinois Urbana-Champaign. Her most recent role was Rizzo at Lincoln Hall for the Illini Student Musicals production of *Grease*. At West Chicago

Community High School, she played Ronnette in *Little Shop of Horrors* and Miss Scarlet in *Clue*. She also played Mrs. Wormwood in the Bright Lights Theater production of *Matilda* performed at Wheaton Academy. Jazmin was also grateful to have been a part of the 2022 All-State production of *Cabaret*, playing featured dancer Lulu, and performed at Bolingbrook High School.

In her free time, she enjoys writing music and playing the guitar. She is grateful to be a part of Illinois Theatre.

Mitchel Civello (Dramaturg) is a third-year PhD student in theatre studies at the University of Illinois. He writes and conducts research about poverty, neoliberalism, and aesthetic production in the 1980s. Previously, he worked in operations for an underprivileged middle school in New York's District 23. He is a proud member of GEO, where he serves on Stewards' Council leadership and as a steward for the theatre department.

Anthony DeGregorio (Lyricist Coach) is an actor/director/comic from Northern California who received his BA in theatre performance at California State University Long Beach and is currently pursuing his MFA at the University of Illinois Urbana-Champaign. He was most recently seen as Aufidius in Illinois Theatre's production of *Coriolanus*. He is a company member with the Echo Theater Company, and is a founding member of The LA THTR TRUK which brings free theatre to communities all across the greater Los Angeles Area. He would like to thank his family for all their constant support, Riel Paley for helping him find his inner clown, and The Wu-Tang Clan for teaching him to bring da ruckus.

Nicolás Dudit Pardo (Costume Designer) is a Colombian and French costume designer. He is currently pursuing an MFA in costume design at the University of Illinois. *The Realness* is his first project for Krannert Center for the Performing Arts. He began his studies as a designer at the Universidad de los Andes in Bogotá. He has worked as a costume designer in Bogotá for the opera *As One* in the Teatro Nacional and the plays *The Seagull* in the Teatro La Mama and *Miss Julie* for the theatre company he belongs to, Anfibia Teatro. In addition, he was the assistant costume designer for the operas *Peter Grimes* at the Festival Amazonas de Ópera in Manaus,

Brazil and *Tosca* in El Teatro Mayor Julio Mario Santodomingo in Bogotá.

Madison Ferris (Sound Designer) is a third-year graduate student pursuing an MFA in sound design and technology at the University of Illinois Urbana-Champaign. At Illinois, she has previously served as the sound designer for *Urinetown* and *Redline Collection*. She has also served as the audio engineer for *Carnaval!* 2023 and as the A1 for *City of Angels*. Outside of the U of I, she has served as the sound department head at Contemporary American Theater Festival. Beyond her studies, she enjoys spending her free time on photography and videography.

Reiko Huffman is an assistant professor of scenic design at the University of Illinois Urbana-Champaign and seeks to change and impact the field with emotionally propelled design. Reiko's designs break tradition by bringing in new and wider perspectives into the design process. She incorporates critical awareness into her design process in order to authentically interweave the emotions that motivate her design choices. By educating emerging artists on using their emotions and personal stories as tools to make them better designers, she believes we can begin to rewrite the traditional scenic design process and become more inclusive as a field. Reiko Huffman has a deep belief in collaboration and at times that involves wrestling with hard conversations. However, it's only when we begin that journey and embrace the mistakes that we can truly begin honest growth.

Kim McKean (Vocal Coach) is an associate professor of acting at the University of Illinois Urbana-Champaign. She has published about her process developing new work in *Theatre Topics*, *ETUDES*, and *Undergraduate Research in Theatre* (Routledge), and has received funding to develop new work from the National Endowment of the Arts, Humanities Texas, and a Career

Enhancement Award. Recent directing credits include *Roe* by Lisa Loomer and *Ann* by Holland Taylor at Stages in Houston, Texas; *Tiny Beautiful Things* and *Ann* at TheatreSquared; *Ash Tree* at Hartford Stage (digital workshop); *Love and Information* at Trap Door Theatre ("Best of 2019 in Chicago Theatre," *Picture This Post*); *Borderline*, *Dance Nation*, and *The Humans* (University of Texas El Paso); *Masterclass from a Broken Angel* (KTEP); *Gruesome Playground Injuries* (New York Film Academy); and *Monsters We Create* (University of Texas El Paso), which she developed with playwright Georgina Escobar. Her most recent short film, *Monah*, premiered at the Austin Film Festival in 2022.

