



**KRANNERT CENTER AT
THE VIRGINIA**

ILLINOIS THEATRE PRESENTS

DRACULA

A FEMINIST REVENGE FANTASY, REALLY

BY KATE HAMILL

based loosely on the novel by Bram Stoker

Latrell Bright, director

Thursday–Saturday, November 14-16, 2024, at 7:30pm

The Virginia Theatre

WELCOME

Welcome to the Illinois Theatre 24-25 Season! We are so delighted that you are joining us. This season, we present dynamic new voices, fantasy-fueled adaptations, and a Shakespearean romantic adventure. Each year, our faculty and students work together to consider a range of works for our season that will provide rich educational opportunities as well as meaningful experiences for our audiences. We hope you'll enjoy our selections this season and engage with us throughout the year.

We'll start the season with a reading of the brand new play *No Puedo, I'm Sorry* by Ariel Cipolla, our Daniel Sullivan Playwright-in-Residence. We first encountered the Miami-based, Mexican-Argentinian playwright when our students presented his bold, interactive *So You Think You Can Stay?* at the Armory Free Theatre last year. We're so excited to introduce you to him.

Promoting the development of new work through the Daniel Sullivan Playwright-in-Residency program and the Theatre Studies New Works Project gives our students, faculty, and our audiences the opportunity to hear from emerging and diverse theatre-makers. We get to help give shape and bring to life ideas that might otherwise be left unformed, unheard, and untested. These projects offer a laboratory for playwrights and their creative teams to take risks both in terms of the creation process as well as the form.

Two fantastical adaptations take center stage in the Fall. First is Sarah Ruhl's poetic reimagining of Virginia Woolf's *Orlando* in the Studio Theatre at Krannert Center for the Performing Arts. This will be followed by Kate Hamill's spectacular version of Bram Stoker's *Dracula* at the Virginia Theatre. Careening from horror to hilarity, Hamill's *Dracula*,

A Feminist Revenge Fantasy, Really is sure to enliven the downtown theatre in November.

Our students will have the wonderful opportunity to work with Guest Director Bill Kincaid on Shakespeare's *The Winter's Tale* in the spring. Kincaid, a specialist in performing Shakespeare, brings considerable knowledge, experience, and a fresh approach to the Bard as we return to the Colwell Playhouse in April. Check out his book, *Performing Shakespeare Unrehearsed: A Practical Guide to Acting and Producing Shakespeare Spontaneously* (2018) for a peek into Kincaid's process.

Our last work of the season, the magical realist *Plumas Negras* by Juliette Carrillo, combines magical realism and historical events in Salinas, California as we follow three generations of women struggling to keep their dreams alive.

We are especially indebted to our donors, Friends of Illinois Theatre, who help make our productions possible. We thank you!

Thanks to you all for joining us to dream, remember, and imagine new worlds. We look forward to seeing you all year!

—Valleri Robinson, Head, Department of Theatre

—Thom Miller, Producer, Illinois Theatre

PROGRAM

ILLINOIS THEATRE

DRACULA

A FEMINIST REVENGE FANTASY, REALLY

by Kate Hamill

based loosely on the novel by Bram Stoker

Latrelle Bright, director

Thursday–Saturday, November 14-16, 2024, at 7:30pm

The Virginia Theatre

Time: A version of the 1890s

Place: A version of Whitby, England and Dracula's castle

This production includes simulated violence, blood and vomit effects, mild profanity, references to and themes of sexual assault, implied suicide by hanging, references to and themes of domestic abuse, use of knives and wooden stakes as weapons, and other adult materials.

