



ILLINOIS THEATRE

THE ROYALE

by Marco Ramirez

Tyrone Phillips, director

Thursday, February 23-Saturday, February 25, 2023, at 7:30pm

Wednesday, March 1-Friday, March 3, 2023, at 7:30pm

Saturday, March 4, 2023, at 2:00pm

Tryon Festival Theatre

WELCOME

I'm delighted to welcome you to our Illinois Theatre 2022-23 production season. It has been a joy to watch our rehearsal rooms, stages, shops, and classrooms refill with the exciting energy and creative potential of new and returning students. Working together with faculty, staff, alumni, and guest artists, our students are helping to renew and reshape theatrical performances for our 21st-century audiences. Our season offers a range of rich storytelling styles, voices, and worlds that bring us together to illuminate the past, question our current paths, and imagine possible futures. Theatrical performance allows us to gather, join together in laughter and heartache, experience surprise and awe, and, hopefully, build stronger communities. Our season demonstrates our commitment to cultivating new voices for the

American stage through new work development as well as finding innovative approaches to drama that has endured many ages. As we continue to weather the surprises of this new decade, we can see how the performing arts around the globe have helped raise spirits, hold together struggling communities, reckon with fraught pasts, and provide hope and solace. Thank you for joining us. We're glad you are here and hope to see you again soon!

—Valleri Robinson
Associate Professor and Head, Theatre

PROGRAM

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THE ROYALE

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Thursday, February 23-Saturday, February 25, 2023, at 7:30pm
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Tryon Festival Theatre

Time: Some point between 1905 and 1910.

Place: Various cities in the US.

This production will be presented with no intermission.

This production includes smog effects.

This production contains adult content and is intended for mature audiences only.

This production contains adult language and is intended for mature audiences only.

The Royale is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com

Center Theater Group/ Kirk Douglas Theatre, Michael Ritchie, Artistic Director produced the World Premiere of The Royale in Los Angeles, California in 2013.

Originally produced by Lincoln Center Theater in 2016, New York City.

Thanks to the Sousa Archives and the Center for American Music for allowing the use of their case for The Royale lobby display.

DIRECTOR'S NOTE

JACK JOHNSON | A SYMBOL OF PROGRESS

Do you know the story of Jack Johnson?

The moment I finished reading *The Royale* for the first time, I recognized what a masterpiece of theatre it was and felt it should be celebrated in the American canon. I was drawn to the movement its heartbeat required, to the aspirations of the characters, and to the powerful history lesson and testimony to the life and times of Jack Johnson.

America has an obsession with race that has been prevalent since the founding of our country, and many of our Black everyday heroes and symbols of progress have been forgotten in history due to white supremacy and the lack of documentation. Today, there is no question that Jack Johnson was one of the best athletes of all time and that his personality was “ahead of his time,” but why was he not recognized for his greatness while he was alive?

The Royale is a complex story about striving to be the best at your craft and fighting the obstacles seen and unseen in order to achieve the greatness within you. It explores the highs and the lows caused by living in the public eye, healing and overcoming past traumatic experiences, and beckons us to always remember our roots.

By taking the time to acknowledge and celebrate the legacy of Jack Johnson, my hope is that you will engage with this living monument as we right a wrong made centuries ago.

