



ILLINOIS THEATRE PRESENTS

WITCH

by Jen Silverman

Latrelle Bright, director

Friday–Saturday, February 9–10, 2024, at 7:30pm

Tuesday–Friday, February 13–16, 2024, at 7:30pm

Saturday, February 17, 2024, at 2pm

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 Gangster Play: CIRCUS/ CIRCUS*, forcibly adapted from Brecht's *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

PROGRAM

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Time: 1621

Place: Edmonton, England

This production will be presented in two acts with a 20-intermission.

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

Witch is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.

WITCH

PLAYWRIGHT

Jen Silverman

DIRECTOR

Latrelle Bright

SCENIC DESIGNER

Angelina Shidi

COSTUME DESIGNER

Mila Zidel

LIGHTING DESIGNER

Sarah Goldstein

SOUND DESIGNER

Jaritt Catellier

VOCAL COACH

Allison Moody*

FIGHT & INTIMACY DIRECTOR

Zev Steinrock

STAGE MANAGER

Sofie Schmeltzer

DRAMATURG

Vincent Carlson

**Member of the Actors' Equity Association*



CAST

ELIZABETH

Y'vonne Rose Smith

FRANK

Jimmy Cone

WINNIFRED

Avery Luciano

CUDDY

Gabriel McNabb

SCRATCH

Jaylon Muchison

SIR ARTHUR

Ernest Emmanuel Peeples

UNDERSTUDY FOR MALE ROLES

Paddy Berger

UNDERSTUDY FOR FEMALE ROLES

Julia Clavadetscher

DRAMATURG'S NOTE

Jen Silverman's **Witch** is an adaptation, a retelling of **The Witch of Edmonton**—an Early Modern play written by Thomas Dekker, John Ford, and William Rowley in 1621. Our play is set in that historical 1621—within the context of King James' England—where a select group of nobility received income from owning all the land and leasing it out to tenant farmers. That land was passed on to their heirs through a system of **primogeniture**—the firstborn son would receive the titles, profits, and responsibilities of the land upon the passing of the father. This rigid class system was held in place for over three hundred years. The privileged rich kept the wealth and land in the family. The lower class eked out an existence working the land. To change your position inside this system was beyond imagination—it would have been an extremely radical thought. Hope was scarce.

Enter the Devil.

In Silverman's adaptation, our devil—Scratch—conjures new possibilities. He promises to execute the darkest desires of Edmonton's residents in exchange for their souls. Elizabeth Sawyer seems to be the likeliest target for his endeavors, as she has been rumored to be a woman practicing **witchcraft** (it's always only a woman practicing

witchcraft)—a fear that would have been dramatically present during the period of King James' reign. But as we begin our play, Elizabeth ponders a new reality for herself. So does each character in some way throughout the tale. But for that to happen, Elizabeth wonders if it is necessary to *burn it all down and start over*. Which begs the question of us, the audience—Where do we find hope? Rebecca Solnit tells us that "Hope is not a lottery ticket you can sit on the sofa and clutch, feeling lucky. It is an axe you break down doors with, in an emergency . . . To hope is to give yourself to the future—and that commitment to the future is what makes the present inhabitable."

So we confront ourselves and ask, *What if there was something amazing ahead, and all we had to do was burn down everything we knew to get to it? Would we?*

What are you willing to risk, to lose, to destroy—to see what grows anew?

After our show, we invite you to pin your hopes to the wall. We ask you: **What would you burn down to start over?** Write down your answers on the scraps of paper provided, and then take a look at our collective response.

—Vincent Carlson, Dramaturg

PROFILES



Paddy Berger (Understudy for Male Roles) (he/him) is a junior acting major from Chicago, Illinois. He attended Lane Technical High School. His Illinois credits include *Urinetown* (Tiny Tom) as well as *Valiente* (Derrick) and *Stupid*

*F*cking Bird* (Con) at the Armory Free Theatre. He is also a member of Spicy Clamato, the university's oldest improv troupe. While not acting, Paddy can be found acquiring clown themed items and engaging in mirthful banter. He would like to thank everyone involved in the creative process of the show and would adore nothing more than for you to enjoy the show!



Julia Clavadetscher (Understudy for Female Roles/ Assistant to the Fight Director) is a junior in the BFA Acting Studio at the University of Illinois Urbana-Champaign. You may have seen her in her previous Illinois Theatre credits

as Hope in *Urinetown* and as Volscian Solider in *Coriolanus*. Outside of Illinois Theatre, Julia has also been in *Mac Beth* as Lady M at Parkland College and in *Hurricane Diane* as Carol in the Armory Free Theater. Julia is very grateful that she was asked to be a part of this production and wants to thank the creative team for inviting her into the space.