Dracula is produced through special arrangement with

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SUSAN & MICHAEL HANEY

DRACULA

A FEMINIST REVENGE FANTASY, REALLY

based loosely on the novel by Bram Stoker

PLAYWRIGHT

Kate Hamill

DIRECTOR

Latrell Bright

SCENIC DESIGNER

Fallon Podrazik

COSTUME DESIGNER

Vi Manova

LIGHTING DESIGNER

Sarah Goldstein

SOUND DESIGNER

Daniella Brown

MEDIA DESIGNER

Danielle Johnson

FIGHT CHOREOGRAPHER

Zev Steinrock

MOVEMENT DIRECTOR

Genesee Spridco

VOICE AND DIALECT

DIRECTOR

Allison Moody

STAGE MANAGER

Gabriela Mendoza

DRAMATURG

Anne Kolaczkowski-Magee

CAST

DOCTOR VAN HELSING

Shannon Donovan

MINA HARKER

Julia Clavadetscher

RENFIELD

Sissy Ann Quaranta

LUCY WESTENRA

Charlotte Howard-Check

MARILLA

Samantha Moormann

DRUSILLA

Justine Ryan

DRACULA

Jake Majercyk

JONATHAN

Anthony DeGregorio

DOCTOR GEORGE SEWARD

Imran Rizvi

MILLER/MERCHANT

Mihir Apte

MAID

Reilly Bickel

UNDERSTUDY FOR DRACULA

Harrison Brown

UNDERSTUDY FOR RENFIELD

Reilly McClean

SWING FOR MALE ROLES OTHER THAN DRACULA

Calvin Pennington

SWING FOR MARILLA, DRUSILLA, MAID

Kassidee Barlow

SWING FOR MINA, LUCY

Grace Herbst

DRAMATURG'S NOTE

Kate Hamill is specific in her title. This play isn't just "Dracula"; it is a "Feminist Revenge Fantasy, Really." The women in this play have a reason to seek revenge. As in Bram Stoker's original novel, this Dracula is a monster who destroys without compunction and whose primary victims are women. But Hamill casts a wider net. Dracula is not the only monster. Even while Dr. Seward tries to treat the women who have been attacked by Dracula, his insistence that only a man can solve the problem is monstrous.

Hamill's hero, Van Helsing, is female and her more than capable sidekick is not hapless Jonathan Harker, but his pregnant wife Mina. In recruiting Mina, Van Helsing says, "There are monsters in this world, Mina. Somebody has to stand against them. Why not us?" With that question, Van Helsing offers Mina something that is at the heart of feminism—a choice.

Kate Hamill proudly proclaims herself a feminist writer and performer. From 2017 to 2023 she appeared on *American Theatre* magazine's list of most-produced playwrights in the United States. Her adaptations of Jane Austen (*Sense and Sensibility*, *Emma*, *Pride and Prejudice*), William Makepeace Thackeray (*Vanity Fair*) and Louisa May Alcott (*Little Women*) feature feisty and brash women who say what they think as they outthink the men who assert control in their worlds.

Hamill points to her own frustration as an actress as the spark for her writing. Her love for great plays, especially Shakespeare's work, is matched by an equal frustration that such plays usually have casts of a dozen men and only a few women. Hamill's work is also noted for remaining true to its sources while asking audiences to reconsider how a story may be told. *Dracula: A Feminist Revenge Fantasy, Really* follows Bram Stoker's

original storyline faithfully even as it forces us to confront what is truly monstrous about the lives of the women in the play.

Dracula is a monster who must be stopped. Early in the play we are reminded that he kills infants. He drains and drinks the blood of his victims. It can be overlooked that horrific murders are not his only crime. Dracula takes the free will of those women he allows to live. Marilla, Drusilla, and Renfield no longer have a choice—they must do as Dracula commands. This crime is mirrored in other male characters in the play. Dr. Seward, who is fighting to save the life of his fiancée, Lucy, issues commands to Van Helsing, rather than defer to her greater experience.

Feminism may be seen as a fight for equal pay for equal work, a fight to be heard in a traditionally male setting, and a fight for bodily autonomy. But it is also a fight for the right to exercise free will. Feminism will no longer be controversial when women truly are free to choose the life best suited for them, however they choose to define it, from traditional homemaker to President of the United States. Van Helsing offers something that Dracula does not: a choice. Mina can choose to stay at home with her soon-to-be-born baby, or she can fight monsters. Either choice is valid as long as it is Mina's—and only Mina's—choice to make.

—Anne Kolaczowski-Magee, dramaturg

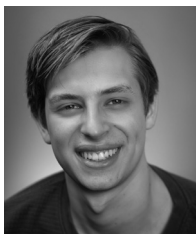
PROFILES



Mihir Apte (Miller/Merchant) is a sophomore pursuing a BFA in acting at the University of Illinois. Mihir is from Overland Park, Kansas, and is super excited to make his Illinois Theatre debut! When Mihir is not at the Krannert Center, you

can find Mihir at your nearest basketball court putting kids on skates.