—Tyrone Phillips, director

THE ROYALE

PLAYWRIGHT

Marco Ramirez

DIRECTOR

Tyrone Phillips

SCENIC DESIGNER

Alyssa Thompson

LIGHTING DESIGNER

Yingman Tang

COSTUME DESIGNER

Meici Yang

SOUND DESIGNER

Nick Yovina

PROPERTIES MASTER

Charles Pascale

STAGE MANAGER

Sidney Sprunger

TECHNICAL DIRECTOR

Capri Agresta

DRAMATURG

M. Landon

MEDIA DESIGNER

Danielle Monet

FIGHT DIRECTOR

Zev Steinrock

VISUAL ARTIST

Nikko Washington

CAST

JAY

Jaylon Muchison

WYNTON

Ernest Emmanuel Peebles

NINA

Justine Ryan

FISH

Jamal Turner

MAX

David Stasevsky

ENSEMBLE

Gwen Brown

DRAMATURG'S NOTE

America's first Black heavyweight champion, Jack Johnson, wrote in his 1933 training manual, *Jack Johnson the Man*, that his life had "been filled with conflicting conditions" that forced him into "struggles with warring forces," placing him as a "unique character in the world of today." His story "may therefore not only contain some interest if told for its own sake, but may also shed some light on the life of our times." Living amid the volatile Jim Crow era, Johnson became a legendary figure and target of vitriol; however, his legacy has been clouded by extreme reactions to his history of smashing social norms. As Marco Ramirez writes in *The Royale*, Johnson was always reaching for the "apple at the top of the tree," refusing to be trapped by the American perception of race and proper behavior. Johnson publicly dated white women, dressed more extravagantly than most of his white counterparts, and would not diminish his presence for the comfort of others. Johnson's remarkable, explosive story has been explored over multiple artistic mediums, beginning with Howard Sackler's Broadway hit *The Great White Hope* in 1967. The play you're about to experience is more than a biography.

Marco Ramirez's *The Royale* opened in 2016 to positive reviews at the Lincoln Center's Mitzi Newhouse Theater. The play follows Jay "the Sport" Jackson, a uniquely talented Black boxer, in 1905, fighting to make his way onto

the front page. Where other productions strove to accurately present Jack Johnson's history, Ramirez instead focuses on Jay Jackson's—and by extension, Johnson's—familial relationships in the context of a nation's racist system seeking to prevent Black Americans from excelling in white-dominated spaces. Jackson is a representation of Johnson, allowing Ramirez the opportunity to tweak his story to fit our contemporary moment.

The *New York Times* concluded that the play's rhythm "keeps [Jackson] moving determinedly forward, allowing him to triumph as a fighter and to keep his cool when dealing with the far mightier opponent of institutionalized racism. But when the clapping and the laughing finally stop, in a blindingly bright moment of victory, the silence is so ominous it deafens." Although we might not have much in common with a prizefighter in 1905, this play in six rounds asks its audience to interrogate the role racism continues to play in our nation's development and investigate why Johnson refused to stay silent in the face of inhumane adversity. While engaging with *The Royale*, we invite you to remember Jack Johnson—the Black man who insisted that "he be able to live a life nothing short of that of a free man."

—M. Landon, Dramaturg

PROFILES



Gwen Brown (Ensemble) (she/they) (Mrs. Millennium), a junior from Carbondale, Illinois, is pursuing her BFA in acting at the University of Illinois. Her Illinois Theatre credits include *The 48* (Hero, Everybody's Hero), u/s for *The Neverland* and u/s for *The Heist*. Some of

their favorite productions include *The Diary of Anne Frank* (Anne Frank) with the Stage Co., *Twelfth Night* (Andrew Aguecheek and others) with Stone Soup Shakespeare, and *Cinderella* (Charlotte) with Kr8tive Fine Arts Academy. When not acting on stage, Guinevere spends time dancing, painting, and singing. Guinevere would like to thank their director and the creative team for this incredible opportunity.



Jaylon Muchison (Jay) is a junior acting major at the University of Illinois Urbana-Champaign. In Illinois Theatre, he has performed in nine productions: two ten-minute plays presented in the theatre event Impulse 24/7; a short film directed by Ryan Leshock entitled

Subliminal, as the Male Protagonist; the monologue *Ghost Gun*, as Black Boy; DePauw's virtual production of *Color Struck* by Zora Neal Hurston, as John; an escape room production of *The Heist*, as Hawk; narrator in the stage reading of *Redline*; *Sweat*, as Chris, and *Urinetown*, as Caldwell B. Cladwell. With the Illinois Shakespeare Festival, he played Lord, Sexton, and Messenger in *Much Ado About Nothing*; Duke of Burgundy and Soldier in *King Lear*; and Tour

Guide, Friar, and Don John in *Much Ado About Quite a Lot*. He plans to complete his studies at U of I and work hands-on with the craft of acting.