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

Ensemble), *Close* (Jimmy Cone: The Close Show Host), *Urinetown* (UGC Exec, Boy Cop, Barrel Understudy) and *The 48* (Boracchio). 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



Avery Luciano (Winnifred) (she/her) is a sophomore acting student from Chicago. She was recently in a production of *The Realness* (Ensemble/Prima Understudy) directed by Aaron Muñoz. She was also in a staged reading of *The Birds of*

North America as Celia, written by Matthew-Lee Erlbach and directed by Latrelle Bright. Avery was in the Senn Arts Theatre program. She competed in the August Wilson Monologue Competition from 2018 to 2022 and advanced to the finals in 2021. She has been in shows through residency with Lookingglass Theatre such as *The Lost Girl (or First Chair)* and *Tilda Swinton Betrayed Us*. Avery has also competed in Shakespeare Slam in Collaboration with Chicago Shakespeare Theater. Avery is thrilled to be a part of this production!



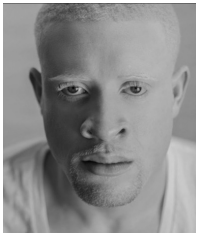
Gabriel McNabb (Cuddy) (they/them) is a second-year acting student delighted to be pursuing their BFA at the University of Illinois. Previous credits with Illinois Theatre include *The Birds of North*

America (Jay). Other on-campus credits include *The Book of Magdalene* (Cicada) and *Impulse 24/7* through Armory Free Theatre, and *Fefu* and *Her Friends* (Cecilia) with La Estación Gallery. Prior to college, Gabriel attended high school in Chicago at Jones College Prep, where they appeared in *Anastasia the Musical* (Count Ipolitov, U/S Dmitry), *Spamalot* (Concorde), *Horror Movie 101: Failing Can Be Deadly* (Cal), and *Carrie the Musical* (Frieda). When they're not performing, Gabriel can be found practicing banjo, playing D&D, and taking long walks around campus



Jaylon Muchison (Scratch) is a fourth-year acting major at the University of Illinois Urbana-Champaign. He has performed in seven Illinois Theatre productions: *The Heist* as Hawk, the stage reading of *Redline* as the narrator, *Sweat*

as Chris, the stage reading of *A Darkling at Nightfall* as Abbas Samar, *Urinetown* as Caldwell B. Cladwell, *The Royale* as Jay, and *RENT* as Tom Collins. 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*. Jaylon also played Fish in The American Players Theatre's *The Royale*. He worked on the short film *Subliminal* as Male Protagonist. Good theatre moves the soul, and theatre from the soul is what Jaylon strives to create.



Ernest Emmanuel Peebles (Sir Arthur/Assistant to the Fight Director) is a multi-hyphenate artist originally from Chicago, Illinois. A second-year MFA acting student at the University of Illinois Urbana-Champaign, Peebles is ecstatic to be

returning to the stages of Illinois Theatre. Dedicated to expansion, Peebles has both trained and performed in multiple cities domestically and internationally. Notable projects include the titular role in *Hamlet* in its historic Helsingør, Denmark; leading *Julius Caesar* as Brutus in Northern California (Pacific Repertory Theatre); and debuting as Wynton in *The Royale* at the Krannert Center last year. A national multi-award-winning playwright, Peebles' play *Daktari of the Savannah*; or *Muti* won several awards at the 2023 Kennedy Center American College Theater Festival with plans for further development of the piece in Tanzania this coming summer. Peebles strives to change the perception of albinism in the media through his artistry and is indebted to his community and family for their endless love and support.



Y'vonne Rose Smith (Elizabeth) is currently a second-year graduate student pursuing an MFA in theatre performance at the University of Illinois Urbana-Champaign. After completing her undergraduate degree 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 hours a day 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. She performed at the Monte Cristo Awards alongside Forrest McClendon, who starred in the Broadway premiere of *Thoughts of a Colored Man*. Rose also starred in a short film called *The Cure*, which one of her master teachers produced. Rose 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.