Reilly Bickel (Maid) is a sophomore BFA acting student at the University of Illinois Urbana-Champaign. This is her first performing role with the University, and she is elated to perform in this production! She wants to take her career to the stage and screen with theatre, film, and/or voice acting. She hopes to provide entertainment for as many people around the world as she can. Reilly, outside of performing, will typically be playing DnD with her friends, drawing, writing, or making plans with and calling her family. She hopes you enjoy the show!



Harrison Brown (u/s Dracula) is a junior acting student at the University of Illinois Urbana-Champaign. He wishes to pursue a career in both theatre and film. Some of his credits are as the Announcer in Illinois Theatre's production of *Airness*

and Cody in *Homegrown: An Insurrection Play* at the local Station Theatre. He also recently assistant directed the Station Theatre's production of *The Good Person of Setzuan*. One of his primary goals is to tell meaningful stories about people with mental health struggles and to expel the many stigmas that are associated with these struggles. In his free time, he enjoys

swimming, spending time with friends and family, and reading comics.



Julia Clavadetscher (Mina Harker) is a senior pursuing a BFA in acting with a minor in business. Her previous Illinois Theatre credits include *Urinetown* (Hope Cladwell), *I Wish* (Cinderella), and *Coriolanus* (First Volscian

Soldier). She is also credited in Parkland's *Mac Beth* (Lady M) and the Armory Free Theatre's productions of *Hurricane Diane* (Carol) and *Macbitches* (Piper). Julia has also studied at Oxford with BADA and the National Theatre Institute. She is very excited to share this show with all of you! A huge thank you to the cast and crew and to her family who have supported her immensely these past four years!



Shannon Donovan (Doctor Van Helsing) is an MFA acting student and assistant teacher at the University of Illinois. In Pittsburgh, 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 Laertes/Fight Director for *The Tragedy of Hamlet* at New Canon Theatre. Lastly at Illinois Theatre, she was the Movement Director for *Orlando*, was Ecco Ella in the *Realness*, and was Brutus/Assistant Fight Director in *Coriolanus*. Her favorite experiences include *Bug* (Agnes), *Romeo and Juliet* (Juliet/

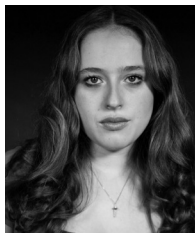
Fight Director), *Suburbia* (Sooze/Fight Director), and *You on the Moors Now* (Jo/Fight Director).



Anthony DeGregorio

(Jonathan) is an actor/director/comic from Northern California. He received his BA in Theatre Performance at California State University Long Beach, and is currently pursuing his MFA in acting at the University of

Illinois Urbana-Champaign. He was most recently seen as Lee in Twin City Theatre company's production of *True West*. He is a company member of The Echo Theater, and is a founding member of The LA THTR TRUK which brings free theatre to communities all across the greater Los Angeles Area.



Grace Herbst (Swing) is a sophomore acting major at the University of Illinois. Previously she performed as Ariel in *Footloose*, Sugar in *Tiny Beautiful Things*, and Mrs. Potts in *Beauty and the Beast* at William Fremd High School. In

her free time, Grace sings in Women's Glee Club and collects vinyl.



Charlotte Howard-Check (Lucy Westenra) is a senior pursuing a BFA in acting with a minor in musical theatre. Some Illinois Theatre credits include *I Wish* (Milky White), *Coriolanus* (Citizen), and *Urinetown* (Penelope Pennywise). She has

also been seen in Lyric Theatre's *Under the Stars* 2023, and *The Wild Party*. Charlotte would like to thank her family for their continued love and support. Three squeezes Viv.



Jake Majercyk (Dracula) is a junior pursuing a BFA in acting at the University of Illinois. His Illinois Theatre credits include *The Birds of North America* (Charlie) at the Krannert Center for Performing Arts and *I Wish* (Rapunzel's Prince) at

Champaign-Urbana Adventures in Time and Space.



Riley Starr McLean (u/s Renfield) is now in her junior year as an acting major at the University of Illinois. This will be her second acting role within an Illinois Theatre production, with Spring 2024's *The Gangster Play: Circus/Circus* (Company

Member/Maggie) being her first. Outside of Illinois Theatre, she has also acted with the Bristol Renaissance Faire in RenQuest 2024 (Cicely Ringer), Flyover Film Studios in *Tears to a Glass Eye* (Young Caroline), The East Patch in *R.O.T.* (Abaca Whistle), and more. Currently, she is working on voiceover for several unreleased projects. Aside from theatre, Riley is one of the official game masters for the U of I's Metagamers club, running a Dungeons and Dragons game alongside over a dozen other game masters and over a hundred players. She also pursues a passion for folklore and creative writing.