Aaron Muñoz (Director) is an assistant professor of acting at the University of Illinois Urbana-Champaign. Illinois Theatre: *Native Gardens* (Co-Director w/J. W. Morrisette), *Tocaya* (Director) by Nancy García Loza, *Folxtales* (Director of Performance), and the one-night only performance as Daddy Ubu in *P\$hitter: A Drinking Song for the Year of our Lord 2020*. Other directing credits include *2 Households*, *2 Assholes: Shakespeare's R & J* (New York International Fringe Festival), *Fronteras Americanas* (Humanitarian Theatre), *Halloween Campfire* (Verge Theatre), and the short film *Tennis Tips With Freddy Love* (Nashville Film Festival). He is the founder and artistic director of Nashville Story Garden, an incubator for original plays, films, and new media. Muñoz holds a BA from Columbia College Chicago and a MFA from Alabama Shakespeare Festival's Professional Actor Training Program. Mad love to his OG Emcee Liz, and his two B-girls Mabel & Franny.

Jessica Reddig (Stage Manager) (she/her) is a second-year MFA stage manager. Her work while attending University of Illinois includes *A Little Night Music* and *Dance at Illinois*. While obtaining her BA in theatre, she worked on *Little Shop of*

Horrors, From Up Here, Do You Feel Anger?, Fool for Love, and Lungs. She spent this past summer working on *Don Pasquale* with Opera Saratoga, and has previously spent her other summers with TEXAS! Outdoor Musical, Arkansas Shakespeare Theatre (*Macbeth* and *Comedy of Errors*), and Youth Theatre of Central Arkansas.

Brett Ashley Robinson (Movement and Ensemble Coach) is an assistant professor at the University of Illinois Urbana-Champaign. She is a 2021 Pew Fellow as well as a Barrymore Award-winning deviser, director, and theatre maker. She is the 2021 winner of the PEN America/ Jean Stein Oral History Grant for her original work *Re-Enactment*. She was a collaborator and performer in Lightning Rod Special's *The Appointment* at New York Theatre Workshop, which was a 2019 and 2023 *New York Times* Critic's Pick and voted best play of 2019 in *The New York Times*, *Vulture Magazine*, *Time Out New York*, and *New York Magazine*. As an actor and deviser she has worked at The Public, Ars Nova Ant Fest, Actors Theatre of Louisville, The Wilma, Lightning Rod Special, Pig Iron Theater Company, The Arden Theatre Company, InterAct Theatre Company, The Flea Theatre, Theatre Horizon, and Geva Theatre. As Patrica! she has worked with 1812 Productions, The Bearded Ladies Cabaret, Lightning Rod Special, Philadelphia Fringe and Agitated! As a director she has worked with, 1812 Productions, Head and the Hand, First Person Arts, University of the Arts, Theater Exile and Philly Goat Project. She is a company member of Applied Mechanics and a member of the HotHouse—the Wilma Theater's resident acting company.

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LAND ACKNOWLEDGMENT

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. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

This acknowledgment and the centering of Native peoples is a start as we move forward.

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/about/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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The Illinois Department of Theatre is grateful to those who support us in providing opportunities for our theatre students to grow and develop their skills in all facets of production and performance.

Thanks to all of the 2023-24 donors listed below for your generous contributions.