Latrelle Bright (Director) is a director, performer, and arts advocate. 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, and Double Edge Theatre, focused on physical theatre practices and work creation. New works Latrelle has helped shepherd include: co-producer of *The Gun Play(s) Project* with Nicole Anderson-Cobb, PhD; *The Water Project*, devised with eight local community members, and *Journey to Water*, connecting African Americans with regional water sources, a collaboration with Prairie Rivers Network through a Catalyst Initiative Grant 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, that 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, traveled to Boston for the American Physical Society Conference, and was performed as a Zoom production (due to the pandemic) with students from the U of I and UC San Diego. She 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. She is a recipient of the Allerton Artist-in-Residence program (with Nicole Anderson-Cobb) and is working on a new piece. Other recent and upcoming works include *The Joy of Regathering*, with Smitha Vishveshwara, Stephen Taylor (Music), and Jeff Moore (Beckman Institute)

that premiered at Krannert last fall, and two new short pieces she is creating for Allerton and Meadowbrook Parks this spring. Latrelle received her MFA in directing from the University of Memphis, was a TCG Young Leader of Color, and is an associate member of the 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.

Jaritt Catellier (Sound Designer) is a second year graduate student from Joliet, Illinois pursuing an MFA in sound design and technologies with a minor in game studies and design. He is a 2022 graduate from Illinois State University, where he received a Bachelor of Science with a focus in theatrical sound. Previously, he earned his Associate in fine arts at Joliet Junior College. His recent show credits include sound designer for *The Wild Party* (University of Illinois), sound designer for *The Laramie Project* (Joliet Junior College), and sound engineer for the 2022 Illinois Shakespeare Festival.

Vincent Carlson (Dramaturg) is a PhD candidate at the University of Illinois Urbana-Champaign. He earned a BA in theatre directing and an MA in British literature from the University of Nebraska-Omaha. Carlson is an actor and director and was a company member for Nebraska Shakespeare for 19 seasons, serving his last six years as artistic director. He was also the literary manager for The Queens Theatre's 2016 season. At the University of Illinois, Carlson was the dramaturg for Illinois Theatre's *Titus Andronicus* and *Varslaren (The Whistleblower)*. He directed *Bad F@#%ing Hamlet* at the Armory Free Theatre and was on the directing team for Illinois Theatre's production of *Coriolanus*.

Sarah Goldstein (Lighting Designer) is currently a second-year lighting design and technology MFA candidate at the University of Illinois. Sarah

received her BA in theatre arts with a focus in design and technology and a minor in studio art at Bloomsburg University of Pennsylvania. Previously, they were the lighting designer for Illinois Theatre's *The Realness* and Dance at Illinois' *Studiobance 2023*. This semester they are also head electrician for Lyric Theatre @ Illinois' *Black Square*. This past summer she was head electrician at the Pennsylvania Shakespeare Festival.

Allison Moody (Vocal Coach) is a Teaching Assistant Professor of voice and speech for the BFA and MFA acting programs in the Department of Theatre. She is a designated Linklater teacher, a guild-certified Feldenkrais practitioner, and is working towards her certification in Estill voice training figure proficiency and Knight-Thompson speechwork. Other Illinois Theatre credits include *The Wolves* as Soccer Mom, a featured playwright for *The 48*, and voice/dialect/text coach for the following productions: *RENT*, *Neverland*, *Origin Story*, *Pshitter!*, *Titus Andronicus*, *Cabaret*, *Gem of the Ocean*, *Because I Am Your Queen*, and *The Curious Incident of the Dog in the Nighttime*.

Sofie Schmeltzer (Stage Manager) is a senior pursuing a BFA in stage management. Some recent stage management credits include *Hurricane Diane* at the Armory Free Theatre (SM) and Lyric Theatre @ Illinois *Lyric Under the Stars'* (SM). *Witch* is Sofie's last production with Illinois theatre as a stage management student, and they are so grateful for the opportunity to have worked on such an incredible production.

Angelina Shidi (Scenic Designer) is a fifth-year scenic design major with a business minor at the University of Illinois Urbana-Champaign.

Zev Steinrock (Fight & Intimacy 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 & Coordinators, and is a recipient of the Paddy Crean Award and Darrel Rushton Teaching Award for his contributions to the field of stage combat. Zev's research into trauma-informed choreography practices is being presented to professional fight directors all over the country. National fight and intimacy direction credits 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.

Sophia Urban (Assistant Director/Intimacy Captain) is a senior BFA theatre studies major with a focus in directing. Directing credits include *Hurricane Diane* with the Armory Free Theatre, *Close* for the Theatre Studies New Works Project, and *Into the Woods* with Illini Student Musicals. Assistant directing credits include *The Moors*, and *Little Women*. They are incredibly passionate about student work and art that centers queer voices!