Samantha Moormann (Marilla) is a junior pursuing a BFA in acting at the University of Illinois Urbana-Champaign. *Her past credits include The Gangster Play: Circus/Circus* (Company) at the Krannert Center for the Performing Arts

and *Macbitches* (Understudy/Swing) at the

Armory Free Theatre. Samantha also worked at Six Flags Great America as a costumed character. She hopes you enjoy the show and all the hardwork the cast and crew put in!



Calvin Pennington (Swing) is a sophomore pursuing a BFA in acting at the University of Illinois and hails from the city of Elgin, Illinois. His Illinois Theatre credits include *I Wish* (Rapunzel's Prince) at Champaign-Urbana Adventures in Time and Space. When not in class you may find him out and about on his longboard.



Sissy Anne Quaranta (Renfield) is in her final year of the Acting MFA program here at the University of Illinois Urbana-Champaign. She has a BA in theatre with music and dance minors from Kansas State University. She trained at Second City Chicago and iO Chicago, where she was also an ensemble member. This past summer, she trained at Stella Adler in Chekhov with Stanislavski's unfinished Etude method and is now obsessed. University of Illinois credits include *Coriolanus* (Valeria) and *RENT* (Ensemble), Chicago credits include ISF's *Tempest* (Ariel), *Comedy of Errors* (Courtesan/Luce), and *Book of Will* (Ensemble); Prop THTR's *Neverland* (Nini), *Wild Women of Planet Wongo* (Dinette/Swing/Dance Captain); Surging Theatrics *American Idiot* (Ensemble/Dance Captain; and *The Annoyance's Dank Tank* (President Tomo/Ensemble). Regional credits include Teatro Martini (Jinx), SeaWorld Orlando (Donder Elf Missy), Orlando Shakes Playfest 2019 and 2021, Orlando Fringe Festival *Selling Out: The Musical* (Swing), Theatre Lawrence *The Great Gatsby* (Jordan Baker), Busch

Gardens Entwined/Celtic Fyre (Park Vocal Swing), and *The Columbian Steel Magnolias* (Shelby).



Imran Rizvi (Doctor George Seward) is a junior pursuing a BFA in acting at the University of Illinois Urbana-Champaign. Illinois Theatre credits include *RENT* (Ensemble/U/S Mark) and *The Gangster Play: Circus/Circus* (Company). Chicago credits include *Spring Awakening* at the Steel Beam Theatre as well as educational work at the Goodman Theatre and the Actors' Training Center.



Justine Ryan (Drusilla) is from Richmond, Virginia and in her final year of her MFA Acting program here at University of Illinois. Along with acting, she sings, writes, directs, and is an avid cook. Recently, she appeared in *Montana Shakespeare in the Parks Tour* (summer 2024) and at Notre Dame's Shakespeare Festival the previous summer (2023), and also appeared at TheatreSquared (Arkansas), where her acting career debuted. While at the University of Illinois, she has performed in Illinois Theatre's *I Wish*, *RENT*, and *The Royale*, and in Armory Free Theatre's *So You Think You Can Stay*. Justine's credits also include being a member of the LatinX Theatre Project (2019–2022), starring as Ciera Johnson on the TV One Network series *For My Man* (S:4, Ep.23), and co-writing and starring in her one-woman show, *Lessons From My Suitcase*, which premiered at the 2018 Kansas City Fringe Festival. Justine earned her BFA in theatre from Bennett College. She is excited to re-enter the industry full time in May.



Originally from the farms and fields of upstate New York, **Kate Hamill** (Playwright) is an award-winning New York City-based actor/playwright. She is deeply passionate about creating new feminist, female-centered classics, both in new

plays and in adaptation: stories that center around complicated women. Her work as a playwright celebrates theatricality, often features absurdity, and closely examines social and gender issues—as well as the timeless struggle to reconcile conscience/identity with social pressures. As an actor, she tends to play truth-tellers, oddballs, and misfits.