Ernest Emmanuel Peeples (Wynton) is an actor, writer, model, and voiceover artist from Chicago, Illinois. A new MFA candidate at the University of Illinois Urbana-

Champaign, Peeples is ecstatic to debut at the Krannert Center with the support of his instructors and MFA cohort. With over a decade of performance experience, Peeples has been blessed to train and perform in multiple cities domestically and internationally. Notable projects include the titular role in *Hamlet* in its historic setting of Helsingør, Denmark; leading *Julius Caesar* as Brutus in Northern California (Pacific Repertory Theatre); and Lu in the rolling world premiere of *Ghost* in Atlanta and St. Louis (Alliance Theatre & Metro Theater Company). Peeples has also studied with the British American Drama Academy at Magdalen College of Oxford University. Peeples remains committed to changing the perception of albinism in the media through his artistry and indebted to his friends, family, and God for their endless love and support. Professional Instagram: @eepeeples



Justine Ryan (Nina) is making her Krannert debut as an MFA student. She debuted at TheatreSquared as the show understudy for *School Girls; Or The African Mean Girls Play*

in 2021. Other performances with

TheatreSquared include the summer 2021 production of *Matilda, The Musical* (Mrs. Phelps), 2021 ANPF reading, *Miss You Like Hell* (Pearl understudy), and her current role as understudy in the World Premiere of *Flex*. Other credits include the LatinX Theatre Project (2019-2022), the TV One network series *For My Man* (Ciera Johnson, S:4, Ep.23), and the one-woman show she co-wrote and starred in, called *Lessons From My Suitcase*, which premiered at the 2018 Kansas City Fringe Festival. Justine earned her Bachelor of Fine Arts in theatre from Bennett College.



David Stasevsky (Max) (he/him) is currently a senior pursuing a BFA in acting at the University of Illinois. His Illinois Theatre credits include *Urinetown, the Musical* (Bobby Strong), *Sweat* (Stan), *Origin Story* (Gary), and *She Kills Monsters: Virtual Realm*

(Great Mage Steve). Stasevsky has also spent several summers as a theatre instructor for children ages 8-10 at the Devonshire Cultural Center in Skokie, Illinois. When not acting on stage, Stasevsky spends his time writing short stories and tabletop role-playing games



Jamal Turner (Fish) is a junior in the BFA Acting Studio at the University of Illinois Urbana-Champaign. Credits with Illinois Theatre include *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 fellow fraternity members, and going to the gym.

Tyrone Phillips (Director) is the co-founder and artistic director of Chicago's Definition Theatre, a culturally diverse ensemble company dedicated to producing and archiving creative projects in underrepresented communities, and currently leading a capital campaign for Definition's new theater, community center, and entrepreneur incubator in Woodlawn. Recipient of the 2022 Alumni Award for Diversity and Inclusion, he is a graduate of the University of Illinois Urbana-Champaign and has studied abroad at Shakespeare's Globe. As a first generation Jamaican-American, Tyrone is passionate about equity and accessibility in the fine arts industry and has completed advanced anti-racism training to lead change. Select theater credits: Definition Theatre, Chicago Shakespeare, Goodman, Steppenwolf, Writers, Old Globe, Berkeley Rep, Milwaukee Rep, and Stage 42 (off-broadway). Select film/television credits include *Trevor the Musical* (Disney+); *The Red Line* (CBS); *Boss* (Starz); *Chicago Justice* (NBC); *Divergent*, *Gimmick*, *Intersection*, *America v 2.1* (Definition); "Don't Settle" (DiGiorno's commercial), "Mario-Kart Happy Meal" (McDonald's commercial). Tyrone is currently adjunct faculty at DePaul University and the University of Illinois Chicago while also serving on the Board of Directors for the League of Chicago Theaters. Most recently, he received the Arts Midwest Inaugural Peter Capell Award for Midwestern Creativity and Entrepreneurship and is a proud member of NAACP, SAG-AFTRA, and SDC.