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Yvonne Rose Smith
Nicolas Sole
Kate Spademan
Stephanie Spotts
Joshua Stenger
Nicholas Taboni
Avery Tang
Yingman Tang
Khetag Tsabolov
Kyglo Webb
Kyle Wurtz
Yiqi Zhang

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 Jessica Williams
 Julie Wirth
 Erik Wolfing
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 Rui Zhao
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 Subhodeep Bakshi
 Kirsten Barker
 Josie Besch
 Aakash Bhide
 Surman Bhowmick
 Alyx Bibbs
 Nick Boivin
 Zach Bottoms
 Alexa Bucio
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 Alice Cao
 Emma Chang

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 Leanna Cui
 Amanda DuVall
 Yating Feng
 Ramya Gandhi
 Griffin Garrett-Grossman
 Rashmi Ghonasgi
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 Toby Kutz
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 Amani Lalial
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 Jessica Larri
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 Xiangyi Liu
 Utsav Majumdar
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 Ethan Miranda
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 Nicholas Wooden
 Ananya Yammanuru
 Huiya Yang
 Jie Zhang
 Nicole Zhang
 Bowang Zhou
 Ino Zhu

KRANNERT CENTER STAFF

Mike Ross, Director
Cheryl Snyder, Director of Advancement
Terri Anne Ciofalo, Associate Director
for Production
Judah Farha, Associate Director for
Finance and Operations
Maureen V. Reagan, Associate Director
for Marketing
Julianne Ehre, Assistant Director for
Programming and Engagement

EVENTS

Andrew Giza, Events Director
Andrew Almeter, Senior Production
Coordinator for Events
Bree Brock, Production Coordinator
for Events
Seth Wheeler, Technical Coordinator
for Events

PROGRAMMING AND ENGAGEMENT

Julianne Ehre, Assistant Director for
Programming and Engagement
Jason Finkelman, Artistic Director of
Global Arts Performance Initiatives
Emily Laugesen, Co-Director of
Engagement
Sam Smith, Director of Civic Engagement
and Social Practice

ADVANCEMENT

Cheryl Snyder, Director of Advancement
Bethany Whoric, Associate Director
of Advancement
David Drake, Advancement Team
Assistant

FINANCE AND OPERATIONS

Judah Farha, Associate Director for
Finance and Operations

Director's Office

Zia Moon, Krannert Center Showcase
Director, Office and Communications
Support Specialist
Vanessa Lane, Office Manager

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician

Jared Painter, Assistant Chief Building
Operations Engineer
Scott Butler, Eric Carr, Emmett Catlin,
Austin Dearth, Sara Dietrich, John
Ekstrom, Jessica Fancher, Bryan
Franzen, Mark Lashbrook, Jacob
Lerch, Kevin Logue, Chad Schwenk,
Attendants
Glenda Dalton, Office Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Marketing

Communications

Linea Johnson, Communications Director
Sean Kutzko, Assistant Communications
Director
Nicholas Mulvaney, Art Director
Jodee Stanley, Program and Web Editor

Public Services

Amy Thomas, Food Services Director
Abraham Castro, Intermezzo Kitchen
Lead
Elizabeth Henke, Stage 5 Bar Manager
Michael Bunting, Hospitality Supervisor
Whitney Havice, Ticketing and Patron
Services Director
Ty Mingo, Assistant Ticket Services
Director
Jon Proctor, Nick Wurl, Ticket Sales
Supervisors
Ann-Marie Dittmann, Patron Services
Assistant Director
Adrian Rochelle, Front of House
Performance Supervisor

PRODUCTION

Terri Anne Ciofalo, Director
of Production
Maria Miguens, Interim Production
Manager

Audio Department

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

Costume Shop

Andrea Bouck, Costume Director

Richard Gregg, Costume Rentals Director/
Wardrobe Adviser/Associate Costume
Director
Paige Stewart-Rankins, Hair & Makeup
Supervisor
Julianne Steitz, First Hand
April McKinnis, EB McTigue,
Cutters/Drapers
Kari Little-McKinney, Theatrical Stitcher

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
Nick Jukes, Lighting and Media
Technician

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
Bobby Reynolds, Theatrical Scene Shop
Coordinator
Liam Romano, Kayley Woolums, Theatrical
Scene Shop Assistants

PERFORMING ARTS BUSINESS SERVICE CENTER

Debbie Delaney, Stacey Elliott, Shelly
Thomas-Eichorn, Accounting Staff

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

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.

PHONES AND DEVICES

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). We never charge a handling fee on ticket transactions.

ACCESSIBILITY

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



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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TH-SA JAN 18-20 AT 7:30PM

INDIAN INK
THEATRE COMPANY:
MRS. KRISHNAN'S PARTY



 krannert center



EST.
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