Kate was named 2017's Playwright of the Year by the *Wall Street Journal*. She has been one of the 10 most-produced playwrights in the country, three seasons running (2017–2020). In both 2017–2018 and 2018–2019, she wrote two of the top 10 most produced plays in the United States; many of her plays have been produced internationally. Future productions, including four world premieres in 2019–2020: *Dracula* at Classic Stage Company, *Emma* at the Guthrie, *Prostitute Play* at Cygnet Theater, and *Scarlet Letter* at South Coast Rep. Her previously produced plays include *Sense and Sensibility* (in which she originated the role of Marianne—Winner, Off-Broadway Alliance Award; Nominee, Drama League Award; 265+ performances off-Broadway; “Top Ten Theater of 2014” – Ben Brantley; “the greatest stage adaptation of this novel in history” – Huffington Post). Other plays include *Vanity Fair* (in which she originated the role of Becky Sharp)—Nominee, Off Broadway Alliance Award; WSJ Critic's Pick); *Pride and Prejudice* (in which she originated the role of Lizzy Bennet; Nominee, Off Broadway Alliance Award; “Best Theater

of 2017”, Huffington Post; WSJ Critic's Pick), *Little Women*, *Mansfield Park* (originated role of Mary Crawford), and *Dracula* (originated role of Renfield; WSJ Critic's Pick.)

Her plays have been produced off-Broadway, at A.R.T., Oregon Shakespeare Festival, the Guthrie Theatre, Portland Center Stage, Seattle Rep, PlayMaker's Rep, Hudson Valley Shakespeare Festival, Dallas Theater Center, Folger Theatre (8 Helen Hayes Award nominations; Winner, best production), and more. Kate's *Sense and Sensibility*, *Pride and Prejudice*, *Vanity Fair*, and *Little Women* are published by DPS. She is currently working on an adaptation of *The Odyssey* (commissioned by A.R.T.) as well as several new original plays, including *Love Poem*, *In the Mines* (Sundance semifinalist; now collaborating with The Bengsons on this piece), *Em* (Red Bull New Play finalist), *The Prostitute Play* (O'Neill semifinalist), and *The Piper* (O'Neill finalist, PlayPenn Haas Fellow play).

Additional acting credits include: *Talley's Folly* (Syracuse Stage; WSJ Critic's Pick; TheaterMania best productions of 2020); *The Seagull* (Bedlam; “best classical productions of 2014” —WSJ) *Noises Off* (Syracuse Stage); *The General from America* (HVSVF), *Cyrano* (“Outstanding Performance by an Actress”—DFW Critics Awards, Amphibian Stage); *Internet Famous* (Youngblood); *Dreams of a West Texas Marsupial Girl* (PearlDamour); *All That Fall* (Cherry Lane); and more. Numerous independent films that she has performed in have gone on to festival success, including: Clermont Ferrand Film Festival, Cannes Film Festival, Festival del Film Locarno, Brooklyn Film Festival, Boston Int'l Film Festival, New Orleans Film Festival (Jury Award Finalist), Honolulu Film Festival, Black Maria Film Festival (Stellar Award), etc. Kate has a BFA in acting from Ithaca College.



Latrelle Bright (Director) is a director, performer, and arts advocate. Directing credits include: *Witch, Sweat, Cabaret, The Curious Incident of the Dog in the Nighttime* and *No, Child* (Illinois Theatre); *Describe the Night, Men on Boats, Fun*

Home (The Station Theatre); *Elephant's Graveyard* (Parkland College Theatre); *Top Dog/Underdog* (Hattiloo Theatre); *Otherwise Occupied, Lost Recipes* (Jump Start Performance Company). She has trained with Alternate Roots and Sojourn Summer Institute, both focused on 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, which premiered at Memphis Fringe. Recently she engaged in an interdisciplinary devised project about the quantum world with physics professor Smitha Vishveshwara, *Quantum Voyages*, that premiered on campus, 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. She is a recipient of the Allerton Artist-in-Residence program (with Nicole Anderson-Cobb). Other recent works include *The*

Joy of Regathering, with Smitha Vishveshwara, Stephen Taylor (Music), and Jeff Moore (Beckman Institute), which premiered at Krannert Center in the fall of 2022; *If Sculptures Could Talk*, created for Meadowbrook Park; and *Unsettled* for Allerton Park and Retreat Center. 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.