Lisa Gaye Dixon (Producer) Professor of Theatre, Professor of Dance, member of the Acting Faculty, Resident Director, and Producer for Illinois Theatre, has worked professionally across the country and around the globe. She began her professional career with Steppenwolf Theatre Company in Chicago, and has been seen on the

stages of the Royal Shakespeare Company and the New Globe Theatre in London, and regionally at the Attic Theatre, Performance Network, Lost Nation Theatre, The Kitchen Theatre, Illinois Shakespeare Festival, Milwaukee Shakespeare, and The Goodman Theatre of Chicago. She has done film work as actor, acting coach, and AD. At the University of Illinois, Lisa has directed several successful productions for the Department of Theatre, all dealing with a range of social and political issues, and all addressing the common threads of humanity, and the universality of experiences across racial, cultural, class, economic, sex, and gender lines, all while 'keeping the passion' and 'finding the funny.'

Capri Agresta (Technical Director) is a second year scenic technology graduate student. At the University of Illinois, she has worked on *Urinetown* (TD) and *Sweat* (ATD). Select outside credits include *Into the Breeches* (TD), *The Mountaintop* (TD), *Desperate Measures* (TD), *The World Goes Round* (ATD), *Altar Boyz* (ATD), *The Beehive* (ATD), and *You're a Good Man, Charlie Brown* (ATD).

M. Landon (Dramaturg) (they/he) is a dramaturg, fight choreographer, and video game historian. They are currently pursuing their PhD in theatre studies at the University of Illinois Urbana-Champaign. Dramaturgy (selected): *Close* (upcoming), *A Dance in the Dark* (upcoming), *Sweat*, *Fun Home*, *Hopefully: An Ethnodrama*, *Romeo & Juliet*, *Pride is Her Prejudice*, *No Exit*, *Sunday in the Park with George*, *Climate Change Theatre Action*. Education: University of Illinois at Urbana-Champaign, MA in theatre studies; Kean University, BFA in theatre performance. www.meghanlandon.com.

Cody McConnell (Assistant to the Director) is a senior pursuing a BFA in theatre studies. His Illinois Theatre credits include *Cabaret*, *Fun Home*, *A Darkling at Nightfall*, and *Neverland* among others. Some of his favorite productions include: *The Flick*, by Annie Baker; *The Nether*,

by Jennifer Haley; and *The Last Days of Judas Iscariot*, by Stephen Adly Guirgis. When not doing schoolwork, Cody is most likely to be working somewhere in Urbana or watching YouTube at home.

Danielle Monet (Media Designer) Danielle Monet is a projection and lighting designer with experience in theatrical and themed entertainment. She received her Bachelor of Arts in design and technology from San Diego State University. At San Diego State University she was the projection designer for the spring production of *A Raisin in the Sun* and assistant lighting designer for *Postcard American Town*. While in San Diego, she worked in technical entertainment and aided in the grand opening of a local theme park. Danielle is currently a first-year graduate student pursuing a Master of Fine Arts at the University of Illinois with an emphasis in media design and technology.

Charles Pascale (Properties Master) is a second-year properties design and management MFA student. He was also the properties master for the Krannert Center's productions of *Sweat* and *A Little Night Music*. Over the summer of 2022 he worked as a properties artisan for the Utah Shakespeare Festival, building and altering a variety of props for shows such as *Sweeney Todd* and *King Lear*, among others. He enjoys making mechanical props and puppets, and you can see more of his work at pascalleprops.com.

Sidney Sprunger (Stage Manager) is a third-year MFA stage management student originally from Berne, Indiana. Her credits at the University of Illinois include being the stage manager for *Fun Home* and *The Undying and Resilient* and serving as the assistant stage manager for *The Neverland*. Outside credits include *The Magic Flute* and *The Tender Land* with UFOMT, *Into the Woods* (a Deaf Theatre Project) with the 574 Theatre Company, *Twelfth Night* with Actors from the London Stage, *God of My Own World* (a

new play), *It's a Wonderful Life* (radio play), *The Tempest* with Actors from the London Stage, and more. Website: sidneysprunger.weebly.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 & Coordinator, 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.