Mila Livoni Zidel (Costume Designer) is a senior pursuing a BFA in costume design at the University of Illinois Urbana-Champaign. Her Krannert Center credits include *Fun Home* (wardrobe, hair and makeup), *The Marriage of Figaro* (wardrobe, hair and makeup), *The Revolutionists* (assistant costume designer), *City of Angels* (assistant costume designer, wardrobe supervisor), and the Spring 2024 production of *Witch* (costume designer). She has also costumed *On the Verge* for Armory Free Theatre and will be designing for The Station Theater's production of *Describe the Night* in Spring 2024. Zidel's aesthetic merges commonplace materials into innovative costumes that symbolize her interests in narrative structure, film, and feminist history.

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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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Irem Orsei
Carol Osgood
Brenda Pacey
Cecillia Paoppi
Eric Peters
Brittney Pillow
Sarah Pirila
Mark Pollard
Tressa Porter
Renee Potter
Rosa Pullen
Robert Rasmus
Gloria Rendon
Gail Rice
Lan Richart
Nancy Rickey
Jordan Rinkenberger
Linda & Ronald Roaks
Judy Rudnicke
Teresa Rupsch
Barbara Schleicher
Mark Sellers
Christel Seyfert
Lei Shanbhag
Carolyn Sharp
William Shaw
Beth Shelton
Mary Shultz
Connie Smith
Pierre Stephens
Deb Stoltz
Carrie Storrs
Kelli Stretesky
Steven Stuff
Shandra Summerville
Zhuoqi Tao
Alice Taylor

John Taylor
Sarah Taylor
Donna Telley
Marissa Terronez
Catherine Testory
Tracy Thomas
Susan Thompson
Joy Thornton- Walker
Marina Tinone
Lee Trail
Karla Trimble
Owen Tucker
Delaney Valese
Rodney Vanous
Patti VerStrat
Brenda Wakeland
Mary Walker
Qin Wang
Kelly Warner
Jean Weigel
Whitney Welsh
Taylor White
Liesel Wildhagen
Douglas Williams
Jessica Williams
Julie Wirth
Erik Wolfing
Lowre Young
Rui Zhao
Russell Zillman

**KRANNERT CENTER
STUDENT ASSOCIATION**

Aminah Adebayo
K. Rae Ambroz
Helen Anil
Yusra Ansari
Caroline Atkinson
Claire Baffes
Subhodeep Bakshi
Kirsten Barker
Josie Besch
Aakash Bhide
Surman Bhowmick
Alyx Bibbs
Nick Boivin
Zach Bottoms
Alexa Bucio
Andrew A. Butterworth
Danielle Caccamo
Alice Cao
Emma Chang

Xixi Chen
Ti-Chung Cheng
Judy Chiang
June Chun
Leanna Cui
Amanda DuVall
Yating Feng
Ramya Gandhi
Griffin Garrett-Grossman
Rashmi Ghonasgi
Vix Henry
Uma Iyer
Marge Jerich
Xiaorui Jiang
Yixuan Jin
Nithya Kalwala
Andrew Klopp
Susan Koernr
Maria Kozar
Mildred Kumar
Toby Kutz
Maria Kuzniar
Amani Lialia
Lucas Langley
Jessica Larri
Erin Lee
Isabella Lee
Joy Lee
Edward Li
Zilu Li
Tina Lin
Wei Liu
Xiangyi Liu
Utsav Majumdar
Liliana Mansfield
Anne Margalith
Emma Mayes
Morgan Miller
Ethan Miranda
Kevin Nie
Qiaoyi Nie
Nicholas Orr
Steven Ortega
Yingrui Ouyang
Suraj Patel
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Diana Pham
Natalia Rafalko
Malika Raffensperger-Schill
Eliza Refaqt
Nicolle Reynolds
Julia Rhodes
Jacqueline Perez Rivas

Trevor Santiago
Anna Schuster
Kaustabh Sharma
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Bangyan Shi
Zhan Shi
Patricia Simpson
Pratik Sinha
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Lea Stangenes
Deepak Subramanian
Pooja Tetali
Alexandria Thomas
Tejashree Tirunagari
Jenny Tran
Kelly Trevillian
Jiaxin Wan
Gloria Wang
Yining Wang
Cierra Welch
Samyla Williams
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
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

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,
Chad Schwenk, Attendants
Glenda Dalton, Operations Office
Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Marketing

Communications

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, 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

Julianna 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, Theatrical Lighting
Coordinator

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



\$10 U OF I STUDENT TIX

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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