Daniella Brown (Sound Designer), Originally from Albuquerque New Mexico, is a second-year sound design and technology MFA candidate with a BA in theatre from Grand Canyon University. Her credits include sound designing for the Williamstown Theatre Festival's WTF Cabaret, Illinois Dance's 2024 February Dance Concert, and Ethington Theater's *Machinal*. She is the two-time recipient of the Kennedy Center American College Theatre Excellence in Sound Design Award. Daniella is very excited and thankful to have worked on *Dracula: A Feminist Revenge Fantasy, Really!*

Sarah Goldstein (Lighting Designer) is a third-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: A Breakbeat Play, Witch*, and *Dance* at Illinois' 2023 Studiodance in Krannert Center's Studio Theatre and the assistant lighting designer for *Little Shop of Horrors* at The Studio Theatre Tierra del Sol and the Illinois Theatre productions of *Coriolanus* in the Studio Theatre and *Urinetown* in the Colwell Playhouse. They were also the head electrician for

Lyric Theatre @ Illinois *Black Square* and Dance at Illinois' October Dance 2024 in the Tryon Festival Theatre. The past two summers they were the head electrician at Pennsylvania Shakespeare Festival.

Danielle Monet (Media Designer) is a multimedia designer and technician with experience in theatrical and themed entertainment. She received her Bachelor of Arts in design and technology from San Diego State University. Danielle Monet has worked in theme entertainment at Sesame Place San Deigo. She also has spent her last two summers at the Jacob's Pillow Dance Festival 2023 and 2024 as the festival's video engineer. During her time at Krannert Center for the Performing Arts, her media design credits include *The Royale*, *I Wish: Theatrical Escape Room*, *The Gangster Play: Circus/Circus*, and media in pieces from October Dance 2023 and February Dance 2024. Danielle is currently a third-year graduate student pursuing a Master of Fine Arts at the University of Illinois Urbana-Champaign with an emphasis in media design and technology.

Anne Kolaczowski-Magee (Dramaturg) is pursuing a PhD in theatre studies at the University of Illinois, after earning her MA in 2023. She was the lead dramaturg for Illinois Theatre's productions of *RENT* (2023) and *The Revolutionists* (2022) and the assistant dramaturg for *Varslaren* (2022). She directed *Valiente* written by Melíza Gutierrez for Illinois Theatre's Theatre Studies New Play Works (2023). She also served as the assistant director for *Bad F-ing Hamlet* at the Armory Free Theatre. Anne is a 35-year veteran of high school teaching and directing who is now relishing the comparatively easier life of a graduate student.

Vi Manova (Costume Designer) is a fourth year costume design and technology student at the

University of Illinois. This is the first production that Vi has costume designed for. Previously, Vi was the second assistant costume designer for *The Wild Party* at Lyric Theatre @ Illinois as well as *vBlack Square* at Lyric Theatre @ Illinois.

Gabriela Mendoza (Stage Manager) is a senior pursuing a stage management BFA with additional training in critical film production and social media. Her SM credits at the University of Illinois Urbana-Champaign include: *Trial By Jury*, Senior Showcase, Studiodance, and LTI Showcase. Her ASM credits at the U of I include: *RENT*, *Carnavall*, and *The Revolutionists*. In her time on campus she has worked at the Armory, stage managing *So You Think You Can Stay?* and *MacBitches*. Outside of school, she has spent time working in Chicago at Soldier Field as a VIP Assistant for AEG. She spends a great deal of her time as the manager of the student concert committee Star Course. She also serves as the VP of Events for the Illinois Music Business Club. When not working, you can almost certainly find her at a concert. She is the host of her own music centered podcast called All Gabs Pod on all streaming platforms.

Allison Moody (Voice and Dialect Director): is the 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 toward her certification in Estill voice training figure proficiency. She is also an active member of vocal health education and is a vocal health first aider. Allison is a proud member of Actors' Equity Association and favorite roles include Soccer Mom in *The Wolves* for Illinois Theatre, The Doctor in *Reckless* for Gallery Players (Brooklyn, New York) and Richard Henry Lee in *1776* for Musical Theatre Heritage (Kansas City, Missouri). She has been the voice director and

dialect designer for the following productions: *Oklahoma!*, *Orlando*, *Witch*, *RENT*, *Origin Story*, *Titus Andronicus*, *Cabaret*, *Gem of the Ocean*, *Because I Am Your Queen*, *The Curious Incident of the Dog in the Nighttime*, *Twelve Angry Men*, *You Can't Take It With You*, *Holmes and Watson*, and *The Importance of Being Earnest*.