Yingman Tang (Lighting Designer) (she/her) is currently a third-year graduate student in lighting design at the University of Illinois Urbana-Champaign. Her design works include the musicals *Urinetown*, *Newsies*, *Shrek*; the dance production *February Dance 2022*, the theatre productions *Fear and Misery of the Third Reich* and *Dormancy*; and concert shows including Maiqi Jiao's personal concert, Siena Nishizawa's personal concert, and ICME/EMW's new media concert, among others. Her installation artwork *The Whole* was selected for Prague Quadrennial 2019.

Alyssa Thompson (Scenic Designer) is a third-year MFA student in scenic design. Her previous credits with Illinois Theatre include *Sweat* (scenic design) and *Origin Story* (charge artist). This past summer she worked as the scenic charge for Pennsylvania Shakespeare Festival. She is excited to work as designer for this season's production of *The Royale*!

Raised and shaped by the landscape and culture of Hyde Park, Chicago, Illinois, **Nikko Washington** (Visual Artist, *Royale*) has been creating art since he can remember. Beginning with drawing, and

then painting, and finally graphic design and screen-printing, Washington's skills have solidified into a complete artistic arsenal. Washington's unique style fits a perfect balance of erudite and fresh. His particular aesthetic has allowed in him to excel both directly in his own individual works as well as in his role as the artistic director for Chicago hip-hop collective, Savemoney. Being so directly tied to the beat of the Chicago music scene, Washington has become a highly sought after album cover artist designing pieces for artists such as Kami, Noname, Joey Purp, Vic Mensa, Towkio and many more.

Meici Yang (Costume Designer) is a senior pursuing her BFA in theatre costume design and technology. Her previous credits at Krannert Center include *Varslaren* (Assistant Costume Designer, Wardrobe Supervisor), *Native Gardens* (Assistant Costume Designer), *The Heist* (Assistant Costume Designer, Dresser), and *The Neverland* (Spotlight Operator). At the Fisher Center in New York, she was the assistant wardrobe supervisor for the opera *Die schweigsame Frau*. artbymeici.wixsite.com/costumes

Nick Yovina (Sound Designer) is currently a third year MFA sound designer at the University of Illinois Urbana-Champaign. Here at the U of I, he was the sound engineer for the plays *Track 13* and *Sweat*, as well as the sound designer for *Le Nozze di Figaro*. In his undergrad at Central Connecticut State University, he was the sound designer for *Sweeney Todd*, *Creature*, *Pippin*, *Welcome to Arroyo's*, *The Fatherless Project*, and *Into The Woods*. He was also the sound designer for *A Midsummer Night's Dream* and *Tuck Everlasting* at New Zenith Theatre. He produces hip-hop music and many of his songs are still played on the radio station Hot 93.7 back in his home state of Connecticut.

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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.



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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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 2022-23 donors listed below for your generous contributions.

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Maureen V. Reagan, Associate Director
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Bree Brock, Production Coordinator
for Events
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Global Arts Performance Initiatives
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Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician
Jared Painter, Assistant Chief Building
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Scott Butler, Eric Carr, Emmett Catlin,
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Elizabeth Henke, Stage 5 Bar Manager
Michael Bunting, Intermezzo Supervisor
Amy Thomas, Director of Food Production
Abraham Castro, Assistant Director of
Food Preparation
Zia Moon, Krannert Center Showcase
Director, Office and Communications
Support Specialist
Whitney Havice, Interim 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

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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
April McKinnis, EB McTigue,
Cutters/Drapers
Julianna Steitz, Kari Little-McKinney,
Theatrical Stitchers

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, Theatrical Scene Shop
Assistant

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.

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:

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