Fallon Podrazik (Scenic Designer) is a second-year MFA scenic designer. She received her BFA in scenic and graphic design at Webster University in St. Louis, Missouri. She spent the past few years designing in St. Louis, her most recent credits being *Eddie and Vinnie* at Metro Theater, and *Gloria* at New Jewish Theater. Fallon's most recent work at Krannert Center for the Performing Arts includes assistant scenic designer for *The Gangster Play: Circus/Circus* and *Orfeo*. Fallon also works as a paint charge, most recently at the Black Hills Playhouse for their 79th season. Fallon has greatly enjoyed working on *Dracula* a *Feminist Revenge Fantasy, Really*.

Genesee Spridco (Movement Director) has been performing professionally across the country in various forms of interactive theatre for over 20 years. Genesee currently tours with the Washing Well Wenches, which was voted the best non-musical stage act in the nation for 2023. She has also directed and performed award-winning nonverbal immersive Fantastikal experiences in Chicago and Los Angeles. Genesee earned her MFA in devised acting from Dell'Arte International School for Physical Theatre. Illinois Theatre credits include *Varslaren: The Whistleblower* (Devising Director), *Pshitter!* (Associate Dir/Movement Director), *The Curious Incident of the Dog in the Night Time* (Movement Director). Genesee is an advocate for new works in their various creation processes and currently serves as regional chair for the National Playwriting Program with the Kennedy Center American College Theatre Festival. Genesee

teaches movement at Illinois Theatre as Assistant Teaching Professor with emphasis on Alexander technique, mask work, Viewpoints, circus and clown, and vocabularies for physical embodiment of character. Spridco graduated from Soma Studios' Alexander Technique Teacher Training in June, looking to bring ease to effort in her students' work.

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 & 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.

PRODUCTION STAFF

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Megan Merhar

ASSISTANT LIGHTING DESIGNER

Trinity Nett

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Christina Rainwater

HEAD ELECTRICIAN

Trinity Nett

AUDIO ENGINEER

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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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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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MISSION

The Virginia Theatre is an historic performing arts center and movie palace that hosts concerts, stage plays, dance, spoken word, children's events, films, comedy, private parties, corporate events, the Roger Ebert's Film Festival, meetings and more. Since 1921, the 1463-seat Virginia has been a Champaign-Urbana landmark, offering entertainment first as a vaudeville house, legitimate theatre, and movie house. Now fully restored, the Virginia is ideally positioned to resume its role as vibrant community center, active performance space, and bustling cinema!

The Champaign Park District, which owns and operates the Virginia Theatre, is here to connect you to a vibrant community of people and opportunities. Our mission is to enhance our community's quality of life through positive experiences in parks, recreation, and cultural arts.

FACILITY POLICIES

Tickets are required for all ages, for all shows. One admission per ticket. Infant comp tickets may be made available to the public at select performances; please inquire with the Box Office prior to ordering tickets. Each show's presenter will determine age restrictions for entry, if applicable.

If your tickets are waiting for you at Will Call, please bring a photo ID with you.

In some cases, latecomers will be seated at the discretion of the production.

No cameras or recording devices allowed inside the theatre. Any exception to this policy will be announced at the performance as well as in-advance, when possible.

Weapons of any kind (including pepper spray or mace) are strictly prohibited inside the venue and

may result in ejection without refund.

There is no outside food or drink allowed inside the Virginia Theatre at any time.

Smoking is strictly prohibited in the Virginia Theatre.

For everyone's safety, the Virginia Theatre inspects all bags upon entry of the theatre. Please allow extra time for this process.

ACCESSIBILITY

The newly-restored Virginia Theatre now includes transfer seating on both levels plus wheelchair-accessible seating on the auditorium's main floor. One companion seat is available per wheelchair seat.

The theatre is equipped with an elevator allowing access to the building's upstairs lobby and restrooms. Please note that the Virginia's mezzanine and upper balcony seating are still accessible only via stairs. The venue has also updated its public restrooms to be ADA-compliant.

Assisted listening devices are available upon request at no charge. A single earpiece bud, ear speaker, or neck loop may be used by patrons to enhance their enjoyment of films, spoken word events, and live performances. Devices may be obtained at the box office before the show. A credit card, driver's license, or other form of ID is required.

Sign Language interpretation can be made available for events, upon request. Please give a minimum of two weeks' notice to the box office.

For specific questions about assisted listening devices, accessible seating, or other accommodations, please call the box office at 217-356-9063